English 115 American Experience (ALU)
Lecture 1 MWF 9:05-9:55 Instructor: Magdalena Zapędowski
This course will provide an introduction to the interdisciplinary study of American culture, with a wide historical scope and attention to diverse cultural experiences in the U.S. We will focus on the relationship between humans and the material culture that surrounds them: landscape and cityscape, the built environment, machines, clothing, everyday objects. We will explore such questions as, How does material culture express and shape our identities? How do things acquire meaning and what stories do they tell? How does material culture reflect ideas about gender, race, and class? How do objects participate in nation-building, imperial expansion, and political resistance? How do they reinforce or subvert social and cultural hierarchies? Readings in fiction, nonfiction prose, and poetry may be supplemented by painting, photography, print culture, film, and a field trip to a local museum. Possible authors include: Louise Erdrich, Toni Morrison, Emily Dickinson, Walt Whitman, Frances Harper, Harriet Jacobs, Herman Melville, Denise Duhamel, Melissa Range, Yusef Komunyakaa (Gen.Ed. AL, U)

English 115 American Experience (GenEd: ALU)
Lecture 2 MWF 10:10-11:00 Instructor: Matthew Donlevy
This course will pull students into various attempts to navigate conflicting (de/re)constructions of an U.S. American experience. As an American Literature Gen.Ed. course we will engage with a variety of texts, using the term loosely, that each attempt to knot, bolster, or cut the threads of American cultural understanding. Specifically, this course will investigate various U.S. social movements (from the 1800’s to an unimaginable future) and the texts they produced in specific historical moments. We will examine the laboring male body of the 19th century immigrant working class, the roles of a bondage/liberation paradigm in cutting edge Afro-futurism, and the propaganda of the Lavender Scare - and so much more!

This will be a discussion driven course with a significant reading load. However, each of the texts we engage will leave you wishing you could erase it from your mind and start again.* This class welcomes all members of our academic community that are prepared roll up their sleeves and genuinely interrogate discourses that are over-represented, minimized, or un/intentionally rendered invisible.

*This statements has not been evaluated by the Food and Drug Administration. These readings are not intended to diagnose, treat, cure or prevent any lack of enthusiasm. (Gen.Ed. AL, U)

English 115H American Experience Honors (ALU)
Lecture 1 ThTh 10:00-11:15 Instructor: Mason Lowance
Commonwealth College students only. Commonwealth College students only. 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 116 Native American Literature (ALU) (Anglophone/ethnic American literature)
Lecture 1 MWF 10:10-11:00 Instructor: Ron Welburn
The focus of this course will be selected writings and oral tradition narratives by Indigenous North Americans which emphasize cultural resilience despite the devastating colonialism brought on by European settlement. Tentative texts will include The People Who Stayed: Southeastern Indian Writing after Removal, edited by Hobson, McAdams and Walkiewicz; novels by Joseph Boyden, Robert J. Conley, and LeAnne Howe; essays and poetry by N. Scott Momaday; and selected writings by other Native authors. Expect to write a series of short essays and a final.

English 117 Ethnic American Literature (ALU) (Anglophone/ethnic American literature)
Lecture 1 MWF 1:25-2:15 Instructor: Mary Griffis
American literature written by and about ethnic minorities, from the earliest immigrants through the cultural representations in modern American writing. (Gen.Ed. AL, U)

English 131 Society & Literature (ALG)
Lecture 1 TuTh 10:00-11:15 Instructor: Alejandro Dubois
Topic: Guns, Janes, and Trains: the Western Reimagined. Whether in California, Texas, or the outer rim of “the black” space, the quirks and characters of frontier life continue to be a major theme in literature, film, animation, and video games. What does it mean to encounter rugged gunslingers, masked marauders, and damsels in distress in the age of the internet? Do we travel back in time, or does it lunge toward us with pistols drawn? In this course, we will explore how the lawless frontier is reimagined and revised in 20th and 21st century American Westerns. By examining the works of Joss Whedon (Firefly) and Vince Gilligan (Breaking Bad), Cormack McCarthy (Blood Meridian) and Elmer Kelton, Stephen Slessinger (the Red Ryder series) and Patrick deWitt among others, we will ask how artists engage with the “territories” of race, gender, sexuality, and expansionist cultures across various media in the late modern era. (Gen.Ed. AL, G)

English 131 Society & Literature (ALG)
Lecture 2 MWF 11:15-12:05 Instructor: Emily Thompson
Topic: The Posthuman. What happens to our definition of the “human” in an era of genetic engineering and artificial intelligence? How is the human/nonhuman divide rendered unstable and interrogated? This class will focus on literature that addresses how our conception of the “human” is being redefined by artificial intelligence, information theory, environmental studies, animal studies, and more. The 20th and 21st centuries especially are preoccupied with apocalyptic concerns in literature, film, and theory: the “human” is threatened with extinction while nonhuman beings emerge to take its place. This class will use a broad range of literature—from gothic to fantasy to cyberpunk to science fiction—as a critical access point to better understand the emergence of this “posthuman” era and our place within it. (Gen.Ed. AL, G)

