

ENGLISH (MA)

Faculty

Pamela Annas, PhD, *Indiana University*

- Working-Class Literature • Literary Modernism • Contemporary Poetry
- Women Writers

Elsa Auerbach, PhD, *Northwestern University* • Literacy and Reading Pedagogy • ESL

Kevin Bowen (Joiner Center for the Study of the Vietnam War and Its Social Consequences), PhD, *State University of New York, Buffalo* • War and Poetry • Poetry and Translation

Caroline A Brown, PhD, *Stanford University* • Africana Studies • Comparative Literature

Neal Bruss, PhD, *University of Michigan* • Linguistics • Composition Theory

Robert Crossley, PhD, *University of Virginia* • The Epic Tradition • Utopian and Science Fiction • Literature and Pedagogy

Linda Dittmar, PhD, *Stanford University* • Narrative Theory • Feminist Theory • Film

Elizabeth Fay, PhD, *State University of New York at Stony Brook* • British Romanticism • Critical Theory • Feminist Criticism • Nineteenth Century Poetry

John Fulton, MFA, *University of Michigan* • Creative Writing • Fiction • Contemporary Fiction

Judith Goleman, PhD, *University of Pittsburgh* • Theory and Practice of Composition • Critical Theory • Composition Pedagogy

Elizabeth Klimasmith, PhD, *University of Washington* • Nineteenth and Early Twentieth Century American Literature • Environmental and Urban Literature • Literary Modernism

Eleanor Kutz, PhD, *Indiana University* • Composition Theory • Teaching of Composition • Literacy • Narrative Theory

Scott Maisano, PhD, *Indiana University* • Shakespeare • Renaissance Literature

Askold Melnyczuk, MA, *Boston University* • Creative Writing • Fiction • Contemporary Fiction

Cheryl Nixon, PhD, *Harvard University* • Eighteenth Century • Drama • Literary Theory • Teaching of Literature

Nadia Nurhussein, PhD, *University of California, Berkeley* • Modern and Contemporary Poetry • African-American Literature • Literary Modernism • Creative Writing • Poetry

Shaun O'Connell, PhD, *University of Massachusetts Amherst* • Modern American Fiction • Irish Literature

Thomas O'Grady, PhD, *Notre Dame University* • Irish Literature

Louise Penner, PhD, *Rice University* • Victorian Literature • Women's Literature • Literature and Medicine

Joyce Peseroff, MFA, *University of California, Irvine* • Creative Writing • Modern and Contemporary Poetry

Lois Rudnick, PhD, *Brown University* • American Civilization • Immigrant Literature • Twain • Teaching of Literature

Lloyd Schwartz, PhD, *Harvard University* • Poetry • Creative Writing

Mary Shaner, PhD, *University of Illinois* • Medieval Literature • Children's Literature

Rajini Srikanth, PhD, *State University of New York at Buffalo* • Teaching of Literature • Multi-Ethnic Literature

Taylor Stoehr, PhD, *University of California, Berkeley* • Biography • American Literature

John Tobin, PhD, *University of Toronto* • Renaissance Literature • Shakespeare

Susan Tomlinson, PhD, *Brown University* • Colonial American Literature • African American Literature • Modern Fiction

Vivian Zamel, PhD, *Columbia University* • Composition Pedagogy • ESL

The Program

Since its beginning in 1972, the program leading to the Master of Arts degree in English has continued to grow in enrollment, diversity, and reputation. Graduate students from many states and several foreign countries are currently enrolled. Some are preparing to teach, and others already are teachers in middle schools, secondary schools, and two-year colleges; some are writers; some are preparing for doctoral study; some are older people with careers and families who love the study of literature and writing. Matriculated students enroll for the degree; non-degree-seeking students may be admitted to specific courses.

