

# English Department Course Offerings

## Spring 2018

### 100 LEVEL ENGLISH COURSES

#### **ENGL120 | ACTING HUMAN: SHAKESPEARE AND THE DRAMA OF IDENTITY**

**Instructor:** Gerard Passannante

**Credit only granted for:** ENGL120 or ENGL289I.

**Formerly:** ENGL289I.

Shakespeare's ideas of dramatic realism studied through close examination of literary and dramatic techniques. How Shakespeare generates the fiction of a living, thinking person in the space of five acts, and how readers participate in the making of that fiction. Some attention to Shakespeare on film and what the playwright can teach us about different media.

#### **ENGL125 | WHY POETRY MATTERS**

**Instructor:** Elizabeth Arnold

**Credit only granted for:** ENGL125 or ENGL289P.

**Formerly:** ENGL289P.

Introduction to the formal fundamentals of poetry and exploration of the role poetry plays in how we think about the human condition; what constitutes knowledge and wisdom, interior subjectivity and communal identity; and how this knowledge is to be used in confronting new challenges and the perennial questions: how to live with oneself, and as oneself; in time, and with others; here, where we reside; and elsewhere, where we imagine ourselves going.

#### **ENGL142 | LITERARY MARYLAND**

**Instructor:** Randy Ontiveros

**Credit only granted for:** ENGL142 or ENGL289M.

**Formerly:** ENGL289M.

What does the literature of Maryland teach us about our state's past, present, and future? "Literary Maryland" explores this question by taking students on a tour of our state's prose, poetry, and drama from colonization to the present. In addition to reading fascinating writing and visiting interesting places, you'll learn how the Chesapeake was formed; why nobody sings the entire national anthem; and what led Baltimore to name its football team after a poem written by a Virginian.

### 200 LEVEL ENGLISH COURSES

#### **ENGL202 | INVENTING WESTERN LITERATURE: RENAISSANCE TO MODERN**

**Instructor:** Tamar Leroy

Wide range of texts from the Renaissance to the 21st century. Themes and literary techniques in the evolution of Western literature. Print publication, industrialization, questioning of religious, political, intellectual, and cultural authority.

#### **ENGL212 | ENGLISH LITERATURE: 1800 TO THE PRESENT**

**Instructor:** Lindsey O'Neil

Surveys the major literary movements of the period, from Romantic to Victorian to Modern. Such authors as Wordsworth, Keats, Bronte, Tennyson, Browning, Yeats, Joyce, Woolf.

#### **ENGL222 | AMERICAN LITERATURE: 1865 TO PRESENT**

**Instructor:** William Gonch

Surveys American writing from the Civil War through the Cold War. Authors such as Clemens, Frost, Hurston, Bellow.

### **ENGL234 | AFRICAN-AMERICAN LITERATURE AND CULTURE**

**Instructor:** (0101) Mary Washington, (0102) Sarah Bonnie

**Notes:** Also offered as AASP298L. Credit granted for AASP298L or ENGL234.

An exploration of the stories black authors tell about themselves, their communities, and the nation as informed by time and place, gender, sexuality, and class. African American perspective themes such as art, childhood, sexuality, marriage, alienation and mortality, as well as representations of slavery, Reconstruction, racial violence and the Nadir, legalized racism and segregation, black patriotism and black ex-patriots, the optimism of integration, and the prospects of a post-racial America.

### **ENGL235 | U.S. LATINA/O LITERATURE AND CULTURE**

**Instructor:** Andrea Knowles

**Notes:** Also offered as AMST298Q. Credit granted for ENGL235 or AMST298Q.

Poetry, prose, and theater of Latina/o communities in the United States from origins in Spanish colonization of North America to ongoing development in the 21st century. How authors use literary form to gain insight into human experience, including mortality, religious belief, gender and sexuality, war and peace, family, language use, scientific inquiry, cultural tradition, ecology, and labor. How Latina/o literary traditions have shaped and been shaped by broader currents in American literature. Connections between Latina/o literature and social and artistic developments in other parts of the world, particularly Latin America and the Caribbean. Authors may include Alvar Nunez Cabeza de Vaca, Eulalia Perez, Juan Nepomuceno Seguin, Maria Amparo Ruiz de Burton, Jose Marti, Arthur A. Schomburg, Jesus Colon, Julia de Burgos, Cesar Chavez, Ariel Dorfman, Gloria Anzaldua, Junot Diaz, and Cristina Garcia.

### **ENGL241 | WHAT THE NOVEL DOES**

**Instructor:** Gabrielle Fuentes

An exploration of what the novel does that cannot be done by film, by television, by cell-phone screens, by any stream of images, or by textual excerpts pulled up for a quick read. The different ways of the novel, with particular focus on the process of thinking and the developed consciousness. The novel as a machine to think with and an irreplaceable model of complex human thought. Study of how thought is presented in radically different ways in novels that cross lines of class, gender, chronology, and nationality.

### **ENGL243 | WHAT IS POETRY?**

**Instructor:** Gerard Holmes

An exploration of arguably the most complex, profound, and ubiquitous expression of human experience. Study through close reading of significant forms and conventions of Western poetic tradition. Poetry's roots in oral and folk traditions and connections to popular song forms.

### **ENGL245 | FILM FORM AND CULTURE**

**Instructor:** (0101, 0102, 0103, 0104) Oliver Gaycken, (0201) Konstantinos Pozoukidis

**Restriction:** Must not have completed FILM245.

**Also offered as:** FILM245.

**Credit only granted for:** CMLT214, CMLT245, ENGL245, or FILM245.

**Formerly:** CMLT214.

Introduction to film as art form and how films create meaning. Basic film terminology; fundamental principles of film form, film narrative, and film history. Examination of film technique and style over past one hundred years. Social and economic functions of film within broader institutional, economic, and cultural contexts.

### **ENGL250 | READING WOMEN WRITING**

**Instructor:** John Macintosh

**Also offered as:** WMST255.

**Credit only granted for:** ENGL250 or WMST255

Explores literary and cultural expressions by women and their receptions within a range of historical periods and genres. Topics such as what does a woman need in order to write, what role does gender play in the production, consumption, and interpretation of texts, and to what extent do women comprise a distinct literary subculture. Interpretation of texts will be guided by feminist and gender theory, ways of reading that have emerged as important to literary studies over the last four decades.

### ENGL255 | LITERATURE OF SCIENCE AND TECHNOLOGY

**Instructor:** Emilee Durand

**Credit only granted for:** ENGL255 or ENGL278T.

**Formerly:** ENGL278T.

Examines science and technology through the lens of British and America literature, primarily between 1800 and the present. Readings from early natural and experimental philosophers of the Scientific Revolution and Enlightenment. How literary works represent the ethics of science and technology; beneficial developments of science, and also heavy toll of industrialization. Writers studied may include Francis Bacon, Mary Shelley, Charles Darwin, H.G. Wells, Albert Einstein, Aldous Huxley, Richard Feynman, Philip K. Dick, Octavia Butler, Michael Frayn, and Tom Stoppard.

### ENGL256 | FANTASY LITERATURE

**Instructor:** TBA

How fantasy employs alternate forms of representation, such as the fantastical, estranging, or impossible, which other genres would not allow. Through novels, short stories, graphic novels, and film, traces fantasy's roots in mythology and folklore, then explores how modern texts build upon or challenge these origins. Examination of literary strategies texts use to represent the world through speculative modes. How to distinguish fantasy from, and relate it to, other genres such as science fiction, horror, fairy tales, and magical realism. Fantasy's investment in world-building, history, tradition, and categories of identity such as race, class, and gender. How fantasy, as a genre, form, and world-view, is well-suited to our contemporary reality.

### ENGL271 | WRITING POEMS AND STORIES: AN INTRODUCTORY WORKSHOP

**Instructor:** (0101, 0102) Emily Myrick, (0201) Thibault Raoul, (0301) Amanda Allen

Introduction to theory and practice of writing fiction and poetry. Emphasis on critical reading of literary models. Exercises and workshop discussions with continual reference to modeling, drafting, and revising as necessary stages in a creative process.