English 131 Society & Literature (ALG)
Lecture 3 MWF 1:25-2:15 Instructor: Michelle Brooks
How is literature produced? How are social issues connected to literature? In what ways does literature reflect social norms, and how might literature challenge (or even change) those norms? By investigating the diverse views, experiences, and tensions expressed in texts, this course will examine the ways that society and literature inform and mediate one another. In reading works produced around the world, we will look at the ways literary texts tackle issues such as class, power, and culture. We will also consider the impact of literature on those societies that they depict. We will read a variety of literary genres; selected authors include: Geoffrey Chaucer, Derek Walcott, and Jhumpa Lahiri. (Gen.Ed. AL, G)

English 131 Society & Literature (ALG)
Lecture 4 MWF 10:10-11:00 Instructor: Thomas Poehnelt
Topic: The Haunting Effects of Asian/American "Ghosts". Ghosts are not just the stuff of horror movies or urban legends, the last vestiges of the near and dearly departed come back to ask us for one final favor. This class will take an expanded look at what ghosts could be, from absences to apparitions,
menders of time and memory. The focus will be on how and why ghosts interact with Asian and Asian American people, families, cultures, societies, and histories. The literature will include novels, films, and graphic novels from some of the following: Celeste Ng, Sonny Liew, Mira Nair, Rea Tajiri, Gene Luen Yang, Nora Okja Keller, Keshni Kashyap, Viet Nguyen, Ang Lee. This course fulfills AL and G diversity requirements. (Gen.Ed. AL, G)

English 132 Gender, Sexuality, Literature & Culture (ALG)
Lecture 1 MWF 11:15-12:05 Instructor: Anna Claire Simpson
This course examines gender and sexuality through theater and performance over a long historical period, beginning with the present moment and moving backwards in time to the 16th century. By looking across theater, dance, music, performance art, spoken word, circus acts, and what some might call "low brow" forms of performance, we will learn how gender and sexuality are historically situated notions and how genres of art and cultural modes uphold, refuse, critique and subvert popular ideas about gender and sexuality. Our focus in this course will be on critical thinking and writing, expanding both your understanding of and vocabulary around gender and sexuality. An interdisciplinary approach to this topic can also demonstrate the ways in which gender and sexuality are understood through visual, textual, tactile and aural forms of communication. Possible "texts" include: Mykki Blanco, Anna Deavere Smith, Bessie Smith, Jean Genet, Adrienne Kennedy, Suzan-Lori Parks, Quentin Crisp, Bob Flanagan, Kenya (Robinson), David Bowie, Shirley Temple, the Vaudeville stage, and...Shakespeare! (Gen.Ed. AL, G)

English 132 Gender, Sexuality, Literature & Culture (ALG)
Lecture 2 MWF 12:20-1:10 Instructor: Catherine Elliott
**Topic: Women and Power** Women make up half of the world's population, and compose the largest designated minority group. They can be powerful, tenacious, fierce and beautiful, but more often than not their voices have been silenced in history and literature. This class aims to focus specifically on female voices in literature throughout history and examines issues of gender and sexuality in texts from ancient Rome, the early modern period, and the modern day. We will explore how literature both reflects and challenges the dominant understandings of gender and sexuality, and how women's silences—as well as their exclamations—communicate meaning in their respective time periods and resist varying society's patriarchal, male-dominant power structures.

Ultimately, we will explore an array of representations of women in literature, and a cacophony of different women's voices as they move through imaginative and/or realistic landscapes. The goal of this class is for students to question how literature can illuminate concepts of gender and sexuality, and to think, read, and write critically about those categories in literature, moving away from the notion that they are natural and fixed and toward the idea that they are historically specific and shifting social constructions that require analysis and close study. Furthermore, students should emerge asking and exploring questions such as: how do expectations of gender and sexuality differ across cultural, historical, racial, and sexual identities? How do these identities inform how we consider gender and sexuality today? (Gen.Ed. AL, G)

English 132 Gender, Sexuality, Literature & Culture (ALG)
Lecture 3 MWF 10:10-11:00 Instructor: Sohini Banerjee
**Reading Gender and Sexuality Through Graphic Narratives.** Comics and graphic novels are everyone's favorite thing. The ubiquity of these graphic narratives is often taken for granted, and frequently viewed as "lighter" literature. But the graphic form also has very important things to say about the complicated experiences of gender and sexuality in our world, and continually push against the limits of the normative through their art. They persistently encourage us to re-think gender binaries, celebrate queerness, and re-evaluate traditional gendered ideas of love, friendship, and identity.