The degree can be completed in four semesters of full-time study, but many current students attend part-time. Twenty different graduate seminars and four advanced creative writing workshops are offered each year during the fall and spring semesters; another two to four courses are offered in the summer session. The seminars are supplemented by occasional cross-listed courses in History and Applied Linguistics. All English seminars are small (usually 12 to 15 students). Most are scheduled for late-day hours, once or twice a week, to accommodate students' work commitments. The atmosphere is informal and non-competitive. Matriculating students are each assigned a faculty advisor who meets with the student regularly to help guide his/her program of study.

Students may choose among three concentrations: literature, composition, or creative writing. The concentrations are designed to overlap, so that students may take some courses in each. ENGL 608: Introduction to Critical and Research Methods is highly recommended for those students in the literature or composition concentrations as an introductory core course. ENGL 609: Colloquium allows students to engage with presentations by a diverse array of faculty on research and creative work. Each semester's course offerings include at least five seminars with an emphasis on literature, one or two with an emphasis on composition, three in creative writing, one or two in pedagogy, and one crossover course focusing on the study of language and/or critical theory. Special topics seminars (ENGL 697) provide flexibility in the curriculum. Recent and planned special topics seminars have included: The Language of Film; War, Politics, and Poetry; The Teaching of African-American Literature; Discourse Analysis.

Degree Requirements

Requirements for the MA degree in English include the satisfactory completion of 30 credits of approved course work, including completion of a final capstone essay or exam (3 cr.) or a master's thesis (6 cr).

English

The 30 credits may be earned in graduate English seminars (at least five in residence are required), in the Graduate English Colloquium (ENGL 609), in the Final Projects (ENGL 691 for composition; ENGL 692 for creative writing; ENGL 693 for literature), by completing a Master's Thesis in any of the three tracks (ENGL 699), or in Independent Study (ENGL 696). A limited number of courses at the advanced undergraduate level (with extra work) or in a related field may also be approved by the graduate program director; such approval must be arranged in advance.

Composition concentrators are required to complete their final project in composition and take at least four seminars related to composition. Literature concentrators are required to complete their final project in literature and take at least five courses emphasizing literature, including at least one literature course in which the majority of the texts to be studied were written before 1850. Either concentration may include crossover courses, i.e., courses in language or literary theory. Creative writing concentrators are required to complete their final project in creative writing and to take at least four courses emphasizing creative writing and at least three additional courses emphasizing only literature. (The literature course requirement may be modified—with the permission of the Director of Creative Writing and the Director of the Graduate Program—for students with strong backgrounds in literature who have an interest in preparing themselves to teach composition as well as creative writing.)

By petition, up to 6 graduate credits taken either at another university or at UMass Boston as a non-degree student may be transferred into the program. For further details and restrictions, see the "General Academic Regulations: Transfer Credit" section of this bulletin.

As a required capstone project, students may choose either the 3-credit final essay or exam (final exercise), or they may choose the 6-credit Master's Thesis.

The 3-credit final exercise is intended to provide culminating evidence of the graduate student's mastery of subject matter and methodology, either in a long paper or project report, or in a comprehensive written examination of at least three hours. Concentrators in composition undertake an appropriate research and writing project or prepare for an exam through ENGL 691. Concentrators in creative writing prepare a creative project through ENGL 692. Concentrators in literature may carry on preparation for a final paper or examination through ENGL 693. In all cases, students must propose their project in detail and have it approved by their faculty director and by the Graduate Program Director the semester before the project is due.

The literature concentrator may choose either the final paper or the examination option. Under the first option, the student submits a long paper (critical, interpretive, or pedagogical) of approximately 30 pages, with the written approval of a faculty supervisor. The paper may or may not be based on a course paper, should deal with a substantial body of material (primary and secondary), and should include an annotated bibliography of works used.

Under the second option, the student negotiates with his or her project supervisor to compile a reading list, which must be approved by an exam committee. The three-hour exam, which covers both primary and secondary material on the topic, is then prepared by that committee. The exam option carries 3 credits.

