Fall 2015 Undergraduate English Course Descriptions

English 115 American Experience (ALU)
Lecture 1 MWF 9:05-9:55 Instructor: Celine Nader
This course will provide an introduction to the interdisciplinary study of American culture; our scope will be historically wide and attentive to diverse cultural and linguistic experiences in the U.S. Readings in fiction, prose, and poetry will be interwoven with the study of painting, photography, music, and other cultural productions. Students will have the opportunity to complete projects incorporating various mediums studied (i.e. writing, art, music, film). (Gen.Ed. AL, U)

English 115 American Experience (ALU)
Lecture 2 MWF 10:10-11:00 Instructor: Anna Waltman
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, U)

English 115H American Experience Honors (ALU)
Lecture 2 MW 2:30-3:45 Instructor: Mason Lowance
Commonwealth College students only. This is a 4-credit Honors course. The course will examine the literature of the antebellum slavery debates in nineteenth-century America in A House Divided: The Antebellum Slavery Debates in America, 1776-1865 (Princeton, 2003) and through the voices of the slave narrators, Frederick Douglass, and Harriet Jacobs. Biblical proslavery and antislavery arguments, economic discourse, the conflict of writers and essayists like Emerson and Thoreau, Whitman and Lowell, James Kirke Paulding, and Harriet Beecher Stowe combine with scientific arguments and Acts of Congress relating to slavery to provide the historical background for examinations of the issues surrounding slavery. The seminar will also examine the abolitionist writings of William Lloyd Garrison, Lydia Maria Child, and the New York Abolitionists Arthur and Lewis Tappan and Gerrit Smith. Four literary works will be studied in detail: Stowe's Uncle Tom's Cabin, Twain's Huckleberry Finn and Pudd'nhead Wilson, and Toni Morrison's Beloved, all of which represent approaches to the legacy of slavery. We will consider images of minstrel stereotyping, rhetorical strategies in the sentimental novel as a vehicles for abolitionist arguments, and briefly the legacy of slavery in Reconstruction, Jim Crow segregation, and the Civil Rights movement. Take home mid term and final, and a brief, 7-10 page paper on student selected topic fulfill requirements for course.

English 117 Ethnic American Literature (ALU) (new requirements: global Anglophone/ethnic American literature or elective)
Lecture 1 MWF 1:25-2:15 Instructor: Sean Gordon
This course examines U.S.-American travel literature over a wide range of genres and historical eras, from late eighteenth century black mariner narratives to contemporary science fiction. Our aim will be to gain some understanding about how travel literature — concerned as it is with cultural difference and the political violence involved in exploration, “discovery,” cross-cultural contact, and colonization — contributes to the formation of ethnic and racial identities. We'll be particularly interested in literature that challenges political domination from minoritized perspectives. Our reading of novels, travelogues, autobiographies, as well as contemporary fictions of time travel and interplanetary adventure, will be informed by in-class discussions of literary genre and historical and cultural contexts. Authors may include Mat Johnson, Edgar Allan Poe, Herman Melville, Nancy Prince, Olaudah Equiano, Octavia Butler, and Samuel R. Delany. (Gen.Ed. AL, U)

English 131 Society and Literature (ALG)
Lecture 1 MW 4:00-4:50 + discussion Instructor: Jen Adams
In our highly digital age, why do we still read? Does “literature” still exist? Or is that concept itself a by-product of an earlier time? In this course we will consider the various roles literature has played through the ages. Specifically, we will look at literature in English and the ways people have used it to express hope, love, desire, and fury; to empower themselves and find a collective identity; and to further (or resist) economic and military interests. We will start with the earliest English literature, the Old English and Middle English poetry
that helped usher England and Englishness into being. We will then follow English across the Atlantic to the
North American colonies, where authors used literature to sort out their own emerging identities as
Americans. Finally, we will look at the global sweep of English, and the ways colonial and postcolonial
writers use literature to produce narratives that counter colonizing cultures, genres, and identities. (Gen.Ed.
AL, G)

English 132 Gender, Sexuality, Literature & Culture (ALG)
Lecture 1 MWF 11:15-12:05 Instructor: William Steffen
This course will explore how gender and sexuality have been constructed, negotiated, and subverted in
literature and culture. Students will be required to think critically about how gender and sexuality inform,
intersect with, and complicate individual, communal, racial, and transnational identities. Through reading a
variety of texts pertaining to a long history of empire and resistance, students will be exposed to diverse social
lived experiences in which identity both informs and is informed by cultural production. We will investigate
the relationship between literature and culture, and explore the ways in which a plurality of experiences
produces contradictions that literary production renders either invisible or visible. (Gen.Ed. AL, G)

English 132 Gender, Sexuality, Literature & Culture (ALG)
Lecture 2 MWF 12:20-1:10 Instructor: Rohit Lanez-Sharma
Gender. Race. Culture. These are powerful social forces that impacted our past and dictate our present.
Through an examination of literature and popular culture, we will explore how the concepts of gender and
sexuality navigate through and interact with national, racial, and cultural identity. Our exploration will raise
questions such as is gender inherent, learned, and/or performed? How do expectations of gender and
sexuality differ across cultural identities? How does literature illuminate concepts of gender and sexuality (and
how do perceptions of gender and sexuality inform our readings of literature as well as our understanding of
their roles in our culture)? By coupling a discussion of transcultural identity with gender, race, and sexuality,
this class will explore ways that we can view identity as multiple, varied, and fluid as opposed to fixed and
singular. Ultimately, the class aims to comprehend these complex terms and ideas through lively, open
discussions that simultaneously incorporate literature, personal experiences, and popular culture. (Gen.Ed.
AL, G)

English 140 Reading Fiction (AL)
Lecture 1 MWF 1:25-2:15 Instructor: Steven Tagle
Every hunting, hungering lover is half of a knucklebone, wooer of a meaning that is inseparable from its absence. —
Anne Carson, Eros the Bittersweet
A reader, like a lover, reaches across the gap. The gap between reader and text, between text and writer.
Bridging these gaps requires our utmost attention, our imagination, and most importantly, our desire. This is
the seductive pleasure of reading. Books woo us. They lure our private selves before their warped mirrors so
that we might see ourselves more clearly and more strange. They penetrate our consciousness, lodge themselves in our psyches.

In this course, we will concern ourselves with the act of reading and the strange desires that reading provokes. Close reading, by which I mean careful attention to word choice, character, imagery, structure, and repetition, will be our primary method for interrogating each text. The texts we read will arouse complicated, conflicting emotions, and we will investigate how each of our authors (luminaries like Millhauser, Carson, Carver, Jackson, Bowles, Baldwin, Torres, and Cunningham, among others) arranges words on the page to induce these feelings. Literary criticism and film screenings will also inform our work, and I encourage you to respond to our texts in the context of other art forms.