**Note:** Earning an A- or higher in this course meets the prerequisite for ENGL352 or ENGL353. Earning an A- or higher in this course meets the prerequisite to apply for the [Creative Writing Minor](#).

### ENGL272 | WRITING FICTION: A BEGINNING WORKSHOP

**Instructor:** (0101) Carlos Chism, (0201) Heather De Bel, (0301) Nicolette Polek, (0401) Jason Smith

Introduction to theory and practice of writing fiction. Emphasis on critical reading of literary models. Exercises and workshop discussions with continual reference to modeling, drafting, and revising as necessary stages in a creative process.

**Note:** Earning an A- or higher in this course meets the prerequisite for ENGL352. Earning an A- or higher in this course meets the prerequisite to apply for the [Creative Writing Minor](#).

### ENGL273 | WRITING POETRY: A BEGINNING WORKSHOP

**Instructor:** (0101) Kiyanna Hill, (0201) Caitlin Reid

Introduction to theory and practice of writing poetry. Emphasis on critical reading of literary models. Exercises and workshop discussions with continual reference to modeling, drafting, and revising as necessary stages in a creative process.

**Note:** Earning an A- or higher in this course meets the prerequisite for ENGL353. Earning an A- or higher in this course meets the prerequisite to apply for the [Creative Writing Minor](#).

### ENGL274 | CREATIVE WRITING THROUGH THE EYES OF AFRICAN AMERICANS: A BEGINNING WORKSHOP

**Instructor:** Dorothy Phaire

**Restriction:** Must not have completed ENGL278C, AASP298W, ENGL271, ENGL274, ENGL294, ENGL294N, or AASP274.

**Also offered as:** AASP274.

**Credit only granted for:** ENGL274, ENGL278C, ENGL294, ENGL294N, AASP274 or AASP298W.

**Formerly:** ENGL278C.

Introduction to theory and practice of writing fiction, drama and poetry, with an emphasis on African American literary models. Critical reading, exercises and workshop discussions with continual reference to modeling, drafting, and revising as necessary stages in a creative process.

**Note:** Earning an A- or higher in this course meets the prerequisite for ENGL352 or ENGL353. Earning an A- or higher in this course meets the prerequisite to apply for the [Creative Writing Minor](#).

### ENGL275 | SCRIPTWRITING FOR THEATER, FILM, AND TELEVISION

**Instructor:** Douglas Kern

**Also offered as:** ARHU275.

**Credit only granted for:** ENGL278D, ENGL275, ARHU319B, or ARHU275.

**Formerly:** ENGL278D; ARHU319B.

Introduction to the theory and practice of scriptwriting with an opportunity to read, view, evaluate, write, and revise texts meant to be performed. Students will practice writing for the stage, film, and television and also examine selected scripts, performances, and film and television clips as models for their own creative work. Students will complete frequent writing exercises, participate in workshops, and learn to apply scholarship to the analysis and critique of scripts.

### ENGL280 | THE ENGLISH LANGUAGE

**Instructor:** Linda Coleman

Introduction to the structure of English and its historical development with a focus on techniques of linguistic analysis. Major topics include the sound systems of English and its patterns of word formation and sentence structure, and the ways these have changed over time and vary around the world.

### ENGL292 | WRITING FOR CHANGE

**Instructor:** Justin Lohr

**Prerequisite:** Permission of ARHU-English department.

**Recommended:** ENGL101.

**Restriction:** Requires application and references.

**Note:** Also offered as ENGL388C. Credit granted ENGL292 or ENGL388C.

Service learning in collaboration with students at area high schools. Explores how writing can be a tool for social change. Participants serve as mentors, create a performance event concerning a pressing social issue, and compose reflections, literacy narratives, publicity materials, and a multimodal project. Focus on developing critical self-awareness.

### ENGL293 | WRITING IN THE WIRELESS WORLD

**Instructor:** Daniel Kason

**Recommended:** ENGL101.

**Credit only granted for:** ENGL278Z or ENGL293.

**Formerly:** ENGL278Z.

A hands-on exploration of writing at the intersection of technology and rhetoric. Students will learn to read, analyze, and compose the kind of multimodal documents (combining text, image, and sound) that constitute communication in our digital world.

### ENGL294 | PERSUASION AND CLEVERNESS IN SOCIAL MEDIA

**Instructor:** Sara Wilder

**Prerequisite:** ENGL101

Exploration of various persuasive media encountered in daily life through the lens of rhetorical and critical theories. Principles of rhetoric and analysis of how persuasion functions across media. Invention of effective multimedia works appropriate to purpose, audience, and context. Concepts from cultural studies used to develop critical awareness about power and ideology and how they influence the way people produce and understand messages. By integration of technology, rhetoric, and cultural studies, students become more critically-rhetorically informed thinkers, authors, and audiences of arguments and culture in the digital age. Writing intensive course. No prior multimedia experience is expected.

### **ENGL297 | INTRODUCTION TO PROFESSIONAL WRITING**

**Instructor:** Anna Szczepaniec-Bialas

Introduction to the rhetorical principles and professional practices of professional writing, particularly the research, writing, communication, analytical, and technological skills needed for the Professional Writing minor. How culture and technology relate to the work of professional writing; design principles and rhetorical moves; digital tools, research skills, and writing strategies of professional writers. Develops skills needed to publish a writing portfolio that showcases students' professional writing competencies and projects your professional writer identities.

## **300 Level English Courses**

### **ENGL301 | CRITICAL METHODS IN THE STUDY OF LITERATURE**

**Restriction:** Must be in English Language and Literature program; or must be in Secondary Educ: English Language Arts program.

An introduction to the techniques of literary analysis and a brief survey of the most common approaches to literature.

**(0101) David Wyatt**

**(0201, 0801) Chanon Adsanatham**

**(0401) Elizabeth McClure**

**(0501) Kim Coles**

### **ENGL302 | MEDIEVAL LITERATURE IN TRANSLATION**

**Instructor:** Thomas Moser

Surveys major works of English and continental Middle Ages. Readings may include romance, lyric and drama, Germanic epic, works of Dante, Chretien de Troyes, Jean de Meun, Christine de Pisan, Malory, English and continental mystics.

**Description from the Professor:** This course is designed to complement and supplement the other medieval offerings of the English Department by examining continental texts as well as works composed in (what is now) England. Though we will be considering works originally written in Latin, Old French, Anglo-Norman, and Middle English, almost everything will be read in modern English translation. We will begin with a careful analysis of Boethius' early sixth-century *Consolation of Philosophy*, one of the central texts of the Middle Ages and Renaissance, then explore a wide range of writings from the very rich and complex twelfth century, including theology (sermons and commentary on the Bible), epic, romance, Breton lais, and lyrics of various sorts. Originally written in French or Latin, most of these works circulated throughout the Anglo-Norman world in the years immediately following their composition. We will conclude the course by examining a series of works, mostly of English origin, from the fourteenth and fifteenth centuries: *Mandeville's Travels*, the brilliant poems of the Pearl-poet, and *Troilus and Criseyde*, Chaucer's most significant work outside of the *Canterbury Tales*. Expect weekly quizzes, 3-4 short response papers, a longer paper, a mid-term and a final.

### **ENGL304 | THE MAJOR WORKS OF SHAKESPEARE**

**Instructor:** Elizabeth McClure

Representative early, middle, and later works, including comedies, tragedies, histories, and romances. Historical and cultural contexts.

### **ENGL305 | SHAKESPEARE AND HIS CONTEMPORARIES: AN INTRODUCTION**

**Instructor:** Scott Trudell

Readings in Shakespeare and contemporaries such as Marlowe, Dekker, Middleton, Jonson, Webster, Chapman, Marston. Elizabethan and Jacobean theatrical and social contexts.