The Master's Thesis in the English MA Program (6 credits) may be undertaken in any of the three tracks and consists of a substantial project of approximately 60 pages. Creative writing students will include a related analytic paper with their manuscript. In all cases, a thesis proposal is required and must be approved by the student's thesis director and by the Graduate Program Director and, if appropriate, by the Director of Creative Writing. The Master's Thesis requires a defense in front of the student's thesis committee and is open to the department. Students choosing to undertake the Master's Thesis should have their project well under way at the beginning of the semester before their project is due.

For a more complete description of the program, see The English Graduate Program Handbook, available from the English MA Program, English Department, University of Massachusetts Boston.

Admission Requirements

Please see the general statement of admission requirements for all graduate studies programs in the "Admissions" section of this publication.

The English Graduate Committee will recommend full admission to those applicants who present evidence of their ability and appropriate preparation to do graduate work with distinction. Such evidence must include:

1. A distinguished undergraduate record in advanced undergraduate English courses. An undergraduate major in English is preferred, but some of our successful applicants have majored in other fields while completing additional advanced undergraduate course work in English and American literature and in writing. Occasionally the committee recommends additional undergraduate course work prior to full admission.
2. Three substantive and detailed recommendations, at least two from former teachers familiar with the applicant's most recent academic work.
3. An essay of at least 1,200 words by the applicant concerning his or her intellectual, professional, and personal reasons for desiring to pursue the advanced study of English. The essay should give some specific account of the applicant's past studies and projects, and an explanation of the applicant's major fields or subjects of interest in the field. This essay is of major importance and is evaluated as a demonstration of ability in writing and thinking about literary issues. It constitutes the second part of the statement of interests and intent described in the "Graduate Admissions Application Instructions" at the back of this publication (see the section on additional instructions for all applicants).
4. A critical essay written in the last four years, at least five to seven pages in length, demonstrating the applicant's ability to read and write critically about literary texts. Students interested in the creative writing concentration should include approximately 6 poems or 2 short stories along with their critical essay, but the creative writing sample may not substitute for the critical essay, which is required.

English

5. Graduate Record Examination (GRE) scores (Verbal, Quantitative, and Literature in English) are not required but are recommended, especially in cases where the undergraduate record is unusual or uneven.

Otherwise excellent candidates who appear not quite prepared to meet one or more of the above requirements may be advised to take additional English courses at the advanced undergraduate level, or may be offered provisional admission, allowed to enroll in a course or two for a semester, and then reviewed for full admission. Such students may also be allowed to enroll on a trial basis as non-degree-seeking students.

The department encourages applications from in-service secondary English teachers.

Graduate teaching assistantships are available. Applications are due the third week of April for the following year.

Course Information

Graduate courses in English are open to regularly matriculated (degree-seeking) MA candidates in English, and to others (graduate students in other programs, non-degree-seeking students, and qualified seniors) with approval of the Graduate Program Director in English.

English graduate seminars award 3 credits. Ten to twelve different seminars and workshops drawn from the following list are scheduled for each semester and two to four during the summer. Since specific texts and approaches to the material may vary greatly in any given semester, prospective students should consult current course descriptions for details. Current descriptions are available from the Department shortly before pre-registration each semester.

For the English Graduate Program Handbook and the semiannual departmental publications on current and upcoming offerings, write to: Graduate Program Office, Department of English, UMass Boston, 100 Morrissey Boulevard, Boston, MA 02125-3393; or check the English Department website.

Courses

ENGL 459 Seminar for Tutors

ENGL 459 may count for credit toward the composition track. It is recommended for students who may be interested in teaching but have not had prior teaching or tutoring experience in this area. This course will involve the discussion of alternative approaches to the grammatical, rhetorical, and stylistic problems occurring most frequently in student writing. It will address various ways of helping students to generate ideas, to revise, and to gain control over their organizational and linguistic difficulties. Enrollment is required of English Department tutors.

Prerequisite: Interested students should contact the English MA office to arrange an interview and obtain permission to enroll.