In this course, we will read graphic fiction from around the world in an attempt to understand the nuances of gendered and sexual experiences across cultures, visiting texts ranging from Marvel comics to Death Note in an effort to address important questions. How does the graphic narrative combat or condone stereotypical sexuality and gender roles? How does it reflect or challenge the dominant socio-cultural
ideas and beliefs about masculinity and femininity? How does the form itself create an alternative aesthetics of engaging with gender and sexualities? Texts may include Marjane Satrapi’s Persepolis, Alison Bechdel’s Fun Home, Amruta Patil’s Kari, Craig Thompson’s Blankets, Julie Maroh’s Blue is the Warmest Color, Brian Vaughan’s Y the Last Man, and Marguerite Abouet’s Aya. We will also analyze select Manga, as well as comics from the DC and Marvel universes, among others. (Gen.Ed. AL, G)

**English 140 Reading Fiction (AL)**
Lecture 1  MWF 1:25-2:15  Instructor: Callum Angus
We have all fallen “sick” at one point in time. Maybe we’ve nursed someone back to health or "called in sick" to work. But what is sickness, really? Is it influenza, autism, and schizophrenia? Or is it a deviation from the status quo? Does all literature in some way wrestle with a “sickness”? And is it relevant that slang has reclaimed the word “sick” to mean its exact opposite: awesome & cool? In this course we'll read works of fiction, paying special attention to character, style, and language, with the goal of exploring how different writers have embraced or rejected the label of sickness. In the process we'll question those who label us as deficient, ill, unwell, or otherwise not normal, and ask how fiction functions as an outlet for those of us who are “different” and/or “sick”. Assignments include periodic response papers and final paper with creative options. Readings will include novellas, short stories, and hybrid forms by authors including, but not limited to, Paul Bowles, Rebecca Curtis, Junot Diaz, Marguerite Duras, Shirley Jackson, Danilo Kis, Toni Morrison, Angel Nafis, Flannery O’Connor, Samanta Schweblin, Justin Torres, Jeannette Winterson, Lidia Yuknavitch. (Gen.Ed. AL)

**English 144 World Literature (ALG) (Anglophone/ethnic American literature)**
Lecture 1  TuTh 11:30-12:45  Instructor: Katelyn Perillo
*Writing the “Global City”*: What makes a city “global”? What relationships do urban spaces have with rural areas, with other cities, with the nation, with the world? How has colonialism shaped urban spaces in Europe, the Americas, Africa, and Asia, and how do those legacies continue to affect cities today? How has city infrastructure created or reinforced divisions among inhabitants, especially along lines of race, gender, and economic status?

This course will explore Anglophone world literatures through the lens of 20th and 21st century urban fiction. As we read stories set in such places as London, New York, Lagos, Cape Town, Johannesburg, Delhi, and Toronto, we will think about how cities have been social and economic centers at the same time that they have been spaces of profound inequality. Grounding our conversations in histories of colonialism and globalization, we will consider how artists have used creative media to challenge oppressive systems in which factors such as race, class, and immigrant status have often determined who has access to housing, employment, and other resources. We will pay special attention to how writers imagine cities as complex, even paradoxical places—as dually utopian and dystopian, and as spaces in which individuals and communities transgress boundaries even as those boundaries are strictly policed.

Possible content includes fiction by Jean Rhys, Chris Abani, Chinua Achebe, K. Sello Duiker, Vandana Singh, and Nalo Hopkinson, films such as Neill Blomkamp’s *District 9*, and supplementary poetry, TV, and music. (Gen.Ed. AL, G)

**English 200 Seminar in Literary Studies**
Lecture 1  TuTh 11:30-12:45  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. English majors only. Prerequisite: Gen. Ed. College Writing.
English 200 Seminar in Literary Studies
Lecture 2  MW 2:30-3:45  Instructor: Kirby Farrell
English majors only. Prerequisite: Gen. Ed. College Writing. We live in narratives, from cultural histories to personal life stories. In practice we understand and navigate through the world using enabling fictions, accounts that help us make sense of life. We'll be taking a ground-up approach to literary study, examining what goes on in texts by bringing together perspectives from psychology, anthropology, and history. Instead of starting with pre-defined literary categories and applying them to texts, we'll be looking first at texts as behavior and analyzing their structures and the kinds of work they do, working toward literary concepts and terms. Readings range from Shakespeare to recent writers. Requirements: a series of short problem-solving papers, one every week or two.

English 200 Intensive Literary Studies
Lecture 3  TuTh 10:00-11:15  Instructor: Janis Greve
We will become familiar with key literary conventions and literary terms as we practice the fundamental techniques of annotation and close reading. Selections will include fiction, poetry, drama, and memoir. We will write a lot, in class and out of it, producing regular reader-responses and four short essays. Class will be in part a "writing workshop," in which we engage with one another's writing closely to both encourage and offer substantive constructive criticism. Prerequisite: ENGLWRIT 112 or equivalent. This course is open to English majors only.

English 200 Intensive Literary Studies
Lecture 4  TuTh 1:00-2:15  Instructor: TBA
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 Pre-English (PR-ENGL) majors only.

English 201 Early British Literature & Culture (English 201 or 221 requirement or 200+ elective)
Lecture 2  TuTh 1:00-2:15  Instructor: David Toomey
English majors only. This course will survey the work of influential British writers from the medieval period to the eighteenth century. We will explore these works for their particular contribution to literature and literary culture; we will also work to understand how they were shaped by their historical, social and political contexts. Coursework will include in-class quizzes, a brief presentation to the class on a subject related to the contexts of the literature the course treats, a mid term response essay, and a final response essay.