Though we will read mostly contemporary American novels and short stories, many of our authors reside on the fringes of mainstream literature. This outsider quality gives their work a unique and compelling oddness, an oblique gaze. Many write explicitly about desire, about characters who strive and yearn. Together, we will enter their dark and perilous worlds of wanting. Critical and creative writing and discussion will light our way, but rather than aim for definitive answers, we'll seek to frame intense and provocative questions, which in themselves are valuable achievements. (Gen.Ed. AL)

**English 140H Reading Fiction Honors (AL)**

Lecture 1  MWF 10:10-11:00  Instructor: Laura Willwerth

An introduction to themes and techniques of fiction through a reading of selected short stories and novels. Student writing will include original short stories and flash fiction, often in the form of imitation exercises based on the works we are reading. By producing their own short fiction and reading the stories written by their classmates, students will gain a better understanding of what makes an exciting story and refine their ear to recognize and produce effective language. Students will also write short response essays analyzing form, style, point of view, and elements of genre. Class time will be split between discussion of readings and workshopping students' creative writing. *This course is open only to Commonwealth College freshmen.* (Gen.Ed. AL)

**English 142 Reading Drama (AL)**

Lecture 1  MWF 9:05-9:55  Instructor: Elizabeth Fox

In this course, we will focus on strategies for reading and analyzing drama. We will ask questions (and attempt to find answers) about issues such as dramatic language, structure, style, and character. In addition to developing close reading skills for this particular genre, we will imagine potential stagings of our selected plays. Special emphasis on the tragic, the weird, the absurd, and the darkly comic in drama from Euripides to Shakespeare to Beckett.

**English 144 World Literature in English (ALG) (new requirements: global Anglophone/ethnic American literature or elective)**

Lecture 1  TuTh 11:30-12:45  Instructor: Nirmala Iswari

This course is interested in the ways that diasporic consciousness (a sense of being part of a community that spreads across national boundaries) trouble demarcations of national borders and narratives that crystallize those borders.

We will read texts, some memoir and some fiction, that thematize a sense of occupying "unreal" spaces when individuals attempt to recuperate a heritage they feel they have lost. As we read, we will think through questions like: In what sense can a heritage be "lost"? What cultural and political forces render some spaces "unreal" (or "less real" than others)? We will look closely at works by Saidiya Hartman, M.G. Vassanji, Charles Johnson, and Amitav Ghosh to see how they answer, or attempt to answer, these questions through their storytelling. Note: This course is only open to students in the English RAP. (Gen.Ed. AL, G)
English 200 Intensive Literary Studies (old and new requirements: English 200 is a required course)

Lecture 1  MW 2:30-3:45  Instructor: Mazen Naous

This course is designed to prepare students to pursue the English major. Our three central tasks will be: reading works of poetry, drama, and prose fiction from a range of historical periods; studying different methods of literary analysis; and honing students’ writing and research skills. This course is writing-intensive; assignments will include short close reading papers and longer interpretive papers. Prerequisite: ENGLWRIT 112 or equivalent. This course is open to English majors only.

English 200 Intensive Literary Studies (old and new requirements: English 200 is a required course)

Lecture 2  TuTh 10:00-11:15  Instructor: Ruth Jennsion

This course will help students develop skills in close reading and analytical argumentation. Most class sessions will involve discussion-based collective textual inquiry. To this end, students should come prepared to contribute to class discussion. We will explore the foundational terms of literary study, such as: form and content, narrative and narrative structure, poetry and poetics, author, voice, context, discourse and ideology. Students will have the opportunity to work across a variety of the 20th and 21st centuries' literary genres and forms. Our syllabus will include: Claude McKay's complex metrics, Frank O'Hara's free verse, Amiri Baraka's "Black Arts," Nathaniel West's novella Miss Lonelyhearts, Richard Wright's semi-autobiographical short stories, and finally, a constellation of contemporary poets whose work explores subjects usually condemned to the shadows of late capitalism. Prerequisite: ENGLWRIT 112 or equivalent. This course is open to English majors only.

English 200 Intensive Literary Studies (old and new requirements: English 200 is a required course)

Lecture 3  TuTh 8:30-9:45  Instructor: Caroline Yang

English majors only. Prerequisite: Gen. Ed. College Writing. This class will introduce students to the practice of critical and active reading by examining how social concepts get constructed and revised in and through literature. In particular, we will study the relationship between race and literature in the United States, investigating how racial identities and differences have been historically in flux. Even more specifically, we will analyze how "Asian American" writers challenge the commonplace understanding of race as a natural difference along a black-white binary through their employment of various literary genres such as the novel, drama, short story, and poetry.

The ultimate aim of the course is for students to learn how to read, as well as write about, literature in an informed and critical way. Writing assignments will include three short close reading papers and two longer analysis papers that incorporate critical concepts and literary terms. Prerequisite: ENGLWRIT 112 or equivalent. This course is open to English majors only.

English 200 Intensive Literary Studies (old and new requirements: English 200 is a required course)

Lecture 4  MW 4:00-5:15  Instructor: TreaAndrea Russworm

This is the required, introductory, course to majoring in English at the University of Massachusetts, Amherst. It is designed to introduce you to the basic critical thinking and writing skills that are needed for succeeding in the major. During this semester you will become familiar with key terms for literary studies, literary conventions, and various genres and forms. This is also a writing-intensive course that will give you ample opportunity to hone your close analytical skills while assisting with and preparing you for writing your very best academic arguments. We will read fiction, short fiction, poetry, drama, science fiction, and graphic novels from Flannery O'Connor, Al Young, Carson McCullers, James Baldwin, Tennessee Williams, Sherman Alexie, Octavia Butler, and Jessica Abel. Multiple short writing assignments, close reading reflection logs, two papers, and active class participation and discussion will be required. Prerequisite: ENGLWRIT 112 or equivalent. This course is open to English majors only.
English 200 Intensive Literary Studies (old and new requirements: English 200 is a required course)
Lecture 5 TuTh 11:30-12:45 Instructor: T.B.A.
Introduction to literary study, concentrating on close reading and analysis of texts, writing and revising critical essays, and discussion of the issues that underlie the study of literature. Prerequisite: ENGLWRIT 112 or equivalent. This course is open to English majors only.

English 201 Early British Literature & Culture (old requirements: British literature pre-1700) (new requirements: English 201 or 221 requirement)
Lecture 1 TuTh 1:00-2:15 Instructor: T.B.A.
The growth of English literature from the Middle Ages to the end of the 17th century, with emphasis on major writers in historical context, major works as responses to the social and political situations and revisions of earlier literary visions. This course is open to English majors and students studying at the University on international or domestic exchange.

Epic-Romance: Gawain, Chaucer, Spenser, Milton. English majors only. Prerequisite: English 200 or 200H with a grade of C or better. This class focuses on some of the most richly challenging works of medieval and early modern English literature: Sir Gawain and the Green Knight, The Canterbury Tales (selections), The Faerie Queene (all of Book One), and Paradise Lost (in its entirety), supplemented with other, shorter texts that help illuminate the “epic-romance” tradition. We will immerse ourselves in these books and use them to explore a wide range of literary and cultural issues, including questions of genre (and the role of quests, monsters, and magic in epic-romance narrative); the intersection of literature, history, and the folkloric; and representations of heroism and gender roles. Two papers, a test, and some take-home assignments.