3 Credits

Ms Auerbach, Ms Zamel

ENGL 600 Studies in Criticism

Study of the nature and function of literature, the terms and methods of analysis and evaluation of literature, and the various approaches possible in the criticism of literature.

3 Credits

Mr Bruss, Ms Nixon, Mr Schwartz

ENGL 601 Studies in Poetry

This course approaches poetry from a number of angles, including—and emphasizing—the writing of it. Experienced poets are encouraged to enroll, but students need not have written poetry before: the point of the course is to learn more about how poetry “works” by experimenting with the techniques used by poets we read and discuss in class. To this end, a large portion of the course focuses on matters of form; there are also units on diction, image/metaphor/symbol, narrative poetry, “political” poetry, and other topics. Historical discussion of some of these subjects occurs from time to time. While all students are required to write some poetry for the course, no one is penalized for an inherent lack of poetic talent. Some assignments offer a choice between a poetic and a critical response to a topic, and the final project for the course may be either a long critical paper or a substantial collection of poems written and revised during the semester.

3 Credits

Ms Annas, Ms Nurhusein, Mr O’Grady, Ms Peseroff, Mr Schwartz

ENGL 602 Studies in Fiction

Studies in the nature of prose fiction and its major kinds; topics in the history and sociology of narrative fiction, such as the working class novel, the short story, the prose romance, the historical novel; and studies of representative British and American types in international contexts.

3 Credits

Ms Annas, Ms Brown, Mr Crossley, Ms Dittmar, Ms Klimasmith, Ms Nixon, Ms Srikanth

ENGL 603 Studies in Drama

A course for those who want a broad view of the sweep of Western drama, offering a study of the art of drama as it has evolved from classical Greece. Representative plays are drawn from various periods (medieval, Renaissance, Augustan, romantic, and modern) and from the major modes (tragedy, comedy, farce, realism, expressionism, and the absurdist and social theater). Selected critical works are also considered.

3 Credits

Ms Fay, Mr Maisano, Ms Nixon

ENGL 604 Studies in Satire

An exploration of individual works of satire and critical theories about the mode: pre-modern and modern selections from Swift, Pope, Shaw, Waugh, F O’Connor, N West, Eliot, and others.

3 Credits

ENGL 608 Introduction to Critical and Research Methods

This course introduces the beginning graduate student to research strategies, provides an introduction to bibliographic, textual, and a range of critical methods, contrasting, for instance, the historical method with new historicism. The aim is to explore the kinds of interpretations each critical method enables and limits. This course also explores both literature and literary scholarship and teaching as material practices and explores the consequences of different ways of conceiving of those practices. (Course offered in the fall only.)

Prerequisite: Admission as a regular MA candidate.

3 Credits

Ms Fay, Ms Klimasmith

English

ENGL 609

Graduate English Colloquium

This course meets in public afternoon colloquia at regular intervals (every two to three weeks) throughout the fall semester and in tutorials scheduled in alternative weeks or after the public sessions. The public sessions are led by members of the graduate faculty, while the tutorials are conducted by the graduate program director. The colloquia concern issues of interest to scholars, teachers, and writers in English, including representative texts, literary genres and practices, pedagogy, and creative writing. The course increases students' familiarity with a variety of forms and periods, introduces problems of literary history and cultural context, and demonstrates various approaches to advanced work in literature, composition, and creative writing. Texts are selected by the colloquium faculty.

(Course offered in the fall only.)

Prerequisite: Admission as a regular MA candidate.

1 Credit

ENGL 610

The Teaching of Composition

This course defines the role of composition in the English curriculum in both college and secondary schools; develops a philosophy of language as a foundation for a method of composing; studies psychological and linguistic aspects of the composing process. The course is offered once each year.