English 201 Early British Literature & Culture (English 201 or 221 requirement or 200+ elective)
Lecture 2  TuTh 10:00-11:15  Instructor: Stephen Harris
Introduction to the literature and the literary imagination of the Middle Ages and Early Modern England. We will begin with a discussion of the nature of literary artifice before moving to a review of English historical and cultural contexts. We will discuss literary genre and form, style and convention, and the semantic and cultural force of fiction. Readings include Old English lyrics, Beowulf, Chaucer, Milton, Sidney, Spenser, Donne, Shakespeare, Herbert, and Marvell. Brief papers, quizzes, and a final project. Recommended for Sophomores and Juniors. English majors only. Prerequisite: Gen. Ed. College Writing.

English 202 Later British Literature & Culture(take two of three surveys: 202, 268, 269 or 200+ elective)
Lecture 1  MW 2:30-3:45  Instructor: Jord/ana Rosenberg
This course will focus on the rise of the novel and theories of the novel. Authors will include: Daniel Defoe, Aphra Behn, Laurence Sterne, Walter Scott, Mary Shelley, James Joyce, William Morris, Oscar Wilde, George Orwell, H.G. Wells, V.S. Naipaul, Zadie Smith, and China Mieville. Theorists of the novel form will include Michael McKeon, Roberto Schwarz, Georg Lukacs, Ian Watt, and Fredric Jameson.
English 202H Later British Literature & Culture Honors (take two of three surveys: 202, 268, 269 or 200+ elective)

Lecture 2  MW 5:30-6:45  Instructor: Joselyn Almeida-Beveridge
In this course, we will read representative texts of the Romantic, Victorian, and Modernist periods, from traditionally canonical authors such as William Wordsworth and William Blake to writers who have reshaped the canon, such as Mary Wollstonecraft, Mary Shelley, Virginia Wolf, Olaudah Equiano, and Derek Walcott. We will focus on form and technique in each work, and the historical and social conditions that inform the writers' choices. Our discussions will engage a variety of critical approaches, including close-reading, feminist, post-colonial, postmodern, and new historicist ones.

English 221 Shakespeare AL (English 201 or 221 requirement or 200+ elective)

Lecture 1  MW 1:25-2:15+ discussion  Instructor: Jane Degenhardt
This course offers a broad survey of Shakespeare’s plays, including a sampling of comedies, tragedies, histories, and romances. Through careful reading and discussion, we will explore what makes Shakespeare’s plays so powerful, both for Renaissance audiences and for modern-day ones. Special attention will be given to Shakespeare’s exploration of cultural outcasts, his playful manipulations of gender and sexuality, and his unsettling moral messages. We will approach the plays as performance pieces linked to a specific time and place in English history, as well as considering their modern adaptation in recent Hollywood films. Attendance at lecture and consistent participation in discussion sections required.

English 254 Writing and Reading Imaginative Literature AL (200+ English elective)(creative writing specialization)

Lecture 1  MWF 10:10-11:00  Instructor Chelsea Hogue
Strange Families. How do we reinvent, re-imagine, and renegotiate dominant conceptions of community in writing? For this class, you will experiment with a variety of formal constructions, exercises, and methodologies for devising your own stories, poems, and other genre-blurry works, which will, hopefully, enable you to re-see “family.” We’ll use this term less as a determined product of birth, and more as a way to “read into” a work’s ambitions and obsessions: what’s the glue? We’ll throw our thinking against this term as an open-ended question of character, voice, and poetic structure. You’ll be encouraged to write daily, gather found text, jot down overheard conversations, and challenge your lived experiences for free writing exercises. We’ll use these exercises to construct absurd family crests, surprising DNA trees, and unwieldy traditions that you can use in one of your final works. Every week, we’ll focus on family re-contextualized within a different literary tradition—the Oulipo, confessional poetry, minimalism, etc—so that you’ll leave this class with a wealth of ideas and options to take or leave. You’ll make your own new rules. (Gen.Ed. AL)

English 254 Writing and Reading Imaginative Literature AL(200+ English elective)(creative writing specialization)

Lecture 2  MWF 11:15-12:05  Instructor Elizabeth Mikesch
The Hybridization of the Line. How can we say things most sayingly? In this poetry/fiction workshop, we’ll explore the possibilities of fluidity in literary forms. Individually, we’ll build a body of work out of lists, rituals, and writing constraints that queer genre and question literary tradition. Experimental approaches
to narrative and multimodal composition will be highly emphasized. Students are expected to edit each other’s work attentively, attend local readings and art events in the community, and to explore collaborative practices. (Gen.Ed. AL)

**English 254 Writing and Reading Imaginative Literature AL (200+ English elective)(creative writing specialization)**
Lecture 3  MWF 12:20-1:10  Instructor Lindsey Webb
The purpose of this course is to build a foundation for the lifelong study and practice of creative writing. Rather than simply focus on creating "finished" work, we will use this class primarily for exploring the daily, often repetitive, occasionally revelatory practice of writing. Our ultimate measure of success will be to build creative habits and integrate writing into our regular routine, while gaining tools to continue surprising ourselves with our writing long after our class is done. To this end, we will investigate the creative possibilities of compiling notes and fragments, assembling collage, and creating writing methods and rituals. In addition, we will explore the traditional boundaries of poetry and fiction and experiment with breaking them. We will write under unique (sometimes improbable) constraints, and give ourselves permission to fail. Other major goals include learning how to respond to our peers' work constructively and thereby gaining new perspectives on our own writing and current practice. Required course work includes studying selected readings (both creative and critical), keeping a writing journal, and compiling a final portfolio of polished work. (Gen.Ed. AL)