**Description from the Professor:** The flowering of drama in Elizabethan and Jacobean England involved many playwrights. Shakespeare borrowed from Thomas Kyd, revered Christopher Marlowe, competed with Ben Jonson, and collaborated with Thomas Middleton. This course places Shakespeare alongside other great playwrights of his era, exploring connections between early modern plays and contextualizing them in their historical moment. We will read only one or two plays by Shakespeare, placing more emphasis on playwrights including Kyd, Marlowe, Marston, Jonson, and Middleton. Students will be asked to draw connections between early modern drama and contemporary culture. Requirements will include reading quizzes, weekly contributions to a course blog, two writing assignments, and a final exam.

### **ENGL310 | MEDIEVAL AND RENAISSANCE BRITISH LITERATURE**

**Instructor:** Christopher Crane

Detailed study of selected major medieval and Renaissance works written in England. Cultural attitudes and historical contexts. May include Beowulf, Anglo-Saxon lyric, drama, sonnets; works of women writers, Chaucer, Spenser, Sidney. Some readings in Middle English.

**Description from the Professor:** This detailed study of a few major medieval and Renaissance works written in England aims to provide a grasp of the major qualities of these two literary periods by setting them side-by-side. We will look at how the literature both reflects and shapes cultural attitudes and historical contexts. Themes include the views of earlier authorities, history of the English language, representation of women, history of the English Bible, and changing religious views. Readings may include Beowulf, Anglo-Saxon lyric, medieval drama, and early English sonnets; authors will include the Gawain poet, Chaucer, Spenser, Mary and Phillip Sidney, Queen Elizabeth, and even a little Shakespeare. Some readings will be in Middle English. Graded assignments include papers, poetry memorization, and short analytical writing exercises.

### **ENGL311 | BRITISH LITERATURE FROM 1600 TO 1800**

**Instructor:** Jonathan Williams

The culture of seventeenth and eighteenth-century Britain seen through detailed study of selected major texts. Drama, poetry, political writings, and early novels by men and women. Authors may include Donne, Milton, Jonson, Behn, Swift, Pope, Montagu, and Wollstonecraft.

### **ENGL312 | ROMANTIC TO MODERN BRITISH LITERATURE**

**Instructor:** Heidi Scott

Detailed study of selected major texts from the 19th and 20th centuries Transitions from Romanticism to Victorian age to Modernism. Historical, social, literary contexts. Issues such as rise of democracy; industrial revolution; the "woman question"; revolutions in literary form. Authors might include Wordsworth, Austen, Dickens, Arnold, T.S. Eliot, and Woolf.

### **ENGL313 | AMERICAN LITERATURE**

**Instructor:** Michael Kolakoski

A detailed study of selected major texts of American literature from the 17th century to the 20th century. Issues such as race, gender, and regionalism. Authors such as Franklin, Hawthorne, Dickinson, Hemingway, and Morrison.

### **ENGL329A | SPECIAL TOPICS IN FILM STUDIES; CINEMA OF LIBERATION**

**Instructor:** Eugene Robinson

**Note:** Online Course. Also offered as CMLT398C. Credit granted for ENGL329A or CMLT398C. Repeatable to 9 credits if content differs.

**Description from the Professor:** The cinema experience creates the perfect environment for liberation—there is little to no distraction, the experience is total, isolating and illusory. This course introduces a new kind of cinema that attempts to liberate the spectator from the spectacle. The rationality of daily life is put on hold and the move is toward a more liberated cinema. At its core is freedom and the examination of forces that impact subordinated and marginalized individuals.

### **ENGL329E | SPECIAL TOPICS IN FILM STUDIES; HOLLYWOOD IN THE GOLDEN AGE, 1930-1950**

**Instructor:** Marianne Conroy

**Prerequisite:** ENGL245, FILM245, SLLC283, or FILM283; or permission of instructor. ([mconroy@umd.edu](mailto:mconroy@umd.edu))

**Description from Professor:** This course examines the history of American movies after the coming of sound, from the consolidation of the Hollywood “dream factory” in the 1930s to the postwar decline and transformation of the American film industry. Our aim will be to explore the economics, politics, and aesthetics of the movies produced through the Hollywood Studio System. Topics to be discussed include the business model of the studio system; the approaches to film narration and style developed in Hollywood; the development of the Production Code; the rise of the star system; genres and studio “brands”; representative directors and producers who flourished within the studio system and those who worked outside it. Students will leave the course with a sense with an understanding of the business and politics of Hollywood during this era, and a sense of the aesthetic possibilities and limits of mainstream films made for mass audiences. Films to be discussed include *Red-Headed Woman*, *The Public Enemy*, *Goldiggers of 1933*, *It Happened One Night*, *Casablanca*, *The Best Years of Our Lives*, *Sunset Boulevard*, *Singin’ in the Rain*.

### **ENGL329F | SPECIAL TOPICS IN FILM STUDIES; DAVID BOWIE, FILM, AND AUDIO-VISUAL MEDIA**

**Instructor:** Paul Cote

**Prerequisite:** ENGL245, FILM245, FILM283, or SLLC283.

**Note:** Also offered as FILM319A. Credit only granted for FILM319A or ENGL239F.

**Description from the Professor:** Though most famous as a popular music and fashion icon, David Bowie also made substantial forays into film, television, theater, video-games, and other forms of audio-visual media throughout his career. In some instances, Bowie worked exclusively as an actor (*The Man Who Fell to Earth*, *The Prestige*), others as a film composer (*The Buddha of Suburbia*), performer/songwriter (*Labyrinth*, *Absolute Beginners*), digital avatar (*Omikron: The Nomad Soul*), and finally, as writer and co-creator (*Lazarus*). Some roles begin and end with the project in question, other expand outward into vast networks of interlocking multimedia networks encompassing spin-off albums, sequel appearances, merchandize and other ancillary media. In this class, we will explore ways that David Bowie’s fragmented presence in these film and media projects impacts our understanding of authorship and spectatorship. How do we decide who “authors” a David Bowie film when one person’s star aura presence so quickly overshadows all others in the popular imagination? Moreover, what does our answer say about our own relationship with film and popular media?

### **ENGL329Y | SPECIAL TOPICS IN FILM STUDIES; A CINEMA OF MIGRATION AS MESSAGE**

**Instructor:** Eugene Robinson

**Description from the Professor:** Cinema of Migration as Message explores migration and its impact on changes to cultures and people, related both to those who migrate and those whose lives and societies are affected by migrations. Issues of conflict, struggle, assimilation, acceptance and more by host countries or groups make up vital parts of the film narrative; this course will explore the films of various filmmakers with an emphasis on the different countries they select to present and whether these countries are a part of the First World, Second World, Third World or Fourth World.

### **ENGL346 | TWENTIETH CENTURY FICTION**

**Instructor:** Nathaniel Underland

Major British, American, and other fiction writers of the twentieth century studied in the context of the broad global, intellectual, and artistic interests of the century.

### **ENGL348B | LITERARY WORKS BY WOMEN; HAUNTED HISTORIES: CONTEMPORARY AFRICAN AMERICAN GOTHIC**

**Instructor:** Laura Williams

### **ENGL348J | LITERARY WORKS BY WOMEN; WOMEN AND JEWISH LITERATURE**

**Instructor:** Sheila Jelen

**Note:** Also offered as JWST319C, CMLT398K, and WMST348J. Credit granted for JWST319C, ENGL348J, CMLT398K, or WMST348J.

**Description:** An exploration of Jewish women and Jewish literacy. What kind of access throughout Jewish history have women had to Jewish languages and literatures, and how has that affected their role in Jewish society? During the modern period, what is the link between Jewish women's authorship and their reading lives? In this class we will study essays, fiction, memoirs, poetry and drama.