3 Credits

Ms Goleman, Ms Kutz

ENGL 611

The Teaching of Literature

This course develops a theory and practice for the teaching of literature, applicable to both secondary and post-secondary education. The class reads, discusses, and analyzes sample presentations on literary texts in a variety of genres. The course serves teachers, prospective teachers, and non-teachers who seek an introduction to literature from pedagogical points of view.

3 Credits

Mr Crossley, Ms Nixon, Ms Rudnick, Ms Srikanth, Mr Stoehr

ENGL 612

The Teaching of Shakespeare

This course combines intensive study of a few selected plays and poems with approaches to the teaching of Shakespeare, approaches which emphasize the speaking, hearing, and acting of the texts as well as such practical pedagogical issues as teaching challenging material, the value of performance, and which edition to use.

The aim of the course is to transform students of Shakespeare into teachers of Shakespeare and to transform current teachers of Shakespeare back into students. Portions of the course are devoted to workshops affording opportunities to practice these approaches and to see them practiced.

3 Credits

Mr Maisano

ENGL 618

Life Writing

This course takes as its province a wide range of biographical forms, ranging from biography, autobiography, and the memoir to personal essay, letters, case studies, and the obituary. Works may range across centuries, languages, and cultures, or be narrowly grouped. Both critical analysis and practical experiments in life writing may be required.

3 Credits

Ms Annas, Ms Kutz, Mr Stoehr

ENGL 621

Introduction to Linguistics

The course raises the question of the relationship between language and thought; it surveys the application of linguistics to the study of literature, the analysis and teaching of syntax and grammar, and the fields of psychology, sociology, and biology.

3 Credits

Mr Bruss, Ms Kutz

ENGL 623

The Nature of Narrative

This course explores a variety of ways in which modern and contemporary fiction challenge traditional narrative forms. While comparative study of experimentation is the course's main concern, it also examines theories of narration (narratology) as these illuminate the art, reception, and ideologies of twentieth-century fiction.

3 Credits

Ms Dittmar, Mr Fulton, Ms Kutz

ENGL 628

Comparative Studies of Two Writers

A comparative study of two major American, British, or postcolonial writers. The pairing of two writers provides a comparison of works that present affinities and oppositions in social context or theme so as to pose theoretically interesting questions for discussion, critical analysis, and further research.

3 Credits

Ms Brown, Ms Fay, Ms Klimasmith, Mr Maisano, Ms Penner

ENGL 630

Chaucer

A study of Chaucer's major works in Middle English. Special attention will be given to such considerations as Chaucer's poetic development, his relations to his sources, medieval literary theory, and the social, political, and religious backgrounds.

3 Credits

Ms Shaner

ENGL 631

Medieval to Renaissance Literature

A course in the transition from medieval to Renaissance literature. A study of the transition in prose from homiletic writings and the romances through Elyot, Ascham, and Lyly; in lyric and narrative verse from Chaucer and the Scottish Chaucerians through Sidney; and in drama from the morality and mystery plays through *Hamlet*.

3 Credits

Ms Shaner

ENGL 633

Shakespeare

Consideration of Shakespeare's dramatic art as an art of coaching an audience (and readers) in how to respond to and understand his make-believes. Multiple plotting, recurring situation, contrasts and parallels in character and character relations (especially the use of theatricalizing characters who stage plays within the play), patterns of figurative language, repetition of visual effects—these and other such “structures” will be considered as means whereby Shakespeare coaxes and coaches the perception of his audience, shapes the participation of mind and feeling, and, especially, prepares audiences for comic or tragic outcomes. The plays are studied in the light of ongoing critical and/or theoretical debates.