**English 254H Writing and Reading Imaginative Literature Honors AL (200+ English elective)(creative writing specialization)**
Lecture 1  TuTh 1:00-2:15  Instructor Daniel Sack
Open only to students in RAP Creativity. 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. (Gen.Ed. AL)

**English 269 American literature and Culture After 1865 (take two of three surveys: 202, 268, 269 or 200+ elective)**
Lecture 1  TuTh 10:00-11:15  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 272 American Romanticism (English 268 substitute course or 200+ elective)**
Lecture 1  TuTh 1:00-2:15  Instructor: Mason Lowance
It fulfills the requirement for the English major for one American Literature course. Course requirements include: short analytical essay, approximately 5 pages; longer term paper, approximately 12 pages; take home mid-term and take-home final examination. The course is an examination of discussion of American literature from 1820-1865. The course is readings are 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.

**English 298B Literary Classics on Film**

Lecture 1 Tues 6:00-9:00 Instructor Kirby Farrell

*The Great Novels on Film.* This is a 1 credit film series screening 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 273 American Realism (English 268 substitute course or 200+ English elective)**

Lecture 1 MWF 1:25-2:15 Instructor: Ron Welburn

The Civil War and World War One bookend the cultural period in the U.S. that saw the rise of literary realism as writers played a role in the continuing quest for a national identity. These writers eschewed early nineteenth-century sentimental portrayals in favor of narrative things as they are. Their social and cultural influences included the trauma of the Civil War; Reconstruction and its aftermath; the industrial revolution; the Indians wars; Mexico and Cuba; women's growing consciousness for respect and enfranchisement; immigration from Europe and Asia, and other developments. Authors in this survey course (one means of fulfilling ENG 268) will include poets Whitman, Dickinson and Frost; and prose writers like Twain, Gilman, Winnemucca, Ruiz de Burton, Dreiser, Sui Sin Far, and Chesnutt. Expect lots of reading, a mix of lecture, discussion and peer groups, and several short essays.

**English 300 Junior Year Writing Seminar in English Studies (junior year writing requirement)**

Lecture 1 TuTh 10:00-11:15 Instructor: Daniel Sack

*Tragedy: Forms of Catastrophe.* This course offers a survey of some of the many lives and deaths of tragedy as a mode of thought and artistic production. It will set representative theoretical texts against examples in and outside the genre from its origins in Ancient Greece through to the crisis of the form in the twentieth and twenty-first centuries. Questions for the seminar include: In what ways does tragedy offer an audience refuge from the catastrophic or the unknowable? What are the relationships between ritual, sacrifice, and tragedy? What are the politics of the form? Who gets to be a tragic figure and who is excluded from such an “honor”? Is tragedy the story of the one or the many? How does Tragedy function outside of the theatre, in other genres of literary and aesthetic production? Texts read will include signal theoretical explorations of the tragic mode (Aristotle, Nietzsche, Kierkegaard), plays from the classical to the contemporary, and select non-dramatic tragedies, including novels, stories, films, and events.

**English 300 Junior Year Writing Seminar in English Studies (junior year writing requirement)**

Lecture 2 TuTh 11:30-12:45 Instructor: Haivan Hoang

*Topic: Race, Literacy, & the American Dream.* Literacy in the United States is often tied up with beliefs about individualism, progress, and democracy—in short, the American Dream. The belief goes that, if we work hard to read and write, then we will improve ourselves, give voice to our concerns, and even build a better society. But writers and research on writing show us that the potential power of literacy have been troubled by racial legacies. Our course explores several questions: What is literacy, and what does it symbolize in American culture? How has the history of literacy in the U.S. intersected with racial legacies? How do writers reshape our understandings of literacy and race? These questions are taken up in our readings, which include multiple genres: essays by critical race theorists, qualitative research articles on literacy, non-fiction essays, autobiography, and fiction. In this junior-year writing course, we’ll discuss how these genres put forward particular understandings of race, literacy, and the American Dream, and you’ll be asked to think through these issues in class discussion, Moodle forums, and four formal essays.
English 300 Junior Year Writing Seminar in English Studies (junior year writing requirement)
Lecture 3  MW 2:30-3:45  Instructor: Joselyn Almeida-Beveridge

**Topic: Latino/a Literatures & Culture in the United States.** The literary boom that writers such as Piri Thomas, Martín Espada, Richard Rodriguez, Julia Álvarez, Cristina García, Rosario Ferré, Oscar Hijuelos, and Junot Díaz have generated 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 Latinidades and other media, including music, film and television.

