ENGLISH DEPARTMENT AND CMLT COURSE OFFERINGS

FALL 2018

100 LEVEL ENGLISH COURSES

*Academic Writing (ENGL101) Courses are not listed here. For information about Academic Writing course offerings, please visit their website: http://www.english.umd.edu/academics/academicwriting/course.*

**ENGL132 | ALIENS, EXILES, AND IMMIGRANTS**
Instructor: TBA
Course Description: Exploration of ideas, beliefs, and aspirations that immigrants carry from one nation to another. Different ways of understanding national and cultural identities, and ways the experiences of immigration have changed significantly over time. Readings examine historical and contemporary immigrant writing, including post-9/11 poetry and fiction; memoirs of nineteenth-century British emigrants to South Africa, Australia, and Canada; literature by emigrants from Asia, the Middle East, and Latin America now living in the United States; and writing by individuals displaced by war, famine, and political conflict. Politics of immigration and citizenship; historical and contemporary arguments for and against immigration and assimilation.
Credit only granted for: ENGL132 or ENGL289Z
Formerly: ENGL289Z
GenEd: DSHU, DVUP, SCIS

**ENGL140 | AMERICAN FICTIONS: CROSS-EXAMINING U.S. LITERATURE, HISTORY, AND POLITICS**
Instructor: Peter Mallios
Course Description: Major works of American literature explored in relation to major texts and developments of U.S. history, culture and politics. Special attention to global contexts and complications of "American" literature and history. Key historical and political issues include human rights, democratic principles, independence, revolution, slavery, removal, immigration, free speech, labor rights, civil rights, feminism, environmentalism, economic globalization, technology and digital innovation, and the role literature and the humanities may play in fostering various forms of responsible citizenship.
Credit only granted for: ENGL140 or ENGL289Y
Formerly: ENGL289Y
GenEd: DSHU, SCIS

**ENGL143 | VISUALIZING KNOWLEDGE: FROM DATA TO IMAGES**
Instructor: Oliver Gaycken
Restricted to students in Carillon Communities. (Permission Required)
Course Description: Explores how technology and people shape our current age of information through the various forms of visually representing information. Visualizations do not show us things that are evident--visualizations make things evident. We will thus examine the history of visualization practices, the theories of image-making that guide their production, and the current state of the art. Students will engage critically with a wide range of information visualization practices to gain an understanding of the work involved in producing them and their histories. Students will also seek out contemporary visualizations, interact with the practitioners who produce them, and produce their own visualization as a response or critique.

**ENGL150 | UNCANNY TECHNOLOGIES: MONSTERS, DROIDS, AND VAMPIRES**
Instructor: James Goodwin
Course Description: Explores dark, uncertain borders between human and nonhuman, natural and unnatural, life and death. What literature teaches about new technologies that seek to represent or replicate human experience. Examination of a series of nineteenth-century American, French, German, and British novels and stories from Frankenstein (1818) to Dracula (1897) featuring recently introduced media and inventions such as photographs,
phonographs, automata, and motion pictures that are concerned, like works of literature, with recording and reproducing human consciousness and human body.

**Credit only granted for:** ENGL150 or ENGL289T

**Formerly:** ENGL289T

**GenEd:** DSHU, SCIS

### 200 LEVEL ENGLISH / CMLT COURSES

**CMLT235 | BLACK DIASPORA LITERATURE AND CULTURE**

**Instructor:** Steve Beaulieu

**Course Description:** Examination of key works by writers of the African Diaspora. Relationship among black people across multiple geographic spaces; Africa, the Caribbean, the United States, Europe, Latin America, and Asia. Specific historical, cultural, and literary contexts; themes such as gender, sexuality, migration, slavery, freedom, and equality. Readings may include literary texts (fiction, poetry, drama), music and film. All readings in English, but drawn from multiple languages of the black diaspora, including English, Spanish, French and Portuguese.

**GenEd:** DSHU, DVUP

**Credit only granted for:** CMLT235 or ENGL235.

**CMLT270 | GLOBAL LITERATURE AND SOCIAL CHANGE**

**Instructor:** Aqdas Aftab

**Course Description:** Comparative study of literature through selected literary works from several non-Western cultures, viewed cross-culturally in light of particular social, political, and economic perspectives.

**Description from the Instructor:** What makes certain literatures “global”? Is “global” literature simply literature about non-Western locations? How does globalization impact the transnational movement of queer and trans literatures? How do the concepts of race, gender, and sexuality travel transnationally, and how does this movement impact aesthetic forms? These are some of the questions we will address in this course. As we explore how different writers construct narratives of gender and sexuality, we will complicate the categorization of certain non-Western literatures as “global” by encountering theories of postcolonialism, decoloniality, transnationalism, diaspora, and racialization. We will also discuss how different meanings of gendered and sexual social change are shaped by colonialism, imperialism, nationalism, and neoliberalism. This course will allow students to conceptualize how queer and trans social movements travel across borders, and how this movement impacts the production and reception of non-Western literatures. In doing so, we will examine how U.S. imperialism and European colonialism regulate the narrative construction of race, nation, gender and sexuality. We will read fiction by writers like Jamaica Kincaid, Chinelo Okparanta, Nuruddin Farah, Arundhati Roy, and Akwaeke Emezi, and theoretical works by scholars such as Hazel Carby, Stuart Hall, Jose Munoz, Jasbir Puar, and Grace Kyungwon Hong.

**GenEd:** DSHU, DVUP

**CMLT275 | WORLD LITERATURE BY WOMEN**

**Instructor:** (0101) Tung-An Wei (0201) Sara Faradji

**Course Description:** Comparative study of selected works by women writers of several countries, exploring points of intersection and divergence in women’s literary representations.

**GenEd:** DSHU, DVUP

**Also offered as:** WMST275.

**Credit only granted for:** CMLT275 or WMST275.

**CMLT277 | LITERATURES OF THE AMERICAS**

**Instructor:** John Macintosh

**Course Description:** Comparative study of several North, South, and Central American culture with a focus on the specificities, similarities, and divergences of their literary and cultural texts.

**GenEd:** DSHU, DVUP

**CMLT280 | FILM ART IN A GLOBAL SOCIETY**

**Instructor:** (0101) Manon Soulet (0201) Porter Olsen
Course Description: Comparative study of a variety of film traditions from around the world including cinema from Hollywood, Europe, Asia and developing countries, with a stress on different cultural contexts for film-making and viewing.
GenEd: DSHU, DVUP

CMLT298A | TOPICS IN COMPARATIVE STUDIES; THE JEWISH IMAGE ON SCREEN (FILM/TV/Web)
Instructor: Shalom Rosenberg
Course Description: The different ways that the Jewish image has been represented in cinema over time, including film, television, and the Internet will be explored. Representations will include secular and religious communities; Orthodox and Haredi Jews; LGBTQ and Jews of Color; intergenerational conflict; various countries of origin (especially Israel and the US); and more.
Also offered as JWST219A and FILM298C. Credit only granted for JWST219A, CMLT298A, or FILM298C.