3 Credits

Mr Maisano, Mr Tobin

English

ENGL 634

Elizabethan and Jacobean Literature

The seminar focuses attention on a select number of English Renaissance works, representing various literary genres, ranging from the age of Elizabeth through the Jacobean era into the Caroline period. Writers such as Shakespeare, Spenser, Sidney, Elizabeth I (and other woman writers), Marlowe, Jonson, Drayton, Daniel, Donne, Marvell, Webster, Marston, Middleton, Ford, Chapman, and Milton are studied in the light of 1) modern critical and scholarly approaches to Renaissance themes and styles, 2) literary manifestations of Neoplatonism, Neostoicism, and political theory, and 3) parallels with developments in the graphic arts (emblem literature, visualized mythology, and the movement toward mannerist and baroque forms). Although the seminar concentrates on a select number of texts, it also provides an overview of the English literary Renaissance and its connections with the continental Renaissance. In short, the seminar serves as both a general grounding in and a specialized study of a major literary period.

3 Credits

Mr Maisano, Mr Tobin

ENGL 635

Metaphysical Poetry

A survey of the major English poets called "metaphysical" in their historical context: Donne, Herbert, Vaughan, Crashaw, Marvell.

3 Credits

Mr Maisano, Mr Tobin

ENGL 637

Milton

A study of the poetry and major prose, with particular attention to *Paradise Lost*; Milton's style, his relations to traditional literary forms, his thematic concerns; an examination of Milton criticism.

3 Credits

Mr Tobin

ENGL 639

Eighteenth Century Studies

Study of the Enlightenment in Britain, with emphasis on the major Augustan satirists—Dryden, Swift, and Pope—and on prose writers such as Defoe and Fielding, and critics such as Addison and Johnson.

3 Credits

Ms Nixon

ENGL 640

The Rise of the Novel

This course investigates the invention of a new literary form: the novel. Readings will range from the late seventeenth century to early nineteenth century, including authors such as Behn, Defoe, Fielding, Richardson, Sterne, Inchbald, and Austen and sub-genres such as the sentimental novel and gothic tale. The course will trace developments in the novel's formal structure (such as the narrator), question the goals of the novel (such as "realism"), and connect the novel to cultural practices (such as crime and courtship).

3 Credits

Ms Fay, Ms Nixon

ENGL 641

Studies in Romanticism

This course examines the different literary movements that make up the Romantic Period (generally 1780-1832). It offers a comparative study of canonical Romantic Period writers and those writers who raised other kinds of questions. In so doing, it explores what it was like to live and write in the culture of this period and asks: What are the stresses on literary production, and what are the terms of aesthetic, subjective, and imagistic difference between male and female writers?

3 Credits

Ms Fay

ENGL 642

Victorian Literature

Studies in the careers and works of major authors such as Carlyle, Tennyson, Dickens, George Eliot, Ruskin, and Wilde, with brief excursions into the works of others. Major themes include the relations of art and society and the problems of faith and doubt, science, and imagination.

3 Credits

Ms Fay, Ms Penner

ENGL 644

Studies in the Modern British Novel

This course concerns the development of modern fiction in the first half of the twentieth century. It focuses on literary developments that shaped the novels of the period in relation to their social, political, cultural, and intellectual contexts, both in Britain and abroad. Among the influences affecting this body of fiction are the two World Wars, social changes consequent to industrialization, Britain's weakening hold over its empire, and the emergence of international modernisms as new modes of expression and inquiry for literature and other arts.

3 Credits

Ms Dittmar

ENGL 645

Modern Poetry

A study of major figures such as Yeats, Eliot, Pound, Williams, Stevens, H.D., Frost, Brooks, Plath, Bishop, Langston Hughes, Ted Hughes, Ginsberg, and currents such as Imagism, surrealism, projectivism, confessionalism, and Beat in modern British and American poetry.

3 Credits

Ms Annas, Ms Nurhussein, Ms Peseroff

ENGL 646

Literature and Society

A study of literature with special reference to its social and historical circumstances and of the theoretical questions raised by such a perspective.