Requirements: Two short analysis papers, 4-5 pages; Presentation and Final paper, 10-12 pages; Participation (class Journal & Typed Responses)

English 300 Junior Year Writing Seminar in English Studies (junior year writing requirement)
Lecture 4  TuTh 1:00-2:15  Instructor: Asha Nadkarni

**Topic: Writing the PostColonial Nation.** This course interrogates the relationship among nationalism, literature, and the end of empire. How does literature produce the idea of the nation and how, in turn, is the nation figured and questioned in national literatures? Taking Benedict Anderson's influential model of nations as "imagined communities" as a starting point, the course explores the ways different nations imagine themselves after the end of colonial rule. We begin with a survey of postcolonial national literatures, and then turn to an exploration of the fracturing of nationalism in the age of globalization and diaspora. In each case we will focus on how the nation constitutes its various "others" via race, class, religion, and gender and sexuality, looking specifically at the relationship between ideology and aesthetics within selected novels and short stories from South Asia, Africa, the Caribbean, the United States, and Britain.

English 319 Representing the Holocaust ALG (300+ English elective)
Lecture 1  Tu 2:30-3:45 + discussion  Instructor: Hannah Pollin-Galay

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, Ida Fink, Tadeusz Borowski, Paul Celan, Art Spiegelman, and Atom Egoyan among others. Through these sources, we will grapple with broader questions about the ethical, aesthetic and political challenges of remembering mass violence.

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English 329H Honors Tutoring Writing: Theory & Practice (Anglophone/ethnic American literature or 300+ English elective)(Study and Practice of Writing Specialization)

Lecture 1  TuTh 1:00-2:15 pm  Instructor: Donna LeCourt
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. Applications received after March 25th may be considered if seats are available. The strongest applications will be invited to an interview.

English 354 Creative Writing: Intro to Fiction (300+ English elective)(creative writing specialization)

Lecture 1  MWF 1:25-2:15  Instructor: Brendan Bowles
Topic: We Tell Ourselves Stories in Order to Live
“What’d you guys get up to?”
“She said what?”
“And I’m standing there with his puke in my purse going, How is this happening to me?”
--Conversations overheard at Berk on 03/25/2016
Anthropologists tell us that humans are storytelling machines. We use stories to make sense of our lives and our place in the world, to create orderly narratives from disparate images and ideas, from the chaos of experience—or just a Friday night at UMass. We’re all born storytellers. This course is about getting better at it, about taking a closer look at the narratives we spin. In the first half we’ll try to figure out what a story is, what it does, and how it moves, by reading some great ones. In the second half, we’ll write our own stories, maybe using some of the tricks we picked up, and respond to each other’s.

English 354 Creative Writing: Intro to Poetry (300+ English elective)(creative writing specialization)

Lecture 2  MWF11:15-12:05  Instructor: Andy Nicole Bowers
What’s so special about poetry? What kinds of truth can manifest only--or most brilliantly--within the space of a poem? How does poetry set itself apart from other forms of creative expression, and where does it challenge the easy distinctions we’re tempted to make between genres of writing? This course invites you to begin discovering your own unique answers to these questions through reading, discussing, generating, workshopping, and revising poetry. As a group, we’ll engage the theme of liberation through restriction by experimenting with a variety of constraints in our writing. We’ll work to heighten our awareness as readers by acquiring new tools with which to unpack the experience of a poem, and we’ll get in touch with the rich literary heritage of the Pioneer Valley by examining the work of a few of the influential poets who have lived in or passed through our area, including Emily Dickinson and Sylvia Plath. We’ll also honor the diversity of the tastes, interests, and concerns we bring to workshop by making room for individualized reading. Expect to keep a journal or commonplace book, prepare reading responses, actively participate in discussions, offer constructive critiques, write lots of original poems, and compile a final portfolio of polished work.

English 354 Creative Writing: Mixed Genre (300+ English elective)(creative writing specialization)

Lecture 3  MWF 12:20-1:10  Instructor: Gabriel Bump
“Beware of advice—even this.”– Carl Sandburg
In this class, you will try to learn an unteachable skill. I, or anyone else, cannot show you how to write the next great novel, short story, or poem. Great creative writing is elusive and mysterious; we’re not sure where it comes from, or how it’s activated. In this class, we’ll embrace mystery. We’ll act as detectives. We’ll look closely at how great creative writing works. We’ll write a lot, talk a lot, and, most importantly, read a lot.
We'll talk about reading through the eyes of a writer. We'll talk about the way our texts are written, not just what they're about or what happens in them. We'll look closely at places where we experience pleasure/pain and deconstruct what the author is doing with words in order to elicit these responses from us. We'll look at both our published texts and our classmates' texts this way.

**English 355 Creative Writing: Fiction (300+ English 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 355 Creative Writing Fiction (English 300+ elective)(creative writing specialization)**

Lecture 2: MW 4:00-5:15 Instructor: Kirby Farrell

In this workshop students write and critique the group's fiction. We'll discuss the work stories do, but generating theories from actual artist/audience behavior, with attention to practical challenges that writers face. Students should submit one complete story and a brief personal statement (list and briefly discuss your reading preferences—your favorite writers and books) to me at: kfarrell@english.umass.edu. Application deadline is April 15. Students will be notified of their status. _Prerequisite: ENGL 354 or 354H with a grade of 'B' or better_. Registration by department permission only.

**English 356 Creative Writing: Poetry (300+ English elective)(creative writing spec.)**

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

Students should submit a portfolio of three poems in a Word document to Professor Espada at mespada@english.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 364 Modern European Drama (English 300+ elective)**

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

*Topic: Plays of Money and Power.* An idealistic woman puts her household in debt. An old landowning family faces the loss of its estate. Workers at an international corporation seek promotions (and sex); immigrant office-cleaners plot a takeover.