ENGL201 | INVENTING WESTERN LITERATURE: ANCIENT AND MEDIEVAL TRADITIONS
Instructor: TBA
Course Description: Wide range of texts, genres, and themes from ancient and medieval Western traditions. Study of cultural, historical, and artistic forces shaping traditions, and the influence and relevance of those traditions to life in twenty-first century.
GenEd: DSHU

ENGL206 | SHAKESPEARE
Instructor: TBA
Course Description: Shakespeare's poems, history plays, comedies, and tragedies as investigations into language use, governance, sexuality, ethics, and mortality.
Credit only granted for: ENGL205, ENGL206, or ENGL289I
Formerly: ENGL205
GenEd: DSHU

ENGL222 | AMERICAN LITERATURE: 1865 TO PRESENT
Course Description: Surveys American writing from the Civil War through the Cold War. Authors such as Clemens, Frost, Hurston, Bellow.
Instructor: TBA
GenEd: DSHU

ENGL234 | AFRICAN-AMERICAN LITERATURE AND CULTURE
Instructor: TBA
Course Description: 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.
Notes: Also offered as AASP298L. Credit granted for AASP298L or ENGL234.
GenEd: DSHU, DVUP

ENGL235 | U.S. LATINA/O LITERATURE AND CULTURE
Instructor: TBA
Course Description: 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.

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

GenEd: DSHU, DVUP

**ENGL243 | WHAT IS POETRY?**

Instructor: TBA

Course Description: 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.

GenEd: DSHU

**ENGL245 | FILM FORM AND CULTURE**

Instructors: (0101, 0102, 0103, 0104) Mauro Resmini, (FCH1) TBA

Course Description: 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.

Restriction: Must not have completed FILM245.

Also offered as: FILM245.

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

Formerly: CMLT214

GenEd: DSHU

**ENGL250 | READING WOMEN WRITING**

Instructor: TBA

Course Description: 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.

Also offered as: WMST255

Credit only granted for: ENGL250 or WMST255

GenEd: DSHU, DVUP

**ENGL255 | LITERATURE OF SCIENCE AND TECHNOLOGY**

Instructor: TBA

Course Description: 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.

Credit only granted for: ENGL255 or ENGL278T

Formerly: ENGL278T

GenEd: DSHU

**ENGL256 | FANTASY LITERATURE**

Instructor: TBA

Course Description: 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.

ENGL257 | CHILDREN'S LITERATURE
Instructor: TBA
Course Description: Literature of the nineteenth through the twenty-first century concerned with, and written for, children and young adults. How such narratives speak to themes of changing social, religious, political, and personal identity. Through poetry, novels, graphic novels, and film, explores how children's tales encapsulate and reflect on human existence, while pushing boundaries of what constitutes "children's literature" and what exactly defines the "child." Considers questions of literary classification through investigation of political and religious issues, gender politics, animal rights, social justice, race, war, and what it means to "grow up."
GenEd: DSHU

ENGL235 | LESBIAN, GAY, BISEXUAL, AND TRANSGENDER LITERATURES
Instructor: TBA
Course Description: Exploration of literary and cultural expressions of sexuality and gender. Study of a range of historical periods and literary genres, such as essay, poetry, novel, drama, film. Topics include sexual norms and dissidence, gender identity and expression, the relationship between aesthetic forms and sexual subjectivity. Interpretation of texts particularly through the lens of queer theory. Examination of how sex and gender intersect with other forms of difference, including race and class.
Restriction: Must not have completed LGBT265
Also offered as: LGBT265
Credit only granted for: ENGL265 or LGBT265
GenEd: DSHU, DVUP

ENGL271 | WRITING POEMS AND STORIES: AN INTRODUCTORY WORKSHOP
Instructor: TBA
Course Description: 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.
Note: Section 0102 is restricted to students in the Jimenez-Porter Writers' House ONLY. Section FC01 is restricted to students in Freshman Connection ONLY.
GenEd: DSSP

ENGL272 | WRITING FICTION: A BEGINNING WORKSHOP
Instructor: TBA
Course Description: 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.
GenEd: DSSP

ENGL273 | WRITING POETRY: A BEGINNING WORKSHOP
Instructor: TBA
**Course Description:** 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.

**GenEd:** DSSP

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

**Instructor:** Dorothy Phaire

**Course Description:** 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.

**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

**GenEd:** DSSP

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

**Instructor:** TBA

**Course Description:** 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.

**Note:** Section 0102 is restricted to students in the Jimenez-Porter Writers’ House ONLY.

**Also offered as:** ARHU275

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

**Formerly:** ENGL278D; ARHU319B.

**GenEd:** DSHU, DSSP

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**ENGL280 | THE ENGLISH LANGUAGE**

**Instructor:** Paul Cote

**Course Description:** 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.

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**ENGL282 | HOW RHETORIC WORKS: PERSUASIVE POWER AND STRATEGIES**

**Instructor:** Joseph Good

**GenEd:** DSHU

**Course Description:** Examines how persuasion functions and influences our lives and perception, focusing on a variety of contexts: business, politics, media, law, and entertainment. Students learn persuasive and argumentative principles to understand what rhetoric is, how it works, and what it does, and to apply the knowledge to produce effective communication appropriate for their purpose, audience, and context. A wide range of persuasive media, genres, and forms will be studied to help students sharpen how they interpret and practice persuasion.

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**ENGL290 | INTRODUCTION TO DIGITAL STUDIES**

**Instructor:** Kyle Bickoff
Course Description: Introductory course in digital studies. Surveys contemporary humanities work in digital technologies, including the web and social media and their historical antecedents. Explores design and making as analytical tools alongside reading and writing. Situates digital media within power and politics and develops critical awareness of how media shape society and ethics. Interdisciplinary approaches to creativity, analysis, and technology. While the course will include hands-on practice, no prior experience of programming, designing, or making required other than a willingness to experiment and play.

ENGL293 | Writing in the Wireless World
Instructor: (0101) Setsuko Yokoyama, (FC01) Daniel Kason
Course Description: 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.
Restriction on section FC01: For Freshman Connection Students ONLY
Recommended: ENGL101.
Credit only granted for: ENGL278Z or ENGL293.
Formerly: ENGL278Z.