English 202 Later British Literature & Culture (old requirements: British literature 1700-1900) (new requirements: English 202, 268, 268 requirements)
Lecture 1 TuTh 2:30-3:45 Instructor: Tanya Fernando
The readings for this British Literature survey course span a few centuries, from the end of the eighteenth century to the early twentieth century. Our aim is to map the major questions of the periods: the Romantic Period; the Victorian Era and the Industrial Revolution; Modernism. Through the readings we will explore the questions that animated these writers: for example, questions of equality and freedom, the relevance of art and its impact on life, and the importance of aesthetic form. The assigned readings include various forms—novels, short stories, poetry, drama, as well as essays from history, art history, economics, and philosophy. For the most part, we will be using the Norton Anthology of British Literature. Prerequisite: ENGLWRIT 112 or equivalent. This course is open to English majors only.

English 202 Later British Literature & Culture (old requirements: British literature 1700-1900)(new requirements: English 202, 268, 268 requirements)
Lecture 2 MW 4:00-5:15 Instructor: Joselyn Almeida-Beveridge
English majors only. Prerequisite: English 200 with a grade of C or better. This survey course covers British literature from the late 1700s to the present. We will organize our inquiry around the themes of conflict, change, and identity to examine how poets and writers such as William Blake, Mary Wollstonecraft, Olaudah Equiano, George Eliot, and Zadie Smith and imaginatively transform literary genres to represent and reimagine the social, economic, and political conditions of their times. Assessment: Short analysis papers, team quizzes, response papers, active participation. Prerequisite: ENGLWRIT 112 or equivalent. This course is open to English majors only.
English 204 Intro to Asian American Literature (old requirements: 2nd American)(new requirements: either Anglophone or 200+ elective)
Lecture 1 TuTh 10:00-11:15 Instructor: Caroline Yang
This course will introduce students to literature and film by, for, and about Asian Americans. Students will learn a reading and viewing practice that consists of contextualizing the texts in their historical production as well as close analysis and critical thinking. Through reading, writing, discussions, and a final group video project, students will explore how Asian American literature shapes the construction of heterogeneous, diasporic, and transnational subjectivities that challenge the very notion of “Asian American” as a uniform identity and object of knowledge. (Gen.Ed. I, U)

English 221 Shakespeare AL (old requirements: Shakespeare or elective) (new requirements: English 201 or 221 requirement)
Lecture 1 MW 1:25-2:15 + discussion Instructor: Joseph Black
Why are Shakespeare's plays still so widely performed, read, filmed, revised and appropriated four centuries after they first appeared on stage? What makes them continue to speak so powerfully to audiences, writers, directors, and actors? This course provides an overview of Shakespeare's work, focusing on careful readings of eight plays, including examples of comedies, tragedies, romances, and histories. We will pay some attention to genre (what is a comedy?); cultural and social contexts (how did the Renaissance approach issues of politics, gender, social hierarchy, marriage, cosmology, and personal identity, and how do these ideas inform these plays?); and to questions of production, staging, and Renaissance theater practice. Assignments include three short papers, exam, attendance of both lecture and discussion section, and lively participation. Discussion section required.

| 221 Disc 01AA Fr 10:10-11:00 TA: Emily Thompson | 221 Disc 01AD Fr 2:30-3:20 TA: Josefina Hardman |
| 221 Disc 01AB Fr 11:15-12:05 TA: Catherine Elliott | 221 Disc 01AE Fr 10:10-11:00 TA: Catherine Elliott |
| 221 Disc 01AC Fr 1:25-2:15 TA: Josefina Hardman | 221 Disc 01AF Fr 11:15-12:05 TA: Emily Thompson |

English 254 Writing & Reading Imaginative Literature AL (new requirements: elective)(creative writing specialization)
Lecture 1 MWF 10:10-11:00 Instructor: Haley Thompson
“Let’s See You Find the World Now” When thinking about writing and the creative process, I always go back to one book in particular: The Velveteen Rabbit, by Margery Williams. Rather than paraphrasing the whole story, I'll just share my, maybe crazy, interpretation of its message: Writing begins with the writer alone, and, in that moment, it’s instantly made real; but only when it is shared with others, be it among peers or in front of strangers, will it truly come alive. This, I think, is a perfect analogy for the creative process, especially in the context of a creative writing workshop. The goal of this course is for you to cultivate your creative potential by reading amazing works of poetry and fiction, experimenting with new approaches to writing through generative exercises, and taking part in thoughtful discussions centered around your work, the work of your peers, and the work of published authors. By the end of the semester, you will have: a fuller bookshelf, a portfolio of your own, well-crafted poems &/or prose, and a set of tools to use beyond the classroom. This is a class for anyone and everyone who is interested in imaginative literature, regardless of how much you’ve read or written beforehand. (Gen.Ed. AL)

English 254 Writing & Reading Imaginative Literature AL (new requirements: elective)(creative writing specialization)
Lecture 2 MWF 11:15-12:05 Instructor: Joshua Marston
Analysis of problems of form, elements of genre, style and development of themes of stories and poems, written by class members and in class texts. Lecture, discussion, 5 poems, 2 stories, 2 essays. (Gen.Ed. AL)
English 254 Writing & Reading Imaginative Literature AL (new requirements: elective)(creative writing specialization)
Lecture 3  MWF 12:20-1:10  Instructor: Liza Birnbaum
This course will be a hands-on introduction to writing prose and poetry. We'll read a lot and write a lot, emphasizing risktaking and genuine investment in the myriad choices a writer makes on the page, and we'll treat texts (your own, your classmates', the published work you read) with a rigor and generosity that's grounded in an awareness of what David Foster Wallace calls “the art's heart’s purpose, the agenda of the consciousness behind the text.” The goals of the class will be to produce and revise stories and poems that come from that kind of deep purpose, to engage with readings as writers, and to develop a supportive and fiercely intelligent community in which to talk about craft, process, challenges, thrilling sentences, and much more. (Gen.Ed. AL)

English 254H Honors Writing & Reading Imaginative Literature (new requirements: elective)(creative writing specialization)
Lecture 1  TuTh 2:30-3:45  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 written response. Students will read and discuss texts by exemplary authors and by their classmates. Assignments include both analytical and creative writing. Open to Commonwealth College students only. (Gen.Ed. AL)

English 268 American literature and Culture Before 1865 (old requirements: American Identities or 2nd American)(new requirements: English 202, 268 and/or 269 requirements)
Lecture 1  MW 5:30-6:45  Instructor: Mason Lowance
Course requirements include: short analytical essay, approximately 5 pages; longer term paper, approximately 12 pages; take-home final examination. The format of the course will be a seminar in American literature from 1820-1865. The content will be organized chronologically but will also be examined thematically. In addition to the "canonized" authors of this period (Hawthorne and Melville, Emerson and Thoreau, Whitman and Dickinson), we will also consider some of the writers who exerted tremendous social and political impact on antebellum American culture, including the slave narrators Frederick Douglass and Harriet Jacobs, the feminist critics Margaret Fuller and Angelica Grimke Weld, the reformers and abolitionists William Lloyd Garrison and Wendell Phillips, and the most widely read author of the entire period, Harriet Beecher Stowe, whose Uncle Tom's Cabin galvanized sentiment against slavery through sales of 5 million copies in a reading population of 15 million by 1860. Aesthetic, literary, biographical, cultural, social, and political approaches to these authors will all be considered. Prerequisite: ENGLWRIT 112 or equivalent. This course is open to English majors only.