3 Credits

Ms Fay, Ms Annas, Ms Dittmar, Ms Klimasmith, Ms Penner

ENGL 647

Irish Literary Revivals

A study of Irish literature from 1890 to the present. The writings of the "Irish Renaissance" in part inspired the Rising of 1916, then responded to its effects. Recent Irish writings bear similar relations to the renewed "Troubles" in Northern Ireland. The course examines the relationships between literature and politics in the times of Yeats and Heaney. Other writers discussed: A Gregory, JM Synge, S O'Casey, J Joyce, F O'Connor, S O'Faolain, P Kavanagh, R Murphy, T Kinsella, J Montague, S Deane, D Mahon, B Friel, B Moore, J McGahern, B Kiely, E O'Brien.

3 Credits

Mr O'Connell

ENGL 648

Modernism in Literature

"On or about December 1910," Virginia Woolf wrote, "human nature changed." This course examines the trans-Atlantic modernism(s) that arose in the early twentieth century in response to the epochal shifts that Woolf described. We will read poetry, prose, and theory by American and British modernists such as Woolf, Stein, Joyce, Eliot, Faulkner, Toomer, Lawrence, Williams, H.D., and Hurston in the context of historical, political, social, and scientific changes as well as in the context of the cultural changes—in art, music, film, architecture—that surrounded and influenced their aesthetic projects.

3 Credits

Ms Annas, Ms Klimasmith, Ms Nurhussein

English

ENGL 649

Modern Irish Novel

"What the symbols of the new Irish writers are we cannot tell," Sean O'Faolain observed in 1936: "Perhaps they are not so much symbols as typical characters, significant situations." Using as an essential point of departure (and an occasional point of return) James Joyce's image of the sensitive individual in conflict with the values of repressive Irish society, this course will trace the thematic and the technical developments of the Irish novel during the twentieth century. Focusing on a variety of representative authors and texts, the course will consider the novels with reference to their political, social, cultural, and literary contexts.

3 Credits

Mr O'Grady

ENGL 650

Colonial American Literature

This seminar closely examines texts composed by colonial American women and men who—through their writings—tried to understand their contemporaries and themselves during two periods of cultural change: the Puritan 17th century and the revolutionary 18th century. Included are works by such authors as Anne Bradstreet, Mary Rowlandson, Sarah Kemble Knight, Phillis Wheatley, Benjamin Franklin, Thomas Jefferson, and Hector St. John de Crevecoeur.

3 Credits

Ms Tomlinson

ENGL 651

Nineteenth Century American Literature

The nineteenth century brought unprecedented growth and change to the United States. Industry, immigration, urbanization, the Civil War, social justice movements, the end of slavery, and reconstruction marked the country's move from nascent republic to international power. American writers grappled with these changes as they contributed to the development of a national literature: a literature that would, in Walt Whitman's words, "be both transcendent and new." This course will consider both canonized and less familiar texts of the period through a variety of approaches, topics, and themes.

3 Credits

Ms Klimasmith

ENGL 652

American Romanticism

Primary focus on the major authors of the "American Renaissance" (roughly 1840-1860), with some attention to their antecedents (earlier writers such as Irving and Cooper). Familiarity with famous works such as *The Scarlet Letter* and *Walden* will be assumed at the outset, and such texts will be considered from the perspectives provided by other, less-well-known works by the same authors. An attempt will be made to examine the inter-connections between these writers, many of whom knew each other personally, and all of them publishing within a very brief period.

3 Credits

Mr Stoehr

ENGL 653

Major American Novelists

An in-depth study of two or three American novelists, considered comparatively. Possible authors to be studied include Hawthorne, Melville, Twain, James, Wharton, Chopin, Cather, Dreiser, Faulkner, Hemingway, Ellison, Morrison.

3 Credits

Ms Klimasmith, Mr O'Connell, Mr Stoehr, Ms Tomlinson

ENGL 654

Modern American Fiction

This is a course in the study of significant works of American fiction written in the last century, mostly before WW II. The course discusses major American modernists, such as James, Wharton, Fitzgerald, Hemingway, Toomer, Faulkner, Hurston, as well as the critical and cultural contexts in which these works appeared. The focus is on the establishment of American fiction as a major literary form during an era of social flux, economic dislocation, and foreign wars.