ENGL294 | Persuasion and Cleverness in Social Media
Instructor: Nathan Tillman
Course Description: 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.
Prerequisite: ENGL101
GenEd: DSHU or DSSP

ENGL296 | Reading and Writing Disability
Instructor: Lindsey O'Neil
Course Description: Rhetoric-based course that locates and analyzes disability in various settings, modes, and texts. Investigates material and cultural effects of the language, stories, and myths of disability. Exploration of the many definitions and frameworks of disability. Disability as dynamic lived experiences, as a political identities, as a rich culture, as socially constructed barriers, and as an oppressed minority group. Social, medical, political, cultural, and personal definitions of disability; how disability is portrayed, controlled, stereotyped, and celebrated.
GenEd: DSHU, DVUP

ENGL297 | Introduction to Professional Writing
Instructor: (0101) Michael Kolakoski, (0201) Gerard Holmes
Course Description: 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 / CMLT Courses

CMLT398B | The Self and the "Other" in Israeli Culture: Literature, Film, and Television
Instructor: Chen Edrei
**Course Description:** Modern Israel includes people of many different faiths, ethnicities, languages, and cultures, but, Jews of European origin have generally dominated its political and cultural climate. Through literature and film, we will explore how the sense of the "self" is constructed and how the "other" is imagined in Israeli culture. "Others" include Palestinians, Sephardim, Mizrahim, non-Zionists, women, and Eastern Europeans who do not relinquish their ties to the past, as well as other individuals who resist the collective ideologies of a nation constructing itself. Also offered as ISRL349Q, HEBR498Q, and JWST319Q. Credit only granted for ISRL349Q, CMLT398B, HEBR498Q, or JWST319Q.

CMLT398F | COMPARATIVE BLACK AND NATIVE AMERICAN LITERATURE  
Instructor: TBA  
Course Description: Contact the CMLT office for a course description.

CMLT398L | SPECIAL TOPICS IN FILM STUDIES; SEXUALITY IN THE CINEMA  
Instructor: Eugene Robinson  
Description from the Instructor: This course adds several new elements to the study of sexuality in the cinema: a) the sacred narrative—a narrative that explores the depiction of sexual religious themes in the cinema; b) how cinema deals with the subject of sex as a human experience and incorporates it into the narrative structure of the film; c) the shift away from mere content analysis to other means of analysis with the concentration on the screen-spectator relationship. The mythology of sexuality in the cinema will be explored as part of the psychosexual journey shown in films of different directors. It will be shown how cinema has responded to changes in the culture and how those changes have shaped the sexual representations on the screen. This course will examine how cinemas from other cultures incorporate themes of sexuality into their narratives; concomitantly, issues of politics, gender, domination, and exploitation will be explored. To this end, the student will be able to explore an area of research that will allow the development of a comprehensive research paper that will focus on one of the themes presented and discussed in class.  
Note: Online Course. Also offered as ENGL329C. Credit will be granted for only one of the following: CMLT398L, CMLT498L, or ENGL329C.

CMLT398N | GYPSY CULTURE  
Instructor: Eugene Robinson  
Description from the Instructor: The focus of this course is the demystification of a people who have managed to survive in the Diaspora since the tenth century. They have relied on their wits, their energy, creativity, and the ability to adapt in worlds of hostility, discrimination, and persecution. This course will examine the culture of the Romany/Rom and the impact of that culture on the rest of the world. A major question that will be addressed is how the Rom have managed to appear in so many countries all over the world and how they have been received. Where and whenever possible this course will examine those works in cinema that use or make reference to the Rom in order to determine accuracy or bias in how the Rom are portrayed and to determine whether they serve or function as important measures in the process of demystifying Rom and Romany culture. Through the analysis and discussions of the content of these films, the course will seek answers to reasons for the negative stereotypes and the myths that have influenced the almost universal perception of a people who have survived and continue to survive under difficult circumstances by hanging on to their culture and their cultural roots.  
Notes: Online course. Also offered as ENGL379V. Credit will be granted for only one of the following: CMLT398N, CMLT498N, or ENGL379V.

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.  
Course Description: An introduction to the techniques of literary analysis and a brief survey of the most common approaches to literature.  
Instructors:  
(0101) Sara Wilder  
(0201) Blake Wilder
ENGL304 | THE MAJOR WORKS OF SHAKESPEARE
Instructor: Michael Olmert
GenEd: DSHU
Course Description: Representative early, middle, and later works, including comedies, tragedies, histories, and romances. Historical and cultural contexts.
Description from the Instructor: We shall read eight plays from across Shakespeare's career, including comedies, histories, & tragedies, plus some Sonnets. We will also read Peter Whelan's play "The Herbal Bed" and Tom Stoppard's "Shakespeare in Love." Seeing a play at either the Shakespeare Theater or the Folger Theatre in D.C. will be required. Three exams and 25 pages of papers.

ENGL310 | MEDIEVAL AND RENAISSANCE BRITISH LITERATURE
Instructor: Thomas Moser
Course Description: 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 Instructor: This course covers more or less chronologically a range of works written in England before the seventeenth century. It does not attempt to provide a detailed historical overview of 1000 years of English literature, but rather seeks to help students become comfortable thinking and writing about a variety of early literary genres. Readings will include Beowulf and Old English lyrics, Sir Gawain and the Green Knight, selections from medieval drama, selections from Chaucer’s Canterbury Tales, as well as the first book of Spenser’s Faerie Queene and selections from Sidney’s sonnet sequence, Astrophil and Stella. Some texts will be read in Middle English. Most class time will be devoted to discussion, punctuated with occasional lectures on background materials. Be warned that English 310 covers a great deal of quite difficult reading. Grades will be based on participation, frequent quizzes and short responses, longer papers, a mid-term, and a final exam.

ENGL311 | BRITISH LITERATURE FROM 1600 TO 1800
Instructor: TBA
Course Description: 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.

ENGL313 | AMERICAN LITERATURE
Instructor: Sharada Balachandran Orihuela
Course Description: 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.

ENGL329C | SPECIAL TOPICS IN FILM STUDIES; SEXUALITY IN THE CINEMA
Instructor: Eugene Robinson
Note: Online Course. Also offered as CMLT398L. Credit will be granted for only one of the following: CMLT398L, CMLT498L, or ENGL329C.
Description from the Instructor: This course adds several new elements to the study of sexuality in the cinema: a) the sacred narrative—a narrative that explores the depiction of sexual religious themes in the cinema; b) how cinema deals with the subject of sex as a human experience and incorporates it into the narrative structure of the film; c) the shift away from mere content analysis to other means of analysis with the concentration on the screen-spectator relationship. The mythology of sexuality in the cinema will be explored as part of the psychosexual journey shown in films of different directors. It will be shown how cinema has responded to changes in the culture and how those changes have shaped the sexual representations on the screen. This course will examine how
cinemas from other cultures incorporate themes of sexuality into their narratives; concomitantly, issues of politics, gender, domination, and exploitation will be explored. To this end, the student will be able to explore an area of research that will allow the development of a comprehensive research paper that will focus on one of the themes presented and discussed in class.