**Extra Description from Professor:** Women in traditional Jewish society were not granted access to the texts at the heart of Jewish culture—the Torah, the Talmud, and other legal codes and treatises. While great strides have been made in the last century to try to educate Jewish women, their relationship with the texts that have traditionally been reserved for men continues to be extremely fraught. In this class we explore the relationship between Jewish women and Jewish textuality—as readers, as writers, and as subjects of literary expression. We will try to understand the complex interconnectedness of being a reader and being a writer, as well as of being a subject and an object of the literary gaze. Students will be required to write three papers—two creative, and one critical. Readings will consist of primary literary texts and secondary critical texts written in English or translated from Hebrew and Yiddish.

### **ENGL349J | ASIAN AMERICAN LITERATURES; NEW WORLD ARRIVALS: LITERATURE OF ASIAN AMERICAN MIGRATION AND DIASPORA**

**Instructor:** Edlie Wong

**Note:** Also offered as AAST398J. Credit granted for AAST398J or ENGL349J.

#### **ENGL352 | Intermediate Fiction Workshop**

**Instructor:** (0101) Gabrielle Fuentes, (0301) Howard Norman

**Prerequisite:** Minimum grade of A- in ENGL271; or minimum grade of A- in ENGL272 and permission of ARHU-English department ([english@umd.edu](mailto:english@umd.edu)).

**Description:** A class in the making of fiction. Intensive discussion of students' own fiction. Readings include both fiction and essays about fiction by practicing writers. Writing short critical papers, responding to works of fiction, and the fiction of colleagues, in-class writing exercises, intensive reading, and thinking about literature, in equal parts, and attendance at readings.

**Description from the Professor:** This discussion-based course explores the literature of Asian migration and settlement in the Americas over the longue durée. Initially, as indentured or bonded laborers and later as emigrants seeking new homes, migrants from China, India, Japan, Korea, Vietnam, and the Philippines played significant roles in the making of the Americas. However, their political claims on the “West,” especially in the U.S., proved to be a far more divisive matter. This class explores these complex multiethnic stories of New World arrival. Over the semester, we will investigate a wide range of fictional and nonfictional writings charting these interwoven histories of Asian American migration and diaspora, paying especial attention to literary forms as vehicles for cultural expression. Writers we may consider include, Thi Bui, Carlos Bulosan, Wong Chin Foo, Cristina García, Edith Maude Eaton, Younghill Kang, Maxine Hong Kingston, Jhumpa Lahiri, Le Thi Diem Thuy, Yan Phou Lee, Viet Than Nguyen, and Miné Okubo. In our readings, we will ask, among other things, how these writers responded to the conditions of minority experience in the Americas while contributing to and challenging ideas about gender, class, and race and what counts as the “American experience.”

#### **ENGL353 | INTERMEDIATE POETRY WORKSHOP**

**Instructor:** Joshua Weiner

**Prerequisite:** Minimum grade of A- in ENGL271; or minimum grade of A- in ENGL273; and permission of ARHU-English department ([english@umd.edu](mailto:english@umd.edu)).

A class in the making of poetry. Intensive discussion of students' own poems. Readings in both poetry and essays about poetry by practicing poets. Writing short critical prose pieces, responding critically to colleagues' poems, in-class and outside writing exercises, memorization, and attendance at poetry readings.



### ENGL358E | SPECIAL TOPICS IN U.S. LATINA/O LITERATURE; TRANSGRESSION AND EXPERIMENTATION IN LATINX LITERATURE

**Instructor:** Martha Nell Smith

**Note:** Also offered as LGBT359M. Prerequisite: Two lower-level English courses, at least one in literature; or permission of ARHU-English department. Repeatable to 9 credits if content differs.

### ENGL361 | RECOVERING ORAL HISTORIES

**Instructor:** Merle Collins

**Prerequisite:** Students must have completed one course in English, Latin American Studies, or Education.

**Credit only granted for:** ENGL261 or ENGL361.

**Description:** Service-learning course that gives students an opportunity to develop writing, interviewing, and communication skills as they contribute to the work of a community organization. In the classroom, students will reflect on the process and do background research to understand the particular context of the organization's work. In the field, students will interview (or have informal discussions with) young people helped by the organization in order to construct a narrative about their lives, their perceptions of themselves, and their experiences.

### ENGL362 | CARIBBEAN LITERATURE IN ENGLISH

**Instructor:** Merle Collins

**Note:** Also offered as ENGL362. Credit granted for ENGL362 or LASC348E.

Political and literary traditions that intersect in the fiction, poetry, and drama written in English by Caribbean writers, primarily during the 20th century.

**Description from the Professor:** Political and literary traditions that intersect in the fiction and poetry written in English by Caribbean writers, primarily during the 20th century. We will discuss the relationship between fiction and politics as explored in the work of writers of the region and its diaspora. Among writers to be studied are Edwidge Danticat (Haiti), Diana MacCaulay (Jamaica), (Haiti), Derek Walcott (St. Lucia) and Kamau Brathwaite (Barbados).

### ENGL370 | JUNIOR HONORS CONFERENCE

**Instructor:** Jason Rudy

**Restriction:** Candidacy for honors in English.

Preparation for writing the senior honors project.

### ENGL377 | MEDIEVAL MYTH AND MODERN NARRATIVE

**Instructor:** Christopher Crane

Literary patterns characteristic of medieval myth, epic, and romance; their continuing vitality in modern works; and links between Medieval works like "The Prose Edda", "Beowulf", "The Morte D'Arthur", "The Volsunga Saga", and "Grettis Saga" and modern narratives like Tolkien's "The Lord of the Rings".

### ENGL379K | SPECIAL TOPICS IN LITERATURE; FROM HIROSHIMA TO HOLLYWOOD: AMERICA THROUGH THE LENS OF COLD WAR LITERATURE AND FILM

**Instructor:** Kelly Singleton

**Description from the Professor:** What did it mean to be "American" during the Cold War? How did different authors, filmmakers, and intellectuals use the Cold War as a basis for critiquing and reimagining American society? These are the critical questions students will use to guide them as they analyze a variety of novels and films written and produced during the Cold War period. Employing a combination of close reading and historical research, students will examine these fictional narratives in relationship to critical mid-century subjects ranging from nuclear civil defense and the Civil Rights Movement to anxieties over modernity and masculinity. As they learn more about the moral, social, and political dilemmas facing Cold War Americans, students will consider how the pressure to define and defend a particular "American way of life" shapes our perception of who/what is un/American. Primary works include John Hersey's *Hiroshima* (1946), Fred Zinnemann's *High Noon* (1952), Sylvia Plath's *The Bell*

*Jar* (1963), and Langston Hughes' "Simple" stories. Supplemental readings/materials will draw from Cold War propaganda films, popular newspaper and magazine articles, and contemporary sociological studies.

### **ENGL379Q | SPECIAL TOPICS IN LITERATURE; THE AMERICAN DREAM IN ETHNIC AMERICAN LITERATURE**

**Instructor:** Michael Kolakoski

### **ENGL379R | SPECIAL TOPICS IN LITERATURE; THE JAZZ PARADIGM**

**Instructor:** Eugene Robinson

**Note:** Online Course. Also offered as CMLT398D. Credit granted for CMLT398D or ENGL379R.

**Description from the Professor:** Jazz has long been described as America's native art form. It has history that is both colorful and exciting, and its historical evolution has not only informed American culture, but has crossed borders into other cultures. Film has increasingly used jazz and jazz themes in musical scores and in the narrative construct. This course examines the jazz narratives in national and international cinemas and even in its penetration into cultural and political dramas. The acceptance of jazz in other parts of the world, the tracing of its roots to Africa and its impact on other cultures as it has impacted individuals living under oppressive political systems will be examined.

### **ENGL383 | THE USES OF LANGUAGE**

**Instructor:** Linda Coleman

Exploration of the social and political aspects of language use, including conversational behavior, persuasive uses of language, social dialects, and language and gender; analytical methods of pragmatics and discourse analysis.