In this course we will track the development of Modern European Drama from the rise of the realists in the late nineteenth century through post-modern and post-colonial works. Our particular focus here will be on the money and the power: their importance to theme (family relations, gender identity, immigration), relation to styles and movements (naturalism, satire, expressionism, verbatim theater, multimedia performance), and connection to national and identity politics.

Plays will be drawn from works by the following: Henrik Ibsen, G.B. Shaw, Anton Chekhov, Georg Kaiser, Bertolt Brecht, Jean Genet, Franca Rame, Dario Fo, Michel Vinaver, Caryl Churchill, Oladipo Agboluaje, Roland Schimmelpfennig, Elfrieda Jelinek and Marie NDiaye.

Regular short writings and two 5-7 page papers.
English 365 20th Century Literature of Ireland AL (Anglophone/ethnic American literature or 300+ elective)
Lecture 1  MW 4:00-5:15  Instructor: Malcolm Sen
This course focuses on the literature of Ireland and pays attention to cultural, historical and environmental issues that have shaped such narratives. In an exciting series of lectures the course introduces pioneering literary figures such as James Joyce, Seamus Heaney, Samuel Beckett, Edna O'Brien, Anne Enright and Claire Keegan among others. The short stories, poetry, drama and travel narratives that we will read offer us a comprehensive understanding of Irish literature and culture. Class discussions revolve around issues of Ireland's colonial history, and its gendered and environmental dimensions. In the latter part of the course we will have occasion to reflect on contemporary legislations such as the Citizenship Referendum, the Irish Climate Bill and the the Marriage Equality Bill which will guide our discussions on recent issues of race, gender and climate change in an Irish context.
Assignments will include group presentations on Irish literature or contemporary Irish film/music. Students will be actively encouraged to use digital components such as Google Maps or web-based timelines. Other assignments may include response papers on texts and/or blog entries. There will be a final, end-of-semester exam. (Gen.Ed. AL)

English 371 African American Literature (Anglophone/ethnic American literature or English 300+ elective)
Lecture 1  TuTh 11:30-12:45  Instructor: Emily Lordi
In this course we will study works of fiction, nonfiction, drama, poetry, and music created by African American artists between 1987 and the present. Authors might include Toni Morrison, Sapphire, Percival Everett, August Wilson, Suzan-Lori Parks, Lucille Clifton, Claudia Rankine, and Kiese Laymon. Assignments will include short close-readings, one presentation, a midterm and final paper.

English 378 American Women Writers (English 300+ elective)
Lecture 1  TuTh 10:00-11:15  Instructor: TBA
No course description at this time.

English 379 Introduction to Professional Writing I (English 300+ 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 (English 300+ elective)(PWTC specialization)
Lecture 2  MW 2:30-3:45  Instructor: Dan Ehrenfeld
See above for course description.

English 380 Professional Writing and Technical Communication I (English 300+ 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 385 Creative Writing Non-Fiction (English 300+ elective)(creative writing specialization)
Lecture 1    TuTh 10:00-11:15    Instructor: Noy Holland

Love and Death in the American Landscape. This is a non-fiction writing workshop with an emphasis on the environment and the literature written and yet-to-be-written about it. We will read books (and see film clips) whose aim is to educate readers about the natural world; that is, I hope our reading will guide us into a deepened knowledge of, and appreciation for—call it love for—the lives of other species, and a keener awareness of the effect our actions (as a species and as a nation and as individuals) have on the planet. We will read closely—for structure, style, and strategy—in order to begin to formulate a shape and discover a subject about which to write. This course encourages activism—by act and by word.

English 391NM Narrative Medicine: How Writing Can Heal (300+ English elective)
Lecture 1    Thur 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 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 412 History of the English Language (English 300+ elective)
Lecture 1    TuTh 1:00-2:15    Instructor: Stephen Harris

Why do people in MA sound different than people in NY? Have people always spoken like this? HEL is a thrilling ride through the major changes in English phonology, morphology, syntax, spelling, and vocabulary from the 5th century to the 21st century. Among the topics we will consider are historical change and dialectic difference, literacy and morality, the emergence of vernaculars and the decline of Latin, and the current state of English. No previous knowledge of linguistics, Anglo Saxon, or Middle English is required. Prerequisite: completion of English 200 and two of the following period survey courses-English 201, 202, 221, 268 or 269.

English 421 Advanced Shakespeare (English 300+ elective)
Lecture 1    TuTh 2:30-3:45    Instructor: Adam Zucker

Shakespeare and Literary Criticism. In this course, we will use the study of Shakespeare to help us understand the theory and practice of literary criticism. We will read ten or eleven exemplary plays together, some familiar, like Hamlet, Macbeth, Othello, and The Tempest, and some perhaps less so, like The Merry Wives of Windsor, Cymbeline, and King John – alongside essays that typify different critical movements from the past three centuries, including, for example, formalism, materialism, and historicist post-colonialism. Our aim will be not only to develop our own analyses of the plays themselves, but also to explore the shared and/or conflicting goals and interests of the men and women who have shaped the reception of Shakespeare’s work in theaters and classrooms throughout the world. We will survey political, aesthetic, and historical dimensions of plays and criticism, and we ourselves will judge some very prominent judges. Older critics might include Coleridge, Swinburne, Eliot, and Frye, along with contemporary scholars such as Howard, Korda, Stallybrass, Hall, Adelman, and Bartels, among others. Students will be required to write one shorter (5 page) response essay on Shakespeare and his critics, one annotated bibliography, and one longer (10-15 page) research paper surveying the critical history pertaining to a play of their choice.