ENGL329P | SPECIAL TOPICS IN FILM STUDIES; FILMS OF MARTIN SCORSESE
Instructor: Marianne Conroy
Notes: Also offered as FILM359P. Credit granted for ENGL329P or FILM359P.
Prerequisite: ENGL245, FILM245, FILM283, or SLLC283; or permission of department.
Description from Instructor: Few film directors have been as prolific or as varied in their output as Martin Scorsese, whose career encompasses genres ranging from documentary to comedy, from biopic to musical, from gangster film to Biblical epic. This course examines the visual style and worldview developed in Scorsese's films and situates his work in its historical and cultural contexts. Topics to be discussed include formative influences on Scorsese's career; issues of masculinity and violence; collaborations with actors; technical experimentation; remakes and pastiche; the development of the Scorsese “brand” across different media platforms. Course requirements: midterm exam, final exam, presentation, three short (5 pp.) papers.

ENGL344 | NINETEENTH-CENTURY FICTION
Instructor: TBA
Course Description: Major British, American, and other fiction writers of the nineteenth century studied in the context of the broad global, intellectual, and artistic interests of the century.

ENGL345 | TWENTIETH CENTURY POETRY
Instructor: Joshua Weiner
Course Description: Major British and American poets of the twentieth century.

ENGL346 | TWENTIETH CENTURY FICTION
Instructor: Michael Olmert
Course Description: 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.
Description from the Instructor: We shall read eight novels by 4 men and 4 women, from among Elizabeth Bowen, Penelope Fitzgerald, Zadie Smith, Iris Murdoch, Virginia Woolf, & Muriel Spark: or Graham Greene, Anthony Burgess, George Orwell, Martin Amis, Chinua Achebe, E.M Forster, Evelyn Waugh, Kazuo Ishiguro & Nick Hornby. Attendance at one professional play in D.C. will be required. Three exams and 25 pages of papers.

ENGL352 | INTERMEDIATE FICTION WORKSHOP
Instructors: (0201) Gabrielle Fuentes, (0301) Emily Mitchell
Prerequisite: Minimum grade of A- in ENGL271; or minimum grade of A- in ENGL272; or permission of ARHU-English department (english@umd.edu).
Course 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.

ENGL353 | INTERMEDIATE POETRY WORKSHOP
Instructor: Elizabeth Arnold
Prerequisite: Minimum grade of A- in ENGL271; or minimum grade of A- in ENGL273; and permission of ARHU-English department (english@umd.edu).
Course Description: 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.
ENGL362 | CARIBBEAN LITERATURE IN ENGLISH
Instructor: Merle Collins
Note: Also offered as LASC348E. Credit granted for ENGL362 or LASC348E.
Course Description: 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 Instructor: 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).

ENGL368B | SPECIAL TOPICS IN THE LITERATURE OF AFRICA AND THE AFRICAN DIASPORA; BLUES AND AFRICAN AMERICAN FOLKSONG
Instructor: Barry Pearson
Description from the Instructor: 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.

ENGL368D | SPECIAL TOPICS IN THE LITERATURE OF AFRICA AND THE AFRICAN DIASPORA; AFRICAN AMERICAN FOLKLORE AND LITERATURE
Instructor: Barry Pearson
Description from the Instructor: This course uses a multimedia format to explore various genres of African American traditional culture such as:
• Narrative forms including myth, legend, and folktale
• Musical forms such as blues, ballads, gospel, spirituals, work songs, rhythm & blues, and soul
• Belief systems including conjure, hoodoo, supernatural witches and ghosts
• Customary practices ranging from signifying to jook house celebrations
• Augmented by film and sound recordings we will consider these forms and black performance style in context and as part of an ongoing pattern of traditional preferences or aesthetics. In the process, we will look to iconic figures such as Bessie Smith, Robert Johnson, and Muddy Waters, and to collectors and cultural brokers including Zora Neale Hurston and Alan Lomax.

ENGL368K | SPECIAL TOPICS IN THE LITERATURE OF AFRICA AND THE AFRICAN DIASPORA; THE ART OF BLACK SOCIAL MOVEMENTS: MARCUS GARVEY TO BLACK LIVES MATTER
Instructor: Julius Fleming
Description from the Instructor: In this course, we will explore the significance of art to the history of black social movements, paying particular attention to the art of embodied performance. Since the inception of transatlantic slavery, black people have historically been denied access to written modes of expression. Under these conditions, non-written forms of communication—like embodied performance—have been vital to black artistic and cultural production as well as black political participation. This course will consider the social, political, and aesthetic possibilities that emerge in and through acts of “staging” the black body in performance, namely as a way to advance the goals of social movements. Starting with the modern Civil Rights Movement and ending with Black Lives Matter, we will also study the Black Power Movement, the Black Feminist Movement, Black Queer Liberation Movements, black environmental justice movements, and movements for healthcare justice. Our journey will take us from the plays of James Baldwin and Edward Albee to the sermons of Dr. Martin Luther King, Jr.; from the poetry performances of Amiri Baraka, Gil Scott-Heron, and Nikki Giovanni to marches, sit-ins, and die-ins; from musical performances by Kendrick Lamar and Beyoncé to Colin Kaepernick’s most recent performances of kneeling. In short, we will have two primary tasks in this course: 1) to critically analyze the artistic and political histories of contemporary black performance and 2) to understand these histories in relation to black social movements.
ENGL373 | JUNIOR HONORS CONFERENCE
Instructor: Jason Rudy
Prerequisite: ENGL370 (Permission Required)
Restriction: Must be in Honors English Language and Literature program
Course Description: Research and writing of senior honors project. Strongly recommended for students planning graduate work.

ENGL378A | MEDICAL HUMANITIES: SCIENCE, RHETORIC, AND LITERATURE
Instructor: J. Rosser Matthews
Description from the Instructor: According to an oft-quoted Hippocratic saying, medicine consists in three things—the physician, the disease, and the patient. Viewed in this way, the practice of medicine is universal to the human condition: we have always had to confront illness and death—and the practice of medicine has emerged in response. But these facts present perennial existential questions, which means that the practice of medicine can never be divorced from the wider culture in which it is embedded. In this course, we will explicate this cultural framing of disease by reading and analyzing rhetorically a diverse array of literary, social, and scientific texts.