**Description from Professor:** In this course we will look at the variety of ways in which we use language to communicate, to present ourselves, and to establish and maintain relationships. Topics include, but are not limited to: the structure of social interaction, the place of culture and gender in communication, politeness rules, humor, and the use of language in politics, advertising, and other specialized contexts. We will analyze written texts, spontaneous conversations, and broadcast material. Requirements include two or three short papers and a longer final paper, plus some short homework assignments.

### **ENGL384 | CONCEPTS OF GRAMMAR**

**Instructor:** Michael Israel

Introduction to the basic units of grammatical description; motivation for and nature of constituent structure and syntactic categories; fundamental grammatical concepts employed in the teaching and learning of languages.

**Description from the Professor:** Every language has grammar, every speaker of every language knows grammar, and everything we say has grammatical structure. Some people have very strong notions about what counts as ? good grammar? and this can be a source of anxiety for many. However, any use of language involves elaborate systems of grammatical rules which we are never explicitly taught and which we are not conscious of following. This course explores the nature of grammar from a variety of perspectives, with an emphasis on helping students develop the vocabulary and technical skills needed to identify and describe the basic grammatical structures of English words and sentences. Ultimately, these skills should help students understand the structures used in all varieties of Present Day English, including formal and colloquial, spoken and written, and standard and non-standard dialects, but we will focus mostly on standard British and American varieties. Topics include grammatical categories (nouns, verbs, adjectives, prepositions, etc.), syntactic roles (subject, object, head, complement), phrase structure (noun phrases, verb phrases, etc.), and inflection (e.g. case and number for nouns; tense, aspect and modality for verbs; grade and comparison for adjectives). In addition to simply learning how to recognize such structures in ordinary language, we will consider why it is that languages should include such structures in the first place and how awareness of these structures might or might not help students to become more effective readers and writers. In the end, our study of grammar should lead to a deeper understanding of the human mind itself, and a new appreciation for the prodigious complexity in the most trivial acts of language use.

### **ENGL388C | WRITING INTERNSHIP; WRITING FOR CHANGE**

**Instructor:** Justin Lohr

**Prerequisite:** Permission of ARHU-English department.

**Recommended:** ENGL101.

**Restriction:** Requires application and references.

**Notes:** Also offered as ENGL 292. Credit only granted for: ENGL380 or ENGL388. Formerly: ENGL380.

**Description:** Service learning in collaboration with students at area high schools. Explores how writing can be a tool for social change. Participants serve as mentors, create a performance event concerning a pressing social issue, and compose reflections, literacy narratives, publicity materials, and a multimodal project. Focus on developing critical self-awareness. [More details here.](#)

### ENGL388D | WRITING INTERNSHIP; DICKINSON ELECTRONIC ARCHIVES

**Instructor:** Martha Nell Smith

**Prerequisite:** permission of the department. Contact Professor Martha Nell Smith, [nsmith@umd.edu](mailto:nsmith@umd.edu).

**Description:** Join a research team of senior scholars, graduate students, and undergraduates working across the university and with institutions of higher learning across the country, as well as with the Emily Dickinson Museum in Amherst, Massachusetts, and on a Harvard University Press project, an Emily Dickinson Archive (<http://www.hup.harvard.edu/features/dickinson/> and <http://edickinson.org>). The Dickinson Electronic Archives (<http://emilydickinson.org>) project is offering internships for up to nine credit hours in research methods, digital humanities, and archival theory and practice. Interns will work in areas of new media and can specify on which of the many DEA's publishing initiatives they would like to spend at least eight hours per week. Projects currently available are publications of Dickinson family papers that have not been available for the past century; research exploring the significance of erotic expressions in Dickinson that examines aspects of her biography and her compositional practices; research exploring the early twentieth-century travel journals of her sister-in-law Susan Dickinson; research on Dickinson family autobiographies, especially that of Emily Dickinson's niece, Martha Dickinson Bianchi. Besides the archival and/or technical work in which each will be engaged, interns will be asked to write a short progress report or research paper.

### ENGL388M | WRITING INTERNSHIP; MARYLAND GENERAL ASSEMBLY PRE-PROFESSIONAL WRITING INTERNSHIP

**Instructor:** Thomas Lowderbaugh

**Prerequisite:** permission of department and completion of either ENGL381 or HONR368A. Also offered as HONR379W. Credit granted for ENGL388M or HONR379W.

**Description:** Six credits, three of which can count towards the English major. Students intern for a legislator or a committee at the state legislature, acting as legislative aides or communications assistants. This pre-professional writing skills internship, in addition to enhancing writing skills, provides resume experience in government relations, public policy, pre-law, and public service. Interns work 2 and one-half days a week for the entire 13-week legislative session, from early January until early April, including over spring break. They write bi-weekly reports on the internship and analyze a session bill as public policy. Interns have gone on to careers in the law, lobbying, government service, public relations careers, not-for-profit public service agencies. Pre-requisite: ENGL 381 and a 3.0 GPA. \$850 stipend. Students apply in the spring for a place in ENGL 381, the preparatory writing seminar. Application details are available in 1128 Tawes Hall or on the Web: <http://www.english.umd.edu/academics/undergraduate/internships/mga>

### ENGL388P | WRITING INTERNSHIP; PRE-PROFESSIONAL WRITING SKILLS INTERNSHIP

**Instructor:** Karen Lewis

**Prerequisite:** Permission of the department. Contact [english@umd.edu](mailto:english@umd.edu).

**Description:** This course supports students placed in professional writing, editing and research internships in law offices, publishing houses, media outlets, government and nonprofit agencies, etc. Students can research available internships through the English Department listserv or Careers4Terps; they can also find their own internships. Acceptable internships will require a minimum time commitment of 45 hours per credit, with 50 percent of that

time devoted to writing, research and editing activities. Suggested prerequisites are a 2.5 GPA and successful completion of a Professional Writing course. Course assignments include daily log-keeping, 2-4 page progress reports, and a final portfolio. Interns acquire professional skills and experience, develop networks, and explore career possibilities. For more information and an application visit

<http://www.english.umd.edu/academics/undergraduate/internships/current/preprofessional-0>.

### **ENGL388V | WRITING INTERNSHIP; UNDERGRADUATE TEACHING ASSISTANTS IN WRITING PROGRAMS**

**Instructor:** (0101, 2001) Lyra Hilliard, (0401, 3001) Douglas Kern

**Prerequisite:** permission of department.

**Note:** Repeatable to 12 credits.

Contact Lyra Hilliard, [lyrahill@umd.edu](mailto:lyrahill@umd.edu). Students taking ENGL388V for the first time should register for either section 0101 or 0401 for 4 credits. When taking the course again in subsequent semesters, students should register for 2001 or 3001 for 3 credits.

**Description:** ENGL 388V is a four-credit course designed to guide students in their experiences as Undergraduate Teaching Assistants in Academic Writing or Professional Writing courses. Students in ENGL 388V will serve as Undergraduate Teaching Assistants in either ENGL 101 or a Professional Writing course. The course has two distinct but integrated elements. Three-quarters of the UTA's time (approximately eight-ten hours a week) and evaluation will take place in and related to the writing course, while the other quarter will take place in the supporting seminar that meets weekly. For more information and to apply for the course, click here (and then can you link click here to this page <http://www.english.umd.edu/academics/academicwriting/uta>)

### **ENGL388W | WRITING INTERNSHIP; WRITING CENTER INTERNSHIP**

**Instructor:** Thomas Earles

**Prerequisite:** permission of department. To apply, go to <http://www.english.umd.edu/academics/writingcenter/internship>.

**Note:** Repeatable to 12 credits.

Through readings, exercises, assignments, and supervised tutoring, students look at face-to-face and online writing center theory and practice, investigating the writing process and helping other writers negotiate it. This class is open to all majors, but permission is required. Application details are available in the Writing Center, 1205 Tawes Hall, or contact the Writing Center at 301-405-3785,

<http://www.english.umd.edu/programs/WritingCenterWebsite/index.htm>.