English 268 American literature and Culture Before 1865 (old requirements: American Identities or 2nd American)(new requirements: English 202, 268 and/or 269 requirements)
Lecture 2  TuTh 2:30-3:45  Instructor: T.B.A.
In this course we will read narratives of individual and collective cultural transformations from the colonial and early republican periods in American literature. We will trace throughout these narratives various figurations of "American" subjectivity, such as the captive and the redeemed; the slave, the servant, and the freeman; the alien and the citizen; the foreign and the native. Through such textual figures, we will explore as well the cultural production of a broader narrative of the “imagined community” of the nation. While reading a selective survey of literary works, travel narrative, and poetry from the 1670s through the antebellum era, we will address as well critical and theoretical reconsiderations of the literature and culture of the early republic. Prerequisite: ENGLWRIT 112 or equivalent. This course is open to English majors only.
English 269 American literature and Culture After 1865 (old requirements: American Identities or 2nd American)(new requirements: English 202, 268 and/or 269 requirements)

Lecture 1  TuTh 11:30-12:045  Instructor: Josh Lambert
This course explores the definition and evolution of a national literary tradition in the United States from the Civil War to the present. We will examine a variety of issues arising from the historical and cultural contexts of the 19th and 20th centuries, the formal study of literature, and competing constructions of American identity. Students will consider canonical texts, as well as those less frequently recognized as central to the American literary tradition, in an effort to foster original insights into the definition, content, and shape of “literature” in the U.S.

Over the course of the semester, we will read some of the most celebrated texts from this period by Mark Twain, Edith Wharton, William Faulkner, Ralph Ellison, Vladimir Nabokov, Philip Roth, Toni Morrison, and others and consider the formal, practical, and institutional factors that have conferred canonicity on such works. Why, in other words, do we read these books, rather than the hundreds of thousands of others published during the same period? We will discuss the economic, legal, and social positioning of literature in the United States, as well as the formal relationships among various literary and popular genres. In short, we’ll ask why modern Americans found it meaningful to write, publish, and read literature. 

Prerequisite: ENGLWRIT 112 or equivalent. This course is open to English majors only.

English 269 American literature and Culture After 1865 (old requirements: American Identities or 2nd American)(new requirements: English 202, 268 and/or 269 requirements)

Lecture 2  TuTh 10:00-11:15  Instructor: Laura Furlan
This course explores the definition and evolution of a national literary tradition in the United States from the Civil War to the present. We will examine a variety of issues arising from the historical and cultural contexts of the 19th and 20th centuries, the formal study of literature, and the competing constructions of American identity. Students will consider canonical texts, as well as those less frequently recognized as central to the American literary tradition, in an effort to foster original insights into the definition, content, and the shape of “literature” in the United States. 

Prerequisite: ENGLWRIT 112 or equivalent. This course is open to English majors only.

English 269 American literature and Culture After 1865 (old requirements: American Identities or 2nd American)(new requirements: English 202, 268 and/or 269 requirements)

Lecture 3  MW 2:30-3:45  Instructor: TBA
This course explores the definition and evolution of a national literary tradition in the United States from the Civil War to the present. We will examine a variety of issues arising from the historical and cultural contexts of the 19th and 20th centuries, the formal study of literature, and the competing constructions of American identity. Students will consider canonical texts, as well as those less frequently recognized as central to the American literary tradition, in an effort to foster original insights into the definition, content, and the shape of “literature” in the United States. 

Prerequisite: ENGLWRIT 112 or equivalent. This course is open to English majors only.

English 272 American Romanticism (old requirements: 2nd American)(new requirements: English 268 equivalent or 200+ elective)

Lecture 1  TuTh 11:30-12:45  Instructor: Hoang Phan
This course will focus on the relationships between the literature of American Romanticism and the broader cultural debates and social transformations of this period, identified historically as the Age of Revolution. With the politics of romance and revolution as guiding themes, the course will study a range of texts, by Ralph Waldo Emerson, Henry David Thoreau, Nathaniel Hawthorne, Frederick Douglass; Herman Melville; Harriet Beecher Stowe; and Walt Whitman. Throughout these readings we will examine the ways in which the literature of this period contributed to the “imagined community” of America, as well as contested and revised the dominant narratives of the nation. Readings will include: Frederick Douglass, My Bondage and My
Freedom; Ralph Waldo Emerson, Nature and Selected Essays; Nathaniel Hawthorne, The Scarlet Letter; Herman Melville, Moby Dick; Henry David Thoreau, Walden and Civil Disobedience; Walt Whitman, Leaves of Grass.

English 279 Intro to American Studies (old requirements: 2nd American)(new requirements: 200+ elective)
Lecture 1  TuTh 1:00-2:15  Instructor: Ron Welburn
This course will introduce students to the interdisciplinary study of American culture. We will consider the foundations of American studies in literature and history, and will explore how methodologies for it perceive indigenous and ethnic identities, transnationalism, borderlands theories, global consumerism, and even environmental events. Students will pursue a series of case studies in music, popular culture, race, and the politics of environmentalism. Tentative texts may include: American Exceptionalism, A Critical Analysis, by Deborah Madsen; Kind of Blue: The Making of the Miles Davis Masterpiece, by Ashley Kahn; and two novels. Expect to write critical essays and to conduct a final project involving a transcribed interview.

English 290BH Intro to Performance Studies Honors (new requirements: 200+ elective)
Lecture 1  TuTh 11:30-12:45  Instructor: Daniel Sack
ALL THE WORLD'S A STAGE: an introduction to performance studies. This seminar looks at performance in theatrical and non-theatrical settings, to consider how we express ourselves, how we take action, and how we watch others doing the same. We will look at a variety of objects for study from around the globe, including playscripts, recordings of speeches and performances, political rallies, and live performances in the theatre and in everyday life. A variety of writing modes will be explored, including both creative response and critical analysis. Over the term students will ask a series of fundamental questions about the nature of performance broadly conceived: What is a performance and what is not a performance? When and where does a performance take place? Who is performing? And why might one perform? Students are not required to have any prior experience with performance, though those with backgrounds in theatre or dance are more than welcome.

English 298B Literary Classics on Film
Lecture 1  Tu 6:30-9:00 pm  Instructor: Kirby Farrell
The Great Victorian Novels on Film. This is a 1 credit film series presenting adaptations of classic Victorian novels, and especially useful for English majors. Works by Jane Austen, Dickens, George Eliot, Hardy, and others. Mandatory Pass/Fail course. One screening each week. 1 credit. Requirements: attendance.