Thematically, we will begin by examining how the human body has been depicted as both a sacred and secular “text” from antiquity to the time of the Scientific Revolution. Also, we will analyze how biomedical science and cultural assumptions are inextricably interwoven when discussing ideas of gender and sexuality. We will examine how disease is constructed culturally as a potential blight on society, and how various writers have contested both the reality and the negative moral connotations associated with particular diseases. By drawing on literary sources, we will analyze how illness is experienced subjectively by the patient, and how those accounts may differ from the “objective” rendering of disease by professionalized scientific discourse. We will debate the moral underpinnings of medical practice, and discuss how the role of the physician as “healer” differs from the role of the physician as “experimenter.”

Drawing on the writings of the philosopher Michel Foucault, we will discuss how the clinic and the hospital simultaneously “discipline” both the patients and the doctors who work there. At the end of the course, we will discuss death from both a literary and a policy perspective. Does the universality of death mean that medicine is doomed to fail, or does this provide an opportunity for modern high-tech medicine to re-connect with its humanistic underpinnings?

Structurally, the course will be lecture-based at the beginning of the week with Friday's class run as a discussion of a literary text. An online Discussion Board prompt must be answered weekly (Thursday) prior to each Friday class. There will be a mid-term and a final that will both involve writing synthetic essays. Also, there will be a term paper (c. 10 pages) involving additional research into one of the course themes.

Books to be Assigned:
David J. Rothman, S. Marcus, and S. A. Kiceluk, Medicine and Western Civilization (primary sources)
Mary Shelley, Frankenstein
Charlotte Perkins Gilman, The Yellow Wallpaper
Daniel Defoe, A Journal of the Plague Year
Susan Sontag, Illness as Metaphor and AIDS and its Metaphors
Michel Foucault, The Birth of the Clinic
Sinclair Lewis, Arrowsmith
Samuel Shem, The House of God
Leo Tolstoy, The Death of Ivan Ilyich
Atul Gawande, Being Mortal

ENGL378B | SPECIAL TOPICS IN ENGLISH; AFRICAN AMERICAN GRAPHIC NOVELS
Instructor: Blake Wilder
Description from the Instructor: From nineteenth century vaudeville through the emergence of cinema at the height of Jim Crow culture, racism against African Americans has often been particularly visual. Based in an epistemology of vision, cultural notions such as the one-drop rule presumed that any degree of blackness created visual traces that were evident in an individual’s appearance. The visual stereotyping of African Americans has
gone hand-in-hand with the justification for second-class citizenship within a racist American society. This course will examine how African American graphic novels engage with this legacy of visual-based racism. We will explore how authors use the visual format of graphic novels to call attention to the sometimes arbitrary nature of such visual distinctions and to offer new representations of African American characters. Texts may include: Octavia Butler’s *Kindred* (1979/2017), Kyle Baker’s *Nat Turner* (2008), Mat Johnson’s *Incognegro* (2008), Max Brooks and Canaan Whites’ *Harlem Hellfighters* (2014), John Lewis’s *March: Book One, Two, and Three* (2013, 2015, 2016), and *African-American Classics* (Graphic Classics, Vol. 22)—a 2012 collection of graphic versions of poems and short stories by Paul Laurence Dunbar, Charles Chesnutt, Frances Harper, W.E.B. Du Bois, James Weldon Johnson, Langston Hughes, Jean Toomer, Zora Neale Hurston, and Claude McKay.

**ENGL378C | DIGITAL FICTION**

**Instructor:** Matthew Kirschenbaum

**Description from the Instructor:** Pages are swiped as much as turned, stories come alive with bots and intelligent agents, and the word “text” itself has become a verb: such is the world literature inhabits in the second decade of the twenty-first century. This seminar will take us through the screen to explore the spaces of digital fiction along three interrelated paths: First, we will read, click, touch, swipe, and type our way through a wide variety of previous attempts to tell stories with computers, going back as far as the 1960s. Along the way we’ll match technical developments like the windows desktop and the web with noteworthy instances of literary expression in this seemingly always-new medium, and think about the intersections between digital fiction and other forms of imaginative writing, notably the literature of postmodernism. Second, we will think about digital fiction as a real-time phenomenon that is happening right now, online, all around us, involving an expansive community with which we will interact through social media, conversing with writers and artists through virtual class visits and (possibly) face-to-face meetings here in the DC area. Doubtless, we will find ourselves reading work that hadn’t even been written yet at the start of the semester. Finally, we will try our hands at some of these new platforms and tools ourselves—not with the goal of becoming professional programmers or practitioners but rather so that we can get a feel for the contours of this new medium by writing in it (or into it; or on to it—see, even the prepositions elude us). We will thus use Twine to write our own labyrinths of forking paths, Inform 7 to build stories you can walk around in, and Twitter create bots that assume lives of their own with followers and retweets. Authors will range from Jorge Luis Borges to Zoe Quinn, Emily Short to Darius Kazemi, and Judy Malloy to Iain Pears, with many more besides.

No special technical knowledge is expected or assumed. Throughout, the emphasis of the class will be literary and critical as opposed to technical. Requirements will include several papers or projects as well as regular participation and attendance, an internet connection, and a well-callused finger on the mouse.

**ENGL379C | SPECIAL TOPICS IN LITERATURE; RACIAL MELODRAMA: LITERARY ENGAGEMENTS WITH RACE, HEROISM, AND CITIZENSHIP MELODRAMA**

**Instructor:** Blake Wilder

**Description from the Instructor:** Melodrama is often seen as a genre or style of film and literature characterized by strong emotions and sometimes overwrought characterization. However, this course will take a broader view, exploring melodrama as a pervasive mode of American culture. In this mode, characters are presented as virtuous victims opposed by oppressive villains as a means to make implicit claims to rights of citizenship. This course will begin with *Uncle Tom’s Cabin* as a key example of literary incorporations of nineteenth century traditions of stage melodramas and also as a starting point for a tradition of racial melodrama that continues to resonate in American culture. The course will move into the early twentieth century to explore how white artists (such as Thomas Dixon and D.W. Griffith) appropriated and inverted the sympathies of racial melodrama. Then, a focus on depictions of First World Soldiers—both white and black—will show how both traditions of racial melodrama functioned as flexible scripts available for authors to respond to times of crisis. The course will include some attention to authors, such as Paul Laurence Dunbar and James Baldwin, who recognized and sought to move beyond the confining Manichean nature of racial melodrama. Finally, the course will conclude by turning to the present to consider how shootings of black men by police and the emergence of the Black Lives Matter movement continue to draw on and reformulate traditions of racial melodrama.
ENGL379V | GYPSY CULTURE
Instructor: Eugene Robinson
Notes: Online course. Also offered as CMLT398N. Credit will be granted for only one of the following: CMLT398N, CMLT498N, or ENGL379V.
Description from the Instructor: The focus of this course is the demystification of a people who have managed to survive in the Diaspora since the tenth century. They have relied on their wits, their energy, creativity, and the ability to adapt in worlds of hostility, discrimination, and persecution. This course will examine the culture of the Romany/Rom and the impact of that culture on the rest of the world. A major question that will be addressed is how the Rom have managed to appear in so many countries all over the world and how they have been received. Where and whenever possible this course will examine those works in cinema that use or make reference to the Rom in order to determine accuracy or bias in how the Rom are portrayed and to determine whether they serve or function as important measures in the process of demystifying Rom and Romany culture. Through the analysis and discussions of the content of these films, the course will seek answers to reasons for the negative stereotypes and the myths that have influenced the almost universal perception of a people who have survived and continue to survive under difficult circumstances by hanging on to their culture and their cultural roots.