\*For information about Professional Writing Course Offerings, please visit their website:

[http://www.english.umd.edu/academics/professionalwriting/courses.\\*](http://www.english.umd.edu/academics/professionalwriting/courses.*)

## **400 LEVEL ENGLISH COURSES**

### **ENGL403 | SHAKESPEARE: THE EARLY WORKS**

**Instructor:** Karen Nelson

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department.

Close study of selected works from the first half of Shakespeare's career. Generic issues of early histories, comedies, tragedies. Language, theme, dramatic technique, sources, and early modern English social-historical context.

### **ENGL404 | SHAKESPEARE: THE LATER WORKS**

**Instructor:** Gerard Passannante

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department.

Close study of selected plays from the second half of Shakespeare's career. Generic issues of later tragedies, later comedies, romances. Language, theme, dramatic technique, sources, and early modern English social-historical context.

**Description from the Professor:** This course uses a number of Shakespeare's late plays to examine the ways the playwright asks us to imagine his characters and their worlds "between the lines." We will be interested in particular in the techniques by which knowledge is disclosed or not disclosed in Shakespeare's drama, and by which we are compelled to rationalize or sympathize. Close consideration of the plays, their sources, and their historical context will be combined with attention to how a number of critics (including Bloom, Coleridge, and Freud) have attempted to describe Shakespeare's unfolding drama of interiority. Classes will consist of a mixture of lecture and discussion. Regular reading quizzes, two papers, and a final examination.

### ENGL425 | MODERN BRITISH LITERATURE

**Instructor:** Nathaniel Underland

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department.

Major Modernist writers in English prose and poetry since 1900. Such writers as Eliot, Larkin, Forster, Burgess, Durrell, Henry Green, Golding, Auden, Malcolm Lowry, Joyce, and Yeats.

### ENGL428G | SEMINAR IN LANGUAGE AND LITERATURE; SONGS OF STRUGGLE: WHAT IS LITERATURE?

**Instructor:** Scott Trudell

**Restriction:** Junior standing. For ENGL majors only. Repeatable to 9 credits if content differs. Course intended primarily for students in English Honors Program. English majors with strong academic records may also apply. Permission from the Director of Honors, Jason Rudy, is required.

**Description from the Professor:** This course connects the song culture of early modern England--the period of William Shakespeare, John Milton, William Byrd and Henry Lawes--to the power of song in contemporary life, from Kendrick Lamar to CocoRosie. We will ask how the combination of music and verse creates meaningful forms of social action, and we will explore how and why songs come to animate political movements and collective struggle. Throughout the course, we will study how the category of "literature" connects to musical performance in the Renaissance period and in the present day. Secondary readings will be drawn from R. Murray Shafer, Jaques Attali, Mladen Dolar, Mark Booth, Bruce R. Smith, Patricia Fumerton, and others. Assignments will include weekly blog postings, short writing assignments, a group project asking "what literature is not," and a research paper.

### ENGL429 | INDEPENDENT RESEARCH IN ENGLISH

**Prerequisite:** ENGL301 and two English courses, excluding Fundamental Studies requirement.

**Contact English Undergraduate Studies Office for information to register for this course.**

### ENGL432 | AMERICAN LITERATURE: 1865 TO 1914, REALISM AND NATURALISM

**Instructor:** Peter Mallios

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department.

Reconstruction, Realism, Naturalism. Representative writers such as Dickinson, James, Dreiser.

### ENGL433 | AMERICAN LITERATURE: 1914 TO THE PRESENT, THE MODERN PERIOD

**Instructor:** Sharada Balachandran Orihuela

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department.

Modernism, Postmodernism. Writers such as Stevens, Stein, Ellison.

**Description from the Professor:** We will examine the formation of the U.S.-Mexico border through a comparative perspective, beginning with discourses of settlement, partition, and citizenship in the aftermath of the Mexican American War of 1848. Our second historical landmark is the 1942 Bracero Program and the construction of the Mexican laboring body as a threat and source of xenophobic sentiment. We will also examine the rise of Chicanismo in the U.S., and multicultural social movements in the Civil Rights context. We will then proceed with the study of border discourses in the present, when the logic of surveillance, violence, and have been applied to

the study of U.S.-Mexico border spaces. We will study the border within a history of militarization and neo-liberal market practices that shape the American hemisphere. Texts include: Jovita Gonzalez's, *Caballero*, Américo Paredes's, *With His Pistol in His Hand*, Luis Valdez's, *Zoot Suit*, Gloria Anzaldúa's, *Borderlands/La Frontera*, Carlos Fuentes's, *The Crystal Frontier*, and Karen Tei Yamashita's, *Tropic of Orange*.

### **ENGL439C | MAJOR AMERICAN WRITERS AFTER 1865; HEMINGWAY AND HIS COMPETITORS**

**Instructor:** David Wyatt

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department.

### **ENGL439D | Major American Writers after 1865; Erotics, Dickinson, and American Women Poets**

**Instructor:** Martha Nell Smith

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department.

**Note:** Also offered as LGBT448Y & WMST498Y. Credit granted for ENGL439D, LGBT448Y or WMST498Y.

### **ENGL441 | THE NOVEL IN AMERICA SINCE 1914**

**Instructor:** Lee Konstantinou

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department.

Survey of the American novel since World War I. Cultural and philosophical contexts, technical developments in the genre. Authors such as Hemingway, Cather, Faulkner, Anne Tyler, Morrison.

**Description from the Professor:** A study of the American novel since World War I, this course examines cultural and philosophical contexts and technical developments in the genre. We will focus on major achievements in the American novel by authors such as Edith Wharton, F. Scott Fitzgerald, Zora Neale Hurston, Vladimir Nabokov, Toni Morrison, Louis Erdrich, and Michael Chabon.

### **ENGL445 | MODERN BRITISH AND AMERICAN POETRY**

**Instructor:** Nathaniel Underland

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department.

The formation of Modernism in British and American poetry before 1930. Such poets as Yeats, Pound, H.D., Eliot, Langston Hughes, Moore, Stevens, and Williams.

### **ENGL452 | ENGLISH DRAMA FROM 1660 TO 1800**

**Instructor:** Laura Rosenthal

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department. Restoration and eighteenth-century drama, with special attention to theater history, cultural influences, concepts of tragedy, comedy, farce, parody, and burlesque, as well as dramatic and verbal wit.

**Description from the Professor:** In the wake of the Civil War, Restoration drama pushed the boundaries of gender, sexuality, and authority, both political and domestic. Plays explore the relationship between England's fragmentation, European cosmopolitanism, and the pleasures and dangers of global commerce. Theater emerged as one of the predominant literary forms in the eighteenth century as writers balanced the legacy of Restoration outrageousness and a glamorous new celebrity culture with the search for the ethical meaning of everyday life at the center of a new empire.

### **ENGL454 | MODERN DRAMA**

**Instructor:** Michael Olmert

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department.

The roots of European Modernism and its manifestation in the drama of the twentieth century. Such playwrights as Beckett, Churchill, Stoppard, Wilde, Chekhov, Ibsen, Brecht, O'Neill, Sartre, Anouilh, Williams, and Shaw.

**Description from the Professor:** The course will concentrate on British drama over the past few decades, reading twenty-some plays, including several from Harold Pinter, Tom Stoppard, and Alan Bennett, plus single plays from the likes of April de Angelis, Pam Gems, Caryl Churchill, Timberlake Wertenbaker, Laura Wade, Lucy Kirkwood, Charlotte Jones, Christopher Hampton, David Hare, Brian Friel, Roy Williams, Joe Penhall, and Patrick

Marber, We will also read classic plays from Ibsen, O'Casey, and Chekov. Written reports (30 pages), three exams, and attendance at a professional play in D.C. or Baltimore are required.

### ENGL456 | THE NINETEENTH-CENTURY ENGLISH NOVEL

**Instructor:** James Goodwin

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department.

Surveys major novels of the period. Attention to narrative form and realism; representations of gender and class; social contexts for reading, writing and publishing. Authors such as Austen, Bronte, Dickens, George Eliot, Trollope.