English 300 Junior Year Writing (old and new requirements: junior year writing requirement)
Lecture 1  TuTh 10:00-11:15  Instructor: Stephen Clingman
South African Literature & Politics. This course will be a study of some of the major moments and texts in South African literature, ranging from the apartheid era to the post-apartheid period since Nelson Mandela’s first democratically elected government in 1994. In this setting South African literature has kept the pulse of its society, registering the lived experience and telling the "inner history" of these years. In this context we’ll read a variety of works by writers both black and white, male and female, in the genres of fiction, drama and poetry, to gain a sense of how writing works in such circumstances and what its struggles and significance might be. 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 challenges of a new society in the making. Authors will include Nadine Gordimer and J.M. Coetzee (both Nobel Prize winners), Athol Fugard, Mongane Serote and other poets of the 1970s, as well as Njabulo Ndebele and a more recent generation of writers, such as, Zoe Wicomb, Niq Mhlongo, Ivan Vladislavic, and some very exciting poets. Classes will involve some lecturing, much discussion, and of course reading and writing. Junior and Senior English majors only. Prerequisite: English 200 with a grade of ‘C’ or better.
Fate, Fault, and Redemption. Young adult novelist John Green borrows a phrase from Shakespeare’s Julius Caesar to create the title for his recent novel, The Fault in Our Stars, about the incomprehensibility of both falling in love and dying from cancer as a kid. Are “the stars” to blame for such seemingly baffling occurrences, or does the “fault” lie in ourselves? Where do fate and human agency meet and depart? And what happens when human beings overstep their bounds and attempt to “play God”? Bridging Shakespeare to the twentieth century, this course focuses on the broad themes of fate, human agency, and redemption. It places special emphasis on how these themes are animated by religion and science, as well as by the historical lessons of slavery, colonialism, and gender and sexual oppression. Texts include Machiavelli’s The Prince (1532), Shakespeare’s The Tempest (1612), Toni Morrison’s Song of Solomon (1977), Chang-Rae Lee’s A Gesture Life (1999), and films such as Luc Besson’s The Professional (1994), Woody Allen’s Matchpoint (2005), and Nicole Kassell’s The Woodsman (2004). The course aims to help students master the mechanics of argumentation, to acquire sensitivity to how formal characteristics shape a text’s meaning, and to examine their assumptions about the role and value of literature. Writing assignments include several short papers and a longer paper, with emphasis on revision.  Junior and Senior English majors only. Prerequisite: English 200 with a grade of ‘C’ or better.

Literatures of Conflict. In times of “conflict” we all have a vested interest in exploring this complex term: How do we define conflict and, more importantly, how do we perceive the outcome of conflict? Where do we locate ourselves in moments of conflict? Do we have control over our individual and collective identities? What role can language play in the formation of identity as expressed in literature and art? These are a few of the many questions that we will be asking throughout the semester. Our selection of texts is global in scope, and may include novels from Northern Ireland, India, England, Lebanon, and South Africa.  Junior and Senior English majors only. Prerequisite: English 200 with a grade of ‘C’ or better.

Capitalism, Crisis & Revolution in US Poetry We will study (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 racism, sexism and asymmetrical class struggle? What strategies of resistance do American poets embrace and elaborate in their popular and experimental forms? Our texts from the 1930s will include poetry by Kenneth Fearing, William Carlos Williams, Langston Hughes, Richard Wright, and Muriel Rukeyser. From the 1970s, we’ll examine the work of Amiri Baraka, John Wieners, Hannah Weiner, 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 engage with popular resistance to the politics of austerity. Contemporary poets will include Keston Sutherland, M. NourbeSe Philip, Rob Halpern, Chris Nealon, Craig Santos Perez, and Uyen Hua. We will also read historical and political economic accounts of each crisis, as well as literary critical accounts, drawn in large part from the Marxist tradition, about the convergence of poetry and politics. Junior Year Writing requirements apply, and students should expect a heavy emphasis on writing, workshopping, and revision.  Junior and Senior English majors only. Prerequisite: English 200 with a grade of ‘C’ or better.

History of Comedy. In this class, we will explore the development of comic form from its earliest dramatic manifestations in Ancient Greece to its current place in American mass culture. The better part of the syllabus will be devoted to plays, and our readings will take us from classical authors (Aristophanes and Plautus) to Italian and English Renaissance plays (Machiavelli, Lyly, Shakespeare, Jonson) to Restoration and
eighteenth century sex comedies (George Etherege, Aphra Behn, Susanna Centlivre). The last section of the class will be devoted to contemporary engagements with comic form in visual media and one novel. Special thematic emphasis on the politics of satire; the history of gender and sexuality; and literary criticism pertaining to laughter and the self.

Seminar members will be expected to draft and revise three essays over the course of the semester: two shorter papers (3-5 pages) on dramatic comedy, and one longer final essay (12-15 pages) in which students will be asked to analyze the ways in which a contemporary example of comic narrative engages with the formal, historical, and theoretical elements we will have charted out. Junior and Senior English majors only. Prerequisite: English 200 with a grade of 'C' or better.

**English 313 Introduction to Old English Poetry** (old requirements: British literature pre-1700 or 300+ elective)(new requirements: 300+ elective)

*Lecture 1* TuTh 1:00-2:15 Instructor: Stephen Harris
Old English is the language spoken by Germanic peoples in Britain from the early 400s to just after the Norman Conquest in 1066. In this course, you will learn to read it. We will read the oldest English poetry in the original language, including "Caedmon's Hymn," "The Seafarer," "The Wanderer," "Dream of the Rood," "The Battle of Maldon," and the epic of Judith, the warrior maiden who leads her army to heroic conquest ("Sloh tha wundenlocloc thone feondsceathan fagum mece ... "). We will also examine runes and learn to make manuscripts. A working knowledge of English grammar is recommended.

**English 319 Representing the Holocaust ALG** (old and new requirements: elective)

*Lecture 1* Tu 2:30-3:45 + discussion Instructor: James Young
In this course, we explore the ways history and memory of the Holocaust have been shaped for the next generation by victims in their diaries, by survivors in their memoirs, by novelists in their fiction, as well as by poets, video-testimony, film-makers, musicians, artists, monuments, and museums. Among readings and viewings for this course are works by Chaim A. Kaplan, Primo Levi, Elie Wiesel, Sara Nomberg-Przytyk, Tadeusz Borowski, Paul Celan, Nelly Sachs, Dan Pagis, and Art Spiegelman, among others.

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<th>Course Code</th>
<th>Days &amp; Time</th>
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<tr>
<td>319 Disc 01AA</td>
<td>Th 1:00-2:15 pm</td>
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<td>319 Disc 01AB</td>
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<td>319 Disc 01AD</td>
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<td>319 Disc 01AE</td>
<td>Th 10:00-11:15 am</td>
<td>Anna-Claire Simpson</td>
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**English 329H Tutoring Writing: Theory and Practice** (old and new requirements: elective)

*Lecture 1* TuTh 11:30-12:45 Instructor: Rebecca Lorimer Leonard
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 April 4: (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. Applications received after April 4 and before May 4 may be considered if seats are available. The strongest applications will be invited to an interview and can expect a decision by finals week.