ENGL381 | MGA LEGISLATIVE SEMINAR
Instructor: Thomas Lowderbaugh
Note: Also offered as HONR368A. Credit only granted for one of the following: ENGL381 or HONR368A. Admission to this course is by application only. Please visit ter.ps/MGA for more details.
Prerequisite: Permission of ARHU-English department.
Course Description: Classroom analysis component of the Maryland General Assembly internship program.

ENGL384 | CONCEPTS OF GRAMMAR
Instructor: Michael Israel
Course Description: 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 Instructor: 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.

ENGL385 | ENGLISH SEMANTICS
Instructor: Michael Israel
Course Description: An introductory study of meaning in language and paralanguage. General semantics, kinesics, linguistic relativity and recent developments in linguistic semantics.
Description from the Instructor: We use language all the time to share our thoughts and understand others, but how do we do this? Where does language gets its meanings, and how do speakers know how to use them? How do
we understand "what a speaker says", and how do we understand when a speaker actually means more than just what she says? This course introduces students to a view of meaning grounded in human cognition and social interaction, emphasizing the relations between linguistic structures and the conceptual structures employed in understanding language: among others, categorization, inferencing, analogy, (frame-)semantic memory, and social cognition (i.e. "theory of mind"). Major topics include the relation between lexical and constructional meaning, the role of metaphor in language and thought, and the complex relations between language, culture and cognition.

ENGL388D | WRITING INTERNSHIP; DICKINSON ELECTRONIC ARCHIVES
Instructor: Martha Nell Smith
Course 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.
Prerequisite: permission of the department. Contact Instructor Martha Nell Smith, nsmith@umd.edu.

ENGL388P | WRITING INTERNSHIP; PRE-PROFESSIONAL WRITING SKILLS INTERNSHIP
Instructor: Karen Lewis
Course 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.
Prerequisite: Permission of the department. Contact english@umd.edu.

ENGL388V | WRITING INTERNSHIP; UNDERGRADUATE TEACHING ASSISTANTS IN WRITING PROGRAMS
Instructor: (0101, 2001) Lyra Hilliard, (0401, 3001) Douglas Kern
Course Description: Contact Lyra Hilliard, lryahill@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)
Prerequisite: permission of department.
Note: Repeatable to 12 credits.
ENGL388W | WRITING INTERNSHIP; WRITING CENTER INTERNSHIP
Instructor: Thomas Earles
Course Description: 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.
Prerequisite: permission of department. To apply, go to http://www.english.umd.edu/academics/writingcenter/internship.
Note: Repeatable to 12 credits. Students taking ENGL388W for the first time should register for section 0101 for 4 credits. When taking the course a gain in subsequent semesters, students should register for 2001.

*Professional Writing courses are not listed here. For information about Professional Writing course offerings, please visit their website: http://www.english.umd.edu/academics/professionalwriting/courses.*

400 LEVEL ENGLISH COURSES

ENGL402 | CHAUCER
Instructor: Theresa Coletti
Course Description: Works read in Middle English. Readings may include Canterbury Tales, Troilus and Criseyde, dream visions, lyrics.
Prerequisite: Two English courses in literature; or permission of ARHU-English department.

ENGL403 | SHAKESPEARE: THE EARLY WORKS
Instructor: TBA
Course Description: 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.
Prerequisite: Two English courses in literature; or permission of ARHU-English department.

ENGL412 | LITERATURE OF THE SEVENTEENTH CENTURY, 1600-1660
Instructor: Gerard Passannante
Course Description: Works from early Stuart through Interregnum period. Major literary genres in historical contexts. Writers such as Donne, Jonson, Mary Wroth, Bacon, Browne, and Marvell.
Description from the Instructor: This course offers a survey of English literature and imagination during the tumultuous years 1600-1667, taking as its primary theme the idea and experience of change. From Spenser’s terrifyng and timely vision of Mutabilitie at the end of The Faerie Queene to Marvell’s slippery Horation Ode through the radical transformation of space and perspective in Milton’s Paradise Lost, we will consider how change takes place within and through literary form, the psychological impact of new technologies such as the telescope, how and why poets and philosophers change their minds (or resist change), and the unstable status of literature itself during this period of intense religious, political, and intellectual upheaval. Authors we will consider include Montaigne, Bacon, Jonson, Donne, Herbert Galileo, Marvell, Cavendish, More, and Milton. Emphasis will be placed on the critical analysis of language, exploring the nature of interdisciplinary analogies, and the development of original arguments.
Prerequisite: Two English courses in literature; or permission of ARHU-English department.

ENGL416 | LITERATURE OF THE EIGHTEENTH CENTURY, 1700-1750
Instructor: Tita Chico
Course Description: British literary traditions, including the poetry of Pope, the prose of Swift, the correspondence of Montagu, the drama of Gay, and early novels by Defoe, Richardson, and Fielding.
**Description from the Instructor:** This course focuses on British literature written between 1700 and 1750, a time of nascent urbanization, global exploration, and nationalism. The readings will be divided into three literary and historical frameworks: London’s Spectacles; Contact Zones; and City and Country. Authors to be considered include Joseph Addison and Richard Steele, Susanna Centlivre, John Gay, Alexander Pope, Daniel Defoe, Lady Mary Wortley Montagu, Jonathan Swift, Samuel Richardson, and Eliza Haywood. Students will take two exams and write two significant pieces of literary criticism. Daily preparation and participation are also required. 

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

**ENGL422 | ENGLISH VICTORIAN LITERATURE**

**Instructor:** Jason Rudy

**Course Description:** A survey of English literature of the Victorian period. Writers may include Arnold, Browning, Tennyson, Dickens, George Eliot, Carlyle, Ruskin, Newman, and Wilde.