### ENGL462 | FOLKSONG AND BALLAD

**Instructor:** Barry Pearson

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department.

A cross-section of American folk and popular songs in their cultural contexts; artists from Bill Monroe to Robert Johnson.

**Description from the Professor:** This course explores the rich variety of African American song—blues, ballads, spirituals, gospel, reels, work song, zydeco, rhythm and blues, soul—in the context of the community events that supported these styles. We will focus on song as community expression, entertainment, ritual and social commentary in relation to African American folklore, American music history and the record industry. Midterm and final research paper.

### ENGL466 | ARTHURIAN LEGEND

**Instructor:** Thomas Moser

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department.

Development of Arthurian legend in English and continental literature from Middle Ages to twentieth century. All readings in modern English.

**Description from the Professor:** This course is designed to introduce students to the history of Arthurian literature from the Middle Ages to the late nineteenth century. We will begin with a consideration of the "historical" Arthur in the fifth and sixth centuries--the long period of conflict between late Romano-British and early insular Anglo-Saxon cultures--and with a look at the surviving fragments of Welsh Arthurian myth, then move through the first significant discussions of Arthur in English histories of the politically complex twelfth century to a consideration of the great early works of Arthurian literature: Chrétien de Troyes' romances, the *lais* of Marie de France, and the story of Tristan. We will then read selectively from Malory's fifteenth-century compilation of Arthurian lore, the *Morte D'Arthur*, before concluding with an exploration of the rediscovery of Arthur in the nineteenth century, principally in the poems of Alfred, Lord Tennyson. All readings will be in more or less modern English. Grades will be based on participation, quizzes, short response papers, longer papers, a midterm, and a final exam.

### ENGL468E | SELECTED TOPICS IN FILM STUDIES; FANTASTIC VOYAGES: CINEMA AND EXPLORATION

**Instructor:** Oliver Gaycken

**Prerequisite:** ENGL245, FILM245, SLLC283, or FILM283.

**Restriction:** Must not have completed FILM459E.

**Note:** Credit only granted for FILM459E or ENGL468E.

**Description from the Professor:**

This course will examine traditions that emerge when we consider cinema as a tool of exploration and discovery. One tradition consists of films made to document geographical discovery, such as the films made about various Antarctica expeditions of the 1910s, African safari films, and films in the service of anthropological and evolutionary research. In addition to narrative of geographical discovery, we will also examine cinema's role in the service of other kinds of exploration, particularly the kinds of discovery made possible by technical extensions of the senses (e.g. the microscope, the telescope, etc.). We will read novels, short stories, travel accounts, and watch a host of films that either document or imagine the experience of travel and discovery.

This course will provide students with an introduction to the study of cinema organized around a keyword, which makes different kinds of connections than courses organized according to chronology, directors, or national

cinemas. The course will provide an overview of the genres relevant to the concept of “exploration”—the travelogue, the science film, science fiction, documentary, and experimental cinema. Students will learn the contours of this terrain and, perhaps most importantly, will incorporate a spirit of exploration into their own engagement with the course materials, learning to think of the process of intellectual discovery as a form of exploration in its own right.

### ENGL471 | AFRICAN-AMERICAN LITERATURE: 1910-1945

**Instructor:** Blake Wilder

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department.

**Note:** Also offered as AASP478N. Credit granted for ENGL471 or AASP478N.

Emergence of modernism in African-American writing including debates over the definition of unique African-American aesthetics, with emphasis on conditions surrounding the production of African-American literatures.

### ENGL472 | AFRICAN-AMERICAN LITERATURE: 1945 TO PRESENT

**Instructor:** Mary Washington

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department.

Transformation of African-American literatures into modern and postmodern forms. Influenced by World War II and the Civil Rights and Black Power movements, this literature is characterized by conscious attempts to reconnect literary and folk forms, the emergence of women writers, and highly experimental fiction.

**Description from the Professor:** We will look at key texts in 20<sup>th</sup> and 21<sup>st</sup> century African American literature in relation to historical, political, social, and literary contexts. Focusing on the coming of age narrative, also known as the *Bildungsroman*, we will try to understand why “youth” and the *Bildungsroman* form became so important to black American writers after World War II. We will examine a variety of genres, including experimental fiction, graphic novels, poetry, drama, and film.

### ENGL475 | POSTMODERN LITERATURE

**Instructor:** Kelly Singleton

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department.

The origins and ongoing development of postmodern literature. Aspects of the “postmodern condition,” such as the collapse of identity, the erasure of cultural and aesthetic boundaries, and the dissolution of life into textuality. The novel and other genres and media.

### ENGL478N | SELECTED TOPICS IN ENGLISH AND AMERICAN LITERATURE BEFORE 1800; LITTLE COMMONWEALTH: DOMESTICITY AND DISSENT IN EARLY MODERN ENGLAND

**Instructor:** Kim Coles

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department.

**Note:** Repeatable to 9 credits if content differs.

**Description from the Professor:** This course will examine the ways that the idea of the “domestic” functions in terms of literary and cultural production in the early modern England. The household was analogized as a little commonwealth, and the politics of domesticity inform a range of texts in the period—from conduct books, to government treatises, to literary texts. Our exploration will be equally wide-ranging. We will explore the ideological differences on the subject of marriage and domestic relations in the sixteenth and seventeenth centuries through selections from popular domestic texts. We will then look at various literary genres that are informed by domestic themes: from Spenser’s *Amoretti* to the epithalamia of John Donne and Katherine Philips. Finally, we will interrogate the implications of this prevailing interest in domestic activity for women specifically. We will first look at the caveats of domestic tragedies such as *Arden of Faversham*, *Othello*, and *The Duchess of Malfi*. We will then try to understand how this fascination with the private sphere could potentially empower women as well as constrain them—and how changing attitudes concerning the domestic sphere also altered how women thought about themselves and understood themselves in relation to society. Requirements will include three substantial—and substantive—papers throughout the term.



### ENGL479M | SELECTED TOPICS IN ENGLISH AND AMERICAN LITERATURE AFTER 1800; ROOTS, MUSIC AND FILM

**Instructor:** Barry Pearson

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department.

**Note:** Repeatable to 9 credits if content differs.

**Description from the Professor:** Roots, Music and Film focuses on the ways various forms of regional, community-based, and popular music forms have been represented in film. We will explore biopics, documentaries, genre histories, parodies, and cartoons dealing with such artists as Patsy Cline, Bill Monroe, Robert Johnson, Bessie Smith, Hank Williams, and Elvis. Ranging from the naïve to the sophisticated, these films touch on issues of race, gender, youth culture, drugs, identity, and nationalism embodied in forms ranging from reggae to rockabilly, bluegrass to blues, gospel to polka. Assignments include a midterm and a fifteen-page research paper.

### ENGL479O | SELECTED TOPICS IN ENGLISH AND AMERICAN LITERATURE AFTER 1800; POSTCOLONIALISM

**Instructor:** James Maffie

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department.

**Note:** Repeatable to 9 credits if content differs. Also offered as ANTH469L, AMST489F, HIST419L, LASC448K, and PHIL428A. Credit only granted for HIST419L, ANTH469L, AMST489F, ENGL479O, LASC448K, or PHIL428A.

**Description from the Professor:**

Postcolonialists maintain that modern European and European diaspora scholarship – ranging from social sciences such as anthropology, psychology, and political science to humanities such as comparative religion, literary studies, history, and philosophy – has been, its self-proclaimed universalism notwithstanding, defined by Eurocentricism. As a corrective, postcolonialists recommend decentering and provincializing -- some times also called “decolonizing” -- European (Western) scholarship as well as developing “scholarship from the multiple standpoints and voices of those heretofore excluded from world discourse.