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Fall 2015 English Undergraduate Course Descriptions

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English 341 Contemporary American Autobiography (aka Autobiographical Studies)(old requirements: 2nd American or 300+ elective/new requirements: 300+ elective)
Lecture 1  TuTh 2:30-3:45  Instructor: Janis Greve
What shapes our stories? How do our stories shape us? Examining a range of autobiographical texts, this course will investigate the subjects and trends of recent American autobiographies, raising questions about what it means to have a "self" and a "life" that we put to story. Our pursuit will include an examination of fairly recent developments in printed autobiography, such as the travelogue, memoirs of crisis, and comic book autobiographies, while also exploring the visual narratives of documentary film. Looking at texts from the 1980's to the present, we will keep in focus autobiography's primary points of interest: the relation between self and language, the blurring of "truth" and fiction, the role of memory, the gains and risks of public self-witnessing. Students interested in trying their own hand at the art of autobiography will be encouraged to do so in two short writings. Two longer, critical essays will be assigned; one may be substituted with an optional presentation. Authors likely to include, among others, Margaret Sartor, bell hooks, Roz Chast, Henry Louis Gates Jr., Michael Ondaatje. Films yet to be decided. Prerequisite: completion of English 200.

English 350H Expository Writing Honors (old and new requirements: 300+ elective)
Lecture 1  Thur 4:00-6:30  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, Bill Bryson, 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. Prerequisite: completion of English 200 and two of the following period survey courses-English 201, 202, 221, 268 or 269.

English 354 Creative Writing: Introduction to Fiction (old and new requirements: elective)(creative writing specialization)
Lecture 1  MWF 1:25-2:15  Instructor: Andrew Cothren
A seminar in writing fiction for students who have familiarity with reading and writing creative works. Our reading will focus on contemporary flash fiction, short stories, and short novels, while in our writing, we will write and workshop flash fiction and short stories. Prerequisite: Completion of English 200. This course is open only to English majors.

English 354 Creative Writing: Introduction to Poetry (old and new requirements: elective)(creative writing specialization)
Lecture 2  MWF 11:15-12:05  Instructor: Jonathan Ruseski
This intro to poetry course is focused on building a creative writing portfolio through the development of generative techniques. Weekly writing assignments will be given to highlight different elements of craft and help produce the writing to be discussed in group workshops. Emphasis is placed on the relationship between reading and writing. We will read and discuss works of contemporary poetry in order to create a shared vocabulary of writing techniques, styles, methods, forms, devices and content. We will adopt these practices into our own practices, exploring and re-imagining them to discover new creative possibilities. Prerequisite: Completion of English 200. This course is open only to English majors.

English 354 Creative Writing: Mixed Genre (old and new requirements: elective)(creative writing specialization)
Lecture 3  MWF 12:20-1:10  Instructor: Kate Berson
Our class will attempt to answer writing’s big, unanswerable questions: What makes writing good? Write what you know, or write what you don’t know? What carries more power – narrative or language? Should writers write for a broad or narrow audience, or for the sake of the writing itself? Each week - through diverse readings, writing prompts, discussion, and workshop – we’ll focus on a particular component of writing – character, perspective, time, place, politics, structure, sound –gaining a picture of what makes up a story or a

Fall 2015 English Undergraduate Course Descriptions
I consider teaching to be a collaborative craft, with students and teacher working together, responding to one another. Together, we’ll foster an open (though guided) classroom environment, toward an objective that evolves in response to YOU, as thinkers and as writers. I can think of no material that lends itself better to this dynamism than creative writing. The key lies in the label itself: creative writing. To create is to engage actively in constant conversation, and then to bring something, your own unique creation, into existence.

Prerequisite: Completion of English 200. This course is open only to English majors.

**English 355 Creative Writing: Fiction** (old and new requirements: elective)(creative writing specialization)

Lecture 1  MW 2:30-3:45  Instructor: John Hennessy

In this course students will write and workshop short stories. They will also read widely in modern and contemporary fiction and complete a series of assignments intended to address specific aspects of fiction writing. Admission by permission of professor.

Students should submit one complete story and a brief personal statement (list and briefly discuss your reading preferences—your favorite writers and books) to Professor Hennessy’s email address: jjhennes@english.umass.edu. Please include Spire ID #. DUE APRIL 15. English majors, BDIC, UWW, International/National exchange majors, or Masters students with TECS subplan only. Pre-requisite: ENGL 354 or 354H with a grade of a 'B' or better. Pre-requisites waived with instructor’s permission.

**English 356 Creative Writing: Poetry** (old and new requirements: elective)(creative writing specialization)

Lecture 1  MW 2:30-3:45  Instructor: Martín Espada

Students should submit a portfolio of three poems with electronically as Word attachments to Professor Espada at mespada@english.umass.edu by April 15th, and he will notify students about their status (invited, not invited, or wait-listed) by May 15th. Registration after this date will be possible, but priority will be given to students who meet the April 15th deadline.

This is an advanced undergraduate poetry workshop. Students produce poems independently for review in class, review work submitted by others, and engage in writing exercises. There are two major objectives: 1) finding a voice, i.e. a distinct identity in terms of language and subject; and 2) reinforcing the fundamentals of writing poetry, with a particular emphasis on the image. The various strengths of student poems receive as much attention as those areas requiring improvement. The course text is Poetry Like Bread, an anthology providing models for class discussion and writing. English majors, BDIC, UWW, International/National exchange majors, or Masters students with TECS subplan only. Pre-requisite: ENGL 354 or 354H with a grade of a 'B' or better. Pre-requisites waived with instructor’s permission.

**English 365 20th Century Literature of Ireland** (old requirements: elective) (new requirements: global Anglophone/ethnic American literature or elective)

Lecture 1  TuTh 10:00-11:15  Instructor: T.B.A.

Nineteenth-century background: the Irish Renaissance; such major figures as Yeats, Synge, Joyce and O’Casey; recent and contemporary writing. (Gen.Ed. AL)

**English 368 Modern American Drama** (old requirements: 2nd American or non-writing elective)(new requirements: 300+ elective)

Lecture 1  TuTh 4:00-5:15  Instructor: Heidi Holder

This course offers a survey of American drama from the mid-nineteenth century into the twenty-first, examining how notions of an American national identity are negotiated through theater and performance. Requirements: two essays (3-5 pages), and midterm and final exams. Discussion section is required. (Gen.Ed. AL)
English 372H Caribbean Literature Honors (old requirements: non-writing elective)(new requirements: Anglophone or 300+ elective)
Lecture 1 TuTh 10:00-11:15  Instructor: Rachel Mordecai
In this course we will read major works from the English-, French-, and Spanish-speaking literatures of the Caribbean (all texts will be read in English), comprising a mixture of "canonical" and emerging authors. Lectures (rare) and discussions (regular) will address central themes in Caribbean writing, as well as issues of form and style (including the interplay between creole and European languages).

Some of the themes that will preoccupy us are history and its marks upon the Caribbean present; racial identity and ambiguity; colonial and neo-colonial relationships among countries; gender and sexuality. Assignments will include an informal reading journal and three major papers of varying lengths; there may also be student presentations, small-group work, and in-class writing activities. As this is an honors course, students should be prepared to invest significant time in keeping up with the reading and assignments.