**Description from the Instructor:** This rigorous, upper-level course will study the extraordinary literary achievements of Victorian Britain. An age of cultural, political, and aesthetic upheaval, the Victorian period was a time of working-class agitation, struggles for women’s rights, industrialization, imperial aggression, scientific discovery, and shifting ideas about race. Through the study of novels, poems, and non-fiction prose, we will consider how Victorian literature engages with the disordered age in which it was composed. Authors will include Alfred Tennyson, Charles Dickens, Charlotte Brontë, Elizabeth Barrett Browning, George Eliot, and Mary Seacole, among others. Coursework will include a significant research paper (8- to 10-pages), enthusiastic participation, an in-class presentation, and a final exam. Students are encouraged to read Dickens’ Bleak House over the summer (we’ll be using the most recent Penguin edition).

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

**ENGL428K | LITERARY SPINOFFS: REWRITING AND REPRISING THE CLASSICS**

**Instructor:** Edlie Wong

**Description from the Instructor:** What compels a writer to rewrite or reprise a literary classic? Literary spinoffs are so numerous and popular that we might consider them a literary genre in their own right. This discussion based class explores the intertextual strategies, cultural significance, and theoretical dimensions of modern rewritings of eighteenth- and nineteenth-century British and American literary classics. Do spinoffs simply revise our ideas of the past or do they do something more vital in the present? How might we characterize the (re)creative processes that go into a literary reprisal? Our class will be organized around the in-depth explorations of five or six pairings of a classic novel and a modern reprisal or spinoff. Among the possible pairings we will read are: Charlotte Bronte’s *Jane Eyre* (1847) and Jean Rhys’s *Wide Sargasso Sea* (1966), Edgar Allen Poe’s *The Narrative of Arthur Gordon Pym* (1838) and Mat Johnson’s *Pym* (2011), Mary Shelley’s *Frankenstein* (1818) and Shelley Jackson’s hyperfiction, *Patchwork Girl* (1995), Emily Bronte’s *Wuthering Heights* (1847) and Caryl Phillips’s *The Lost Child* (2015), Nat Turner’s/Thomas Gray’s *Confessions* (1831) and Kyle Baker’s graphic novel, *Confessions of Nat Turner* (2008), and Charlotte Perkins Gilman’s *The Yellow Wallpaper* (1892) and Han Kang’s *The Vegetarian* (2007; English translation, 2015). These pairing emphasize the complex questions of race, class, gender, and sexuality that contemporary writers often bring to bear in their reprisals of earlier classics. Is imitation the sincerest form of flattery?

**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.

**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.

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

**Instructor:** Peter Mallios

**Course Description:** Modernism, Postmodernism. Writers such as Stevens, Stein, Ellison.
**Description from the Instructor:** This course explores diverse developments in U.S. fiction and poetry during the modern period (1900-1945)—and asks what their relationship is both to the contemporary developments in U.S. and world history and politics that motivated them. The modern period in U.S. literary history is well-known as an era of vast upheaval in the possibilities of artistic and cultural expression. Some of the most celebrated authors in U.S. literary history; some of the most diverse and ambitious and unjustly forgotten and dangerously polemical voices; some of the most cosmopolitan and insular, radical and reactionary, obscene and insipid, experimental and ordinary, forms of expression, exploded in hybrid and counterpointed contact with one another during this time. Yet the modern era was also a period of explosive political and historical change in the U.S. Enfolding both domestic and international dimensions, this period saw the dawn of the U.S. on the world stage as a military and imperial power; the agonizing complexities of its involvements in two world wars; the invention of the modern presidency, the nature of modern government, modern interpretations of the U.S. Constitution, and the meaning of the two major modern U.S. political parties; the advent of racial segregation and the nadir of race-relations and race violence in U.S. history; deep suspicion of foreigners and the first U.S. legislation restricting immigration; the transition of the U.S. from rural to urban social dominance; fantastic strides in the power of technology, mass media, and corporate capitalism; recurrent paranoias of labor, socialist, and Bolshevik unrest; crucial developments in the history of feminism and sexuality—and much more. This course examines the relationship between modern American literature and modern American history; at ultimate issue, moreover, is the question of *why* one should write or read "American" literature, especially in the increasingly global era that is our own. Authors include Pauline Hopkins, WEB DuBois, Willa Cather, Robert Frost, H.D., T.S. Eliot, Claude McKay, William Carlos Williams, F. Scott Fitzgerald, Jovita González, Ernest Hemingway, William Faulkner, Katherine Anne Porter.

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

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**ENGL439D | MAJOR AMERICAN WRITERS AFTER 1865; DICKINSON, WHITMAN, EROTICS, AND AMERICAN POETRY**

**Instructor:** Martha Nell Smith

**Description from the Instructor:** Never married, so selective about whose company she kept that she has been called “reclusive” and even “nun-like,” Emily Dickinson has nevertheless been the subject of endless erotic speculation—heterosexual, queer, lesbian—most recently in a film featuring Sex in the City star Cynthia Nixon. Described as fiery and fun by all who actually knew her, Dickinson wrote poetry and letters that are infused with the erotic. This course explores the archives of her queer lives and queer status in American literary history, the 21st-century digital archives and editions produced about her work and lives, the physical archives of her work that one finds in special collections of libraries, the erotic archives of women poets who followed her, and the archives of our attentions as readers. An intensive study of lesbian/gay/bisexual/transgender/queer inscriptions by Dickinson, this course also examines inscriptions in the legacies of American poetry and culture that she has inspired, especially in contemporary poetry—Adrienne Rich, Audre Lorde, Gwendolyn Brooks, Marilyn Hacker and others. Probing how her work and legacies are evident in poetic heirs (see Titanic Operas: Contemporary Poets’ Responses to Dickinson’s Legacy http://www.emilydickinson.org/titanic-operas/folio-one/introduction), as well as how they have been translated into different media (films, TV shows, drama, multimedia performances, rock & roll) and are inflected by issues of race, gender, class, and high/low culture, we will scrutinize ways in which the performances and receptions of this icon of American literary history may perpetuate, challenge, and modify national and international cultural mythologies. Written assignments will be two 1-2 pp. response papers, a 2-3 pp. proposal essay for a longer, and a more ambitious essay (7-10 pp.) exploring in depth some aspect raised by our course of study.

**Notes:** Also offered as LGBT448Y and WMST498Y. Credit granted for ENGL439D, LGBT448Y, or WMST498Y.

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

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**ENGL448A | LITERATURE BY WOMEN OF COLOR; CARIBBEAN LITERATURE BY WOMEN**

**Instructor:** Merle Collins

**Description from the Instructor:** On this course, we will discuss some of the major concerns explored in writing by Caribbean women. We will consider the very notion of the Caribbean and issues involved with reading work in translation; the designation “women of color” and its applicability to the experiences of Caribbean women; and
themes suggested by Caribbean feminism and its concerns. Among writers to be studied are Julia Alvarez, Maryse Condé, Edwidge Danticat, Diana McCaulay, Shani Mootoo, and Jean Rhys.