English 481 Individual American Authors: Sherman Alexie (Anglophone/ethnic American literature or English 300+ elective)
Lecture 1    MW 2:30-3:45    Instructor: Laura Furlan

Spokane/Coeur d’Alene writer Sherman Alexie has been called “one of the greatest lyrical voices of our
time” (a title that he often uses to describe himself). To be sure, he has become one of the most prolific and controversial Native writers in the United States. He is witty and irreverent and ironic. His early “reservation realism,” which exposed the harshness and poverty of Indigenous communities, drew much criticism. He writes in multiple genres: poetry, short fiction, long fiction, screenplays, op-eds on basketball. He is a slam poetry champion. He co-hosts a sometimes-biweekly podcast called A Tiny Sense of Accomplishment. His standing-room-only readings/performances attract both Native and non-Native audiences. This course is an intensive study of Alexie’s work, looking at formal innovations as well his unique expression of anger, humor, contemporary American Indian identity, and Native empowerment. We will read a selection of poems, along with The Lone Ranger and Tonto Fistfight in Heaven, Indian Killer, Ten Little Indians, The Absolutely True Diary of a Part-Time Indian, Flight, and War Dances.

English 491A Neruda in Translation (English 300+ Elective)
Lecture 1 Mon 5:30-8:00 Instructor: Martín Espada
Junior and Senior students, International/National exchange majors, or Masters students with a TECS subplan only.

English 491AC Working Yourself Up: Career Exploration
Lecture 1 W 4:00-5:15 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 real stepping stones to a future beyond the major. Course prerequisite: Open only to English majors who completed English 200 with a grade of "C" or better.

English 491BE Contemporary Black Women Writers (Anglophone/ethnic American or English 300+ Elective)
Lecture 1 TuTh 1:00-2:15 Instructor: Emily Lordi
This course examines works of fiction, drama, poetry, and criticism published by black women writers from 1970 to the present to analyze the literary strategies through which they propose new understandings of blackness, gender, sexuality, community, and artistry. While we will interpret these works in light of socio-historical developments, we will also attend to the ways these authors create new conceptual realities through their imaginative and critical works. Authors include Toni Morrison, Andrea Lee, Ntozake Shange, Lynn Nottage, Lucille Clifton, Claudia Rankine, Audre Lorde, Mecca Jamilah Sullivan, Janet Mock, and bell hooks.

English 494DI Dystopian Games, Comics, Media (Integrative Experience)(New Media and Digital Humanities Specialization)
Lecture 1 Mon 4:00-6:30 Instructor: TreaAndrea Russworm
In this class, we will study video games, postmodern cultural theory, and (tangentially) 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, Left 4 Dead, Sweet Tooth and the web series Down Twisted 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 make more clear 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 in order to make arguments about the types of anxieties, fears, and dreams that get articulated in RPG games like Fallout 3, shooters like BioShock, war games like Metal Gear Solid 4, and in third person action games like Grand Theft Auto IV. Important note: This class will follow a team-
based discussion 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 select other assignments with members of a team. Access to an Xbox 360 or Playstation 3 is not required but it is strongly preferred. This 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, working collaboratively, developing technological literacy, and applying what you are learning at UMass to the world beyond college and your individual experiences. Open only to senior English majors. Prerequisite: completion of English 200 and one of the following period survey courses—English 201, 202, 221, 268 or 269.

**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, 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 senior English majors. Over the course of the semester, you'll use writing both to look back on the work you've done so far – in your major, your Gen Ed courses, your electives, and your extracurricular activities – and to look ahead to your future, thinking about possibilities for yourself as a writer, scholar, and person. At the end of the semester, you'll collect your work into an e-portfolio showcasing your knowledge, skills, accomplishments, and aspirations. The fall 2015 syllabus for this course can be seen at [http://people.umass.edu/dfleming/english494EI.html](http://people.umass.edu/dfleming/english494EI.html).

**English 494KI Fictions & Fantasies of the Middle Ages (Integrative Experience)**

Lecture 1  MW 5:30-6:45  Instructor: Jenny Adams

What is medieval? For most people, the Middle Ages is a world of stereotypes that include (in no particular order): jousting, chivalry, lice, repression of women, religious fervor, medical ignorance, more lice, Crusades, King Arthur, economic injustice, knights, and yet more lice, and plague. Designed around three modules—travel, building, relics—this class seeks to disrupt these stereotypes and at the same time consider their origins. We will do this by looking at the ways texts, objects, and concepts from the Middle Ages were/are constructed and reconstructed through time. In pursuit of this goal, we will engage in very few traditional writing assignments. Instead, we will create maps, design buildings, and build an on-line gallery of relics.

**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.