English 373 American Indian Literature (old requirements: 2nd American or non-writing elective)(new requirements: Anglophone or 300+ elective)
Lecture 1 TuTh 1:00-2:15  Instructor: Laura Furlan
This course will survey contemporary American Indian literature, from the “Native American Renaissance”; in the late 1960s to the present. We will consider a number of pertinent inquiries in the field, including what makes a text “Indian” why this literature might require different critical tools, and how geographic place and tribal affiliation influence the work. Some of the conventions and themes we will trace include the incorporation of oral tradition, representations of history, use of Native languages, preservation of culture, issues of sovereignty, the persistence of identity politics, and the importance of Indian humor. We will also discuss the historical and cultural contexts from which the texts emerge. Authors may include N. Scott Momaday, Leslie Marmon Silko, Louise Erdrich, Sherman Alexie, Susan Power, Craig Womack, and Allison Hedge Coke. Open only to English majors who have completed English 200 and one of the following survey courses: English 201, 202, 221, 268 or 269.

English 376 American Fiction (old requirements: 2nd American or non-writing elective)(new requirements: 300+ elective)
Lecture 1  TuTh 11:30-12:45  Instructor: Deborah Carlin
Pulitzer Prize Fictions. No course description at this time. Prerequisite: completion of English 200 and two of the following period survey courses—English 201, 202, 221, 268 or 269.

English 379 Introduction to Professional Writing I (old and new requirements: elective)(PWTC specialization)
Lecture 1  TuTh 11:30-12:45  Instructor: David Toomey
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 379 Introduction to Professional Writing I (old and new requirements: elective)(PWTC specialization)
Lecture 2  MW 2:30-3:45  Instructor: Jessica Ouellette
See above for course description. Prereq.: ENGLWP 112 or equivalent; junior or senior status with a cumulative GPA of 3.0 or better. (3 credits).
English 380 Professional Writing & Technical Communication I (old and new requirements: elective)(PWTC specialization)
Lecture 1  TuTh 1:00-2:15  Instructor: Janine Solberg
Junior and Senior students with a cumulative GPA of 3.0 or better. Introduces principles of technical writing, software documentation, and page design. Simulates the writing/editing process used in the computer industry; students write a 20-25 page manual documenting a software product, usually Microsoft Word. Prereq.: ENGLWP 112 or equivalent; junior or senior status with a cumulative GPA of 3.0 or better. (3 credits).

English 391AK The Theory and Practice of Therapeutic Writing (old and new requirements: 300+ elective)
Lecture 1  Thurs 4:00-6:30  Instructor: Marian MaCurdy
Research has demonstrated that reflective writing does more than provide access to the emotional realm; writing about complex, difficult experiences can attenuate the negative impact of those experiences, and, therefore, writing can have a beneficial effect on the emotional and cognitive lives of those who have experienced illness, war, and other traumas and those who work with them. The telling of self can be transformative when it moves beyond catharsis to the cognitive restructuring that drives toward change. This class investigates the relationship between writing and health by bringing together information on trauma theory, brain biology, narrative theory, and the composition process. It offers a methodology for transforming iconic memories into aesthetically effective prose and studies selected narratives to investigate their possible effects on writer, reader, and the larger culture. We will focus on process—how to link image to narrative and allow the brainstorming and revision processes to help writers find their subjects, produce aesthetically and therapeutically effective writing, and create community in the telling.

English 391D Writing & Emerging Technologies (old and new requirements: 300+ elective)
Lecture 1  TuTh 4:00-5:15  Instructor: Janine Solberg
Explores video as a rhetorical/multimodal medium for composing, with an emphasis on the actual production of nonfiction video work. Students will learn to use video editing software (typically, Adobe Premiere). Writing will be integrated into planning, critique/analysis, and reflection of students’ own work. This course may be counted toward the Study and Practice of Writing (SPoW) specialization. Prerequisite (may be waived with instructor approval): completion of English 200 and two of the following period survey courses-English 201, 202, 221, 268 or 269.

English 421 Advanced Shakespeare
Lecture 1  TuTh 11:30-12:45  Instructor: Adam Zucker
Shakespeare & His Contemporaries. Have you ever wondered about Shakespeare’s relationship to and competition with other authors of his day? In this class we will pair readings of Shakespeare’s plays with plays written by his brilliant contemporaries, some of whom imitated Shakespeare, and some of whom were imitated by him. Doing so will help us discuss some of the strange elements of 16th and 17th Century culture that shaped the drama of the day. We will read, for example, Titus Andronicus alongside Thomas Kyd’s The Spanish Tragedy and explore the violent public punishments that characterized the Elizabethan legal system in the 1580s and 1590s. We will read Henry V alongside Christopher Marlowe’s Edward II and consider the ways in which friendship between men both composes and threatens sovereignty on the early modern stage. We will read Measure for Measure alongside Thomas Middleton’s A Chaste Maid in Cheapside and study the intersection of sexual commerce and less sensationalistic forms of trade in the burgeoning marketplaces of 17th Century London. Other pairings will include Twelfth Night and Ben Jonson’s Epicoene, Romeo and Juliet and John Ford’s Tis Pity She’s a Whore, and Cymbeline and Beaumont & Fletcher’s A King and No King. Two essays and one in-class presentation.
English 469 Victorian Monstrosity (old requirements: British literature 1700-1900 or 300+ elective)(new requirements: English 202 equivalent or 300+ elective)
Lecture 1 MW 4:00-5:15  Instructor: Kirby Farrell
Lab  Mon 6:30-9:30
We'll be reading novels of the 1890s that project visions of monstrosity and crystallized many of the themes of modernity haunting us today. Radical historical change raised liberating and terrifying questions about identity: What sort of creatures are we? This is not a conventional literature course: we'll be using history, anthropology, psychology, and other disciplines to explore the impact of modernity. We'll work with overt monsters in *Frankenstein* and *Dracula*, but also with a range of sublimated grotesques, from *Sherlock Holmes* to Oscar Wilde's *Picture of Dorian Gray*. We'll be considering how the symbolic forms of the 1890s shaped the 20th C as well as our own world. The course includes a required lab section that meets once a week to screen related films (documentaries, early cinema, and Oscar Wilde's plays, etc). Independent Study credits are available for extra work done in the film lab. Reading: all or part of seven novels; Richard D. Altick's *Victorian People and Ideas*, Ernest Becker's *Escape from Evil*, and Karen Horney, *Neurosis and Human Growth*; and short email handouts. Plan to write 1-page problem-solving responses and three longer essays. Lab section is required. *Open only to English majors.*

English 491AC Working Yourself Up: Career Exploration
Lecture 1 W 4-5:15  Instructor: Janis Greve
2 credits. This course is your chance to be pro-active in paving the road to employment both during and after the completion of your degree in English. You will practice job search skills and leave the class with a better sense of your vocational direction. In addition to receiving individualized guidance in creating a cover letter and résumé of immediate use, other assignments are likely to include attendance at career events, two interviews with professionals from fields of interest, a professional presentation, a paper researching vocations, and participation in a mock interview. The course is not an "easy" 2 credits, though the work required can form really stepping stones to a future beyond the major. *Course prerequisite: Open only to English majors who completed English 200.*

English 491BD Stop Making Sense: The Experimental Novel in the 20th Century (old and new requirements: 300+ elective)
Lecture 1 TuTh 2:30-3:45  Instructor: Scott Branson
How do we make sense of a meaningless world? How do we render meaninglessness in fiction without making it meaningful? Are we satisfied with literature that doesn't explain itself? Can we read without trying to explain? This course will examine novelists grappling with these questions as they try to find place for literature in the modern world. In a century marked by drastic technological advances in communication, transportation, and warfare - changes that also characterize our historical moment - modernist and post-modernist novelists experimented with incorporating meaninglessness into their work through innovation of the form of the novel as well as expansion of its content. We will read authors who try to incorporate the failure of meaning into their texts. Alongside novels, we read texts by the authors and critics to help us understand how literary conventions promise meaning and how the 20th-century experimental novel subverts this promise. Authors may include Gide, Stein, Beckett, Reed, Duras, Delany, Acker, and Cha.