After examining general issues in recent debates about postcolonialism and decolonialism, we focus on attempts at decolonizing such fields as anthropology, cartography, religious studies, philosophy, history, and the social sciences generally as well as recent attempts to develop scholarship from the multiple standpoints and voices of those heretofore excluded from world discourse. Authors include: Edward Said, Gayatri Chakravorty Spivak, Franz Fanon, Talal Asad, Kwasi Wiredu, Linda Tuhiwai Smith, Uma Narayan, Walter Dignolo, Enrique Dussel, Aimé Césaire, Ngũgĩ wa Thiong'o, Oyèróké Oyèwùmí, Vine Deloria, Jr., George Tinker, Dipesh Chakrabarty, Robert Bernasconi, Marcelo Fernández Osco and others.

### ENGL479Z | SELECTED TOPICS IN ENGLISH AND AMERICAN LITERATURE AFTER 1800; SOUTH ASIAN LITERATURE ON THE MOVE

**Instructor:** Sangeeta Ray

**Prerequisite:** Two English courses in literature; or permission of ARHU-English department.

**Note:** Repeatable to 9 credits if content differs. Also offered as AAST498Z. Credit granted for ENGL479Z or AAST498Z.

**Description from the Professor:** This course will concentrate exclusively on works by South Asian writers writing in English. South Asia for this class will include India, Pakistan, Bangladesh, Sri Lanka and Nepal. It will also include writers from these places who have migrated to North America, the UK, the Caribbean, and Africa. In other words, we will read writers from South Asia and its diaspora. South Asian anglophone writing, especially fiction and poetry, has a long history going back to British colonialism. Migration of South Asians to other countries can also be traced back as far as the early nineteenth century (even earlier, but we will take the abolition of slavery in 1833 by the British as our starting point). South Asians migrated to the Caribbean and Africa, especially South Africa as indentured, agricultural laborers, and we see a vibrant population in such places as a result of these migrations. The mid-twentieth century saw a different kind of migration to the US, Canada, and the UK as a result of

decolonization, globalization, and transnationalism. This is a vast and complicated history much of which is captured and often beautifully rendered in fiction and poetry.

Thus, this course will cover a broad range of writers and writings and examine how writers confront and address issues of migration and adaptation to new worlds. We will discuss the differences between works written by writers living in South Asia and those living elsewhere. What are the differences, say, between a writer like Sanjay Sahota and Jameela Siddiqi? We will discuss the formation of South Asian writing in North America and the UK-- how writers experience becoming South Asian Americans or Black British writers and how such formations may differ from say becoming Indo-Caribbean or Indian African. We will note the many ways in which fiction published in, say, India that did not make it to the west is positioned differently than fiction published in the West. Genres like **chick lit**, for example, are extremely popular in India. How do we read them alongside now canonical anglophone South Asian writing? Why do writers writing in the US and the UK dominate the field?

We will examine the long *durée* of anglophone South Asian literature and note the immense popularity and literary prestige of contemporary writers like Salman Rushdie, Jhumpa Lahiri, Arvind Adiga, Arundhati Roy, Amitav Ghosh, Mohsin Hamid, and Rohinton Mistry. We shall discuss how earlier writings by Samuel Selvon, V.S. Naipaul, Raja Rao, Mulk Raj Anand, Kamala Markandaya, and Anita Desai has helped shape anglophone writing at large. We will consider whether there are differences between writers from India, Pakistan, and Sri Lanka. If so, what produces such differences--politics, gender, religion? Throughout the class, we will pay attention to questions of form and literary aesthetics and discuss how the novel continues to dominate the literary scene in anglophone South Asian literature.

Students will be responsible for Discussion Board posts on a regular basis. Writing assignments may include several short one-page papers and three or four long papers of 5-7 pages in length.

### ENGL487 | FOUNDATIONS OF RHETORIC

**Instructor:** Chanon Adsanatham

**Credit only granted for:** ENGL487 or COMM401.

Principles and approaches to the theory, criticism, and historical understanding of rhetorical discourse.

**Description from the Professor:** Everywhere we go in our daily lives, we encounter rhetoric (the available means of persuasion) that aims to influence how we should think, believe, and act. From a speech delivered at the White House, a billboard on Route 1, to a fifteen second YouTube clip, we are frequently influenced by someone else's attempt to shape our thoughts and perceptions through the strategic use of persuasion. This course provides the theoretical and historical foundation to help you critically reflect on and understand how rhetoric functions to shape our "realities," lives, and most significantly, social futures. We will learn the fundamentals of canonical rhetorical theory from the Euroamerican tradition, alongside non-traditional perspectives from women, ethnic minorities, and non-Western cultures to help you develop a rhetorical consciousness that enables you to critically analyze and produce effective discourses in a variety of genres, print and digital. In particular, we will focus on how to use rhetorical theory to make sense of various forms of discourses surrounding our lives, drawing upon contemporary examples in pop culture, the D.C. area, and digital spaces. Additionally, we will examine the relationship between rhetorical theory and the teaching of writing--how rhetoric can inform how we teach composition in the digital age. In sum, this course aims to provide you with the theoretical tools for becoming a more rhetorically and critically informed citizen, audience, author, and teacher of "texts" in the 21st century. Course requirements might include concept application blogs, interactive presentation, essays, and an exam.

### ENGL488Q | TOPICS IN ADVANCED WRITING; MULTIMEDIA COMPOSING IN PROFESSIONAL SETTINGS

**Instructor:** Scott Wible

**Description from the Instructor:** Would professional writing students be able to make a video that shows new faculty a student perspective on the University of Maryland?" The UMD Office of Faculty Affairs asked me this question not long ago, and I answered with an enthusiastic "Yes!" This course will be the place for bringing that video to life. We'll collaborate as we work through three major phases of project development. First, we'll learn to carry out extensive primary and secondary research to answer questions such as "Who are Maryland students?

What are the goals and motivations that bring them to Maryland? What academic, personal, civic, and professional experiences shape who they are? What excites them in the classroom?” and “What experiences and expectations do new faculty bring to Maryland? What are they most curious to know about UMD students? What would most likely surprise or delight them to know about Maryland students? What do they need to know about Maryland students in order to create positive learning experiences both inside and outside the classroom?” In the second phase of the course, we’ll begin to analyze our research findings and give them shape within several different constraints; here we’ll study the genres of “student testimonial” and “university promotion” videos as well as the organizational cultures of universities in general and the University of Maryland in particular, considering how these genres and these cultures influence how we’ll craft our particular message. Third and finally, we’ll learn how to work with a variety of multimedia composing tools as we plan, film, edit, and deliver our video, getting feedback from key stakeholders and potential audience members along the way. Throughout this entire project, we’ll also develop skills in collaboration and project management as well as strategies for documenting, reflecting on, and showcasing our research and writing skills. So, if you too are excited by the opportunity to make a video that shows new faculty a student perspective on the University of Maryland, please join us this spring!

### **ENGL489J | SPECIAL TOPICS IN LANGUAGE AND RHETORIC; DIGITAL RHETORICS**

**Instructor:** Melanie Kill

**Description from the Professor:** The World Wide Web is made up of texts from content to code to the protocols, policies, and laws that govern digital distribution. This rhetoric course is about the social significance of the ways these digital texts are composed and circulated. Focusing on the theme of “The Digital Public Sphere,” we will explore why it matters how the web is written and who does the writing. Class meetings will emphasize discussion of course texts as well as active experimentation with web tools as we expand our theoretical understandings through critical making. Course workload includes weekly readings, short essays and multimedia texts, a research project, and final exam.

### **ENGL498 | ADVANCED FICTION WORKSHOP; ADVANCED FICTION WORKSHOP**

**Prerequisite:** ENGL396 or ENGL352.

Permission required contact UGST for permission to register ([english@umd.edu](mailto:english@umd.edu)).

### **ENGL499 | ADVANCED POETRY WORKSHOP; ADVANCED POETRY WORKSHOP**

**Prerequisite:** ENGL397 or ENGL353.

Permission required contact UGST for permission to register ([english@umd.edu](mailto:english@umd.edu)).