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

**Notes:** Repeatable to 9 credits, if content differs. Also offered as LASC448A and WMST448A. Credit only offered for ENLG448A, LASC448A or WMST448A.

**ENGL455 | THE EIGHTEENTH-CENTURY ENGLISH NOVEL**

**Instructor:** Laura Rosenthal

**Course Description:** The origins and development of the British novel, from the late seventeenth century until the beginning of the nineteenth. Questions about what novels were, who wrote them, and who read them. Authors such as Behn, Defoe, Richardson, Fielding, Sterne, Smollett, Burney, Radcliffe, and Austen.

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

**ENGL466 | ARTHURIAN LEGEND**

**Instructor:** Thomas Moser

**Description from the Instructor:** 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.

**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.

**ENGL469A | THE CRAFT OF LITERATURE: CREATIVE FORM AND THEORY**

**Instructor:** Elizabeth Arnold

**Course Description:** Forthcoming

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

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

**Instructor:** Laura Williams

**Course Description:** 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.

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

**Note:** Also offered as ENGL472. Credit granted for ENGL472 or AASP478K.

**ENGL478O | SELECTED TOPICS IN ENGLISH AND AMERICAN LITERATURE BEFORE 1800; BODY OF FRANKENSTEIN**

**Instructor:** Orrin Wang

**Description from the Instructor:** An expansive exploration of Mary Shelley’s famous British Romantic novel, coinciding with the two hundredth anniversary of its publication this fall, featuring the themes, tropes, texts, films, and histories associated with *Frankenstein* and its impact on our cultural imagination. Some topics to be explored: the way that science, gender, and radical politics interact; the Other as monstrosity; the differences between human and post-human identity, as well as living and non-living being; the acquisition of knowledge as both a dangerous and subversive activity; artificial and natural notions of the family; the perils and attractions of bio-engineering; differences and similarities between literature and other media, and the interface between
technological and social life. The first part of the course will be devoted to reading literary works alluded to in *Frankenstein*, including those by Coleridge, Goethe, and Milton, as well as writings by her famous parents, Mary Wollstonecraft and William Godwin, and her husband, the British Romantic poet Percy Bysshe Shelley. The second part of the course will consider how the themes of *Frankenstein* are conveyed and transformed throughout the 20th and 21st centuries, in works like Shelley Jackson’s *Patchwork Girl* and films like Stanley Kubrick’s *2001: A Space Odyssey*, Mel Brooks’ *Young Frankenstein*, Spike Jonze’s *Her*, and Alex Garland’s *Ex Machina*. Class outings could include participating in the number of campus events celebrating the *Frankenstein* bicentennial, including the world-wide Frankenreads event, the English department’s symposium on *Frankenstein*, as well as the Old Greenbelt Theater’s screenings of James Whale’s 1931 *Frankenstein* and Ridely Scott’s 1982 *Blade Runner*. Course responsibilities: short and long papers, possible class presentations.

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

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

ENGL479N | SELECTED TOPICS IN ENGLISH AND AMERICAN LITERATURE AFTER 1800; THE FICTION OF JAMES JOYCE

**Instructor:** Brian Richardson

**Description from the Instructor:** The primary purpose of this course is to provide a thorough reading of Ulysses, probably the greatest and certainly the most influential twentieth century novel written in English. We will begin with a glance at relevant stories from Dubliners and some pages from *A Portrait of the Artist as a Young Man* to familiarize ourselves with some basic Joycean strategies, subjects, and techniques, and quickly move on the Ulysses. The course will provide an overview of Joyce’s method(s) in fabricating this rich text; for this purpose there will be numerous close readings of central passages, identification of the major themes of the work, overviews of Homeric correspondences and other major antecedent texts, and basic accounts of the various way in which the book is structured. The goal is for all students to have a good sense of what is going on (and why) at any given point in the text.

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

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

ENGL479Y | SELECTED TOPICS IN ENGLISH AND AMERICAN LITERATURE AFTER 1800; SEMINAR IN POETRY TRANSLATION

**Instructor:** Michael Collier

**Description from the Instructor:** 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.

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

**Note:** Repeatable to 9 credits if content differs. Also offered as CMLT679T. Credit granted for ENGL479Y or CMLT679T.

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

**Instructor:** Sangeeta Ray
Description from the Instructor: 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.

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

Note: Repeatable to 9 credits if content differs.
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.

Credit only granted for: ENGL487 or COMM401.

Note: Repeatable to 9 credits if content differs.

ENGL489T | SPECIAL TOPICS IN LANGUAGE AND RHETORIC; ANALYZING CONVERSATION
Instructor: Linda Coleman
Description from the Instructor: 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.

Note: Repeatable to 9 credits if content differs.

ENGL492 | WEB AUTHORING
Instructor: Melanie Kill
Course Description: Workshop-based approach to web authoring from a rhetorical perspective, attending to issues of audience, purpose, medium, and context in design and development of web texts. How designers create meaning in web texts by structuring information, addressing messages, and composing arguments as a process of practical problem solving. Students are encouraged to bring laptops to class meetings.

Prerequisite: Students must have satisfied Fundamental Studies Academic Writing requirement
Credit only granted for: ENGL488A or ENGL492
Formerly: ENGL488A

ENGL493 | ADVANCED WRITING THEORY AND PRACTICE
Instructor: Melanie Kill
Course Description: Traditional and contemporary approaches to rhetoric and writing theory for advanced writing students who wish to develop their abilities to analyze and produce written texts in professional, public, digital, and/or advanced academic contexts. Students are encouraged to bring laptops to class meetings.

Recommended: Satisfactory completion of professional writing requirement.
Restriction: Must have earned a minimum of 60 credits.
Note: Repeatable to 9 credits if content differs.

ENGL494 | EDITING AND DOCUMENT DESIGN
Instructor: Thibault Raoult
Description from the Instructor: Principles of general editing for clarity, precision and correctness. Applications of the conventions of grammar, spelling, punctuation and usage, and organization for logic and accuracy. Working knowledge of the professional vocabulary of editing applied throughout the course. Must have completed Fundamental Studies Professional Writing requirement.

Note: Repeatable to 9 credits if content differs.

Prerequisite: ENGL393 or ENGL391; or students who have taken courses with comparable content may contact the instructor.

ENGL498 | ADVANCED FICTION WORKSHOP; ADVANCED FICTION WORKSHOP
Prerequisite: ENGL396 or ENGL352.
Permission required contact UGST for permission to register (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).