English 491Z Poetry of the Political Imagination (old and new requirements: non-writing, upper-level elective)
Lecture 1 Mon 5:30-8:00  Instructor: Martín Espada
Juniors and Seniors, International Exchange or National Exchange plans, or Graduate students with TECS subplans only. Poetry of the political imagination is a matter of both vision and language. Any progressive social change must be imagined first, and that vision must find its most eloquent possible expression to move from vision to reality. Poets have a role in this dynamic process. The poets of the political imagination studied in this course go beyond protest to define an artistry of dissent. The course addresses how best to combine poetry and politics, craft and commitment. Every week, students read and discuss one book by a poet of the political imagination, such as Walt Whitman, Wilfred Owen, Sterling Brown, Pablo Neruda, Allen Ginsberg,
Marge Piercy or Carolyn Forché. Readings are also augmented on occasion by recordings of the poets. Students respond to these poets with papers, presentations, or some combination. **Prerequisite:** completion of English 200 and two of the following period survey courses: English 201, 202, 221, 268 or 269.

**English 494CI Codes, Cyphers, Hackers and Crackers (Integrative Experience)**

Lecture 1  
TuTh 2:30-3:45  
Instructor: Stephen Harris

This course is an Integrative Experience course. As such, it has two major aims. The first is a practical introduction to codes and ciphers. In order to break codes, we will examine the structures of the English language, as well as the distributive characteristics of words and phonemes. We will consider English as a closed system with a fixed rule set. You will build a hand-held computer from components, learn basic programming, and crack codes with it. Our second aim is theoretical: to examine the relationship between a system and its component elements. Starting with the relationship between letters and cipher types, we will move to the relationship between users and networks and to the larger cultural issues of hackers (and crackers) and The System. Is there room in a fixed system for invention, rather than just innovation? What role is there for imagination? How does the world of systems and networks ask us to think differently than does the world of westward expansion or discovery? No knowledge of codes, ciphers, or computers is necessary, although welcome. **Course prerequisite:** Open only to senior primary English majors. English 200 and either 201, 202 and 221 with a qualifying grade of a C or better.

**English 494EI Writing, Identity, and English Studies (Integrative Experience)**

Lecture 1  
TuTh 1:00-2:15  
Instructor: David Fleming

The Integrative Experience (IE) at UMass Amherst is a required upper-division course that asks students to reflect on and integrate their learning, from their major to their General Education courses to their extracurricular experiences; to further practice key "Gen Ed" objectives, such as oral communication, collaboration, critical thinking, and interdisciplinary perspective-taking; and to begin to apply what they've learned at UMass to new situations, challenging questions, and real world problems. This course is a writing-intensive version of the IE, designed specifically for English majors. Over the course of the semester, you'll use writing to look back at the work you've done so far - in your major, your Gen Ed courses, your electives, and your extracurricular activities - in order to learn more about yourself as a writer, scholar, and person, and to look ahead to your future, thinking about possible applications of what you've learned for the rest of the world. At the end of the semester, you'll collect your work into a digital, multi-media portfolio showcasing your knowledge, skills, accomplishments, and aspirations. **Open only to senior primary English majors. English 200 and either 201, 202 and 221 with a qualifying grade of a C or better.**

**English 4994JI Going to Jail (Integrative Experience)**

Lecture 1  
Weds 4:00-6:30  
Instructor: Jordana Rosenberg

**Going to Jail: Incarceration in US Literature and Culture.** Jails and carceral institutions have long and complex histories within Euro-American modernity; however, in the last thirty years, incarceration has intensified in palpable and striking ways. Although the United States has just over five percent of the world’s population, it currently incarcerales nearly a quarter of the world’s prisoners. Over two million people are currently incarcerated—an increase of some 700% since the 1970s. One in 100 adults, including 1 in 9 black men aged 20 to 34, is currently in prison, and over two-thirds of the prison population are people of color. In this course, we will read fiction and nonfiction by journalists, scholars, activists, and prisoners. We will study and ask questions about how carceral society informs seemingly "neutral" or eternal concepts, such as human-ness, time, place, and space. We will ask how the history of incarceration shapes liberal democracy at its root, and how carceral regimes shift and change across geographical spaces and temporal moments. Authors will include Martin Luther King, James Baldwin, Huey Newton, Oscar Wilde, Jimmy Santiago Baca, Daniel Defoe, Bernard Mandeville, Angela Davis, and Michelle Alexander. **Open only to senior primary English majors. English 200 and either 201, 202 and 221 with a qualifying grade of a C or better.**
English 494RI Race and the Contemporary Arts (Integrative Experience)
Lecture 1 Tues. 4:00-6:30 Instructor: Tanya Fernando
This Integrative Experience class looks at the relationship between art and politics, specifically, the question of race in contemporary art. It is an interdisciplinary course that draws from a range of different art forms (literature, theater, film, the visual arts, dance, and music), as well as history and social science. Almost all of the artists and thinkers we examine believe that art can transform society. While we focus mostly on representations of blackness, we will also address issues of difference and inequity more generally. In order to understand the complex ways in which race appears in our art today, we will look at some of the historical origins of race and art in America, as well as in a comparative framework. The texts we examine include those by W.E.B. Du Bois, Edward Said, Spike Lee, Toni Morrison, and Ryan Coogler. Throughout the term, we will be having class visits by artists and guest lecturers, who have spent their lives working at this intersection between art and politics.

As an upper-division Integrative Experience course, students will be asked to reflect on and make connections between their undergraduate education and questions that animate the world. We will engage in alternate pedagogical and learning practices, including collaborative projects that use digital learning tools, team teaching, and shared discussion rubrics. Open only to senior primary English majors. English 200 and either 201, 202 and 221 with a qualifying grade of a C or better.

English 499C Capstone Course (old and new requirements: elective)(creative writing specialization)
Lecture 1 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.

English 593B Theorizing Video Games and New Media (old requirements: 300+ elective)(new requirements: 300+ elective or Anglophone)
Lecture 1 Mon 5:30-8:00 Instructor: TreaAndrea Russworm
This class will adopt a hand's on and also a theoretical approach to studying video games and other forms of new media such as fan forums, blogs, and podcasts. We will read postmodern theories about technology, interdisciplinary theories of play, and we will examine some central case studies of new media production like Henry Jenkins' book Fans, Bloggers, and Gamers. The class is intended for undergraduates from all majors and for graduate students interested in studying or teaching digital culture. Access to a gaming PC or current video game console is not required but is certainly recommended. This class supports the new specialization in new media and the digital humanities.