3 Credits

Ms Klimasmith, Mr O'Connell

ENGL 656

Contemporary American Fiction

A study of the scope (times and types) and strains (types and tensions) in the post-World War II, postmodern American novel, with special attention to the persistence of realism, the insistent presence of surrealism, and the occasional combination of the two.

3 Credits

Mr Fulton, Mr Melnyczuk, Mr O'Connell

ENGL 657

The Black Presence

Study of selected literary texts of the last two hundred years by major and minor authors who wrote with a special consciousness of the significance of black people in American society.

3 Credits

Ms Brown, Ms Nurhusein, Mr Stoehr

ENGL 658

Regional Literature

This course focuses on regional consciousness in representative works of modern American writers of the South, New England, the West, urban hubs such as New York City, or such cultural hubs as Harlem. Special attention is given to the roles that the sense of history and the sense of place play in the work of writers for whom such settings have proven a source of imaginative creation.

3 Credits

Ms Klimasmith, Mr O'Connell, Ms Tomlinson

ENGL 660

Multi-Ethnic Literature in the United States: Text and Context

This course explores a variety of ethnic literatures written by US writers in the 20th century, within their sociocultural contexts. Students study texts from a variety of disciplinary perspectives: historical, literary, sociological, and cultural. Some of the writers likely to be included are Abraham Cahan and Anzia Yezierska, Richard Wright and Zora Neale Hurston, M Scott Momaday and Leslie Marmon Silko, Maxine Hong Kingston and Frank Chin, Richard Rodriguez and Sandra Cisneros.

3 Credits

Ms Rudnick, Ms Srikanth

ENGL 662

Modern Black Writers

The history of black (North) American literature has sometimes converged with mainstream American literature but more often it has been a separate and distinct tradition. This course considers the origins of this tradition in the slave narratives; its development in the early 20th century; its growth through the Harlem Renaissance; and its flowering in major contemporary writers. The course is also directed towards an understanding of the historical "problems" of Afro-American writers, including the black writer's relation to white audiences; the aesthetic versus the protest tradition; and the sense of "double consciousness" in black writers.

3 Credits

Ms Brown, Ms Nurhusein, Ms Tomlinson

English

ENGL 663

The End of the World

This course provides a study of “terminal visions” in myth, fiction, and poetry, with ancillary readings in historical, scientific, and cultural perspectives on end-times. The main focus is literary, but the seminar may also engage apocalyptic themes in visual arts, religious thought, political history, and popular culture. Writers to be discussed include Mary Shelley, HG Wells, Olaf Stapledon, Mordecai Roshwald, Hilda Schiff, Russell Hoban, Tom Robbins, George Stewart, and Otto Friedrich. In addition to some shorter pieces of fiction, some poems from the English Renaissance and essays on apocalyptic issues will also be discussed, as well as representative films and operas.

3 Credits

Mr Crossley

ENGL 668

Perspectives on Composition: History, Theory, Pedagogy

The course is designed as an introduction to the field of composition studies for students in the composition and literature tracks. The course investigates the rise of English as a discipline in the late nineteenth century and the social and political conditions that led to the split between the teaching of reading and writing (that is, between literature and composition). It focuses on why writing became concentrated in the freshman year and how the entry of women into the new American university along with large numbers of middle-class men affected the way oral and written rhetoric instruction was reconceived as freshman English. Understanding this history and politics will facilitate development of an informed critique of composition as it was first conceived and will pose the question: What are the alternatives? With this question, we will turn to composition theory and pedagogy for an introductory study of significant responses to composition's original gatekeeping mission. The course is designed to stimulate engaged reading and interactive classes so that students will not just “learn” the history, theory, and pedagogy of composition but learn to think historically, theoretically, and pedagogically.

3 Credits

Ms Goleman

ENGL L669 (APLING L669)

Writing Theories in Second Language Acquisition

This course considers research and theory in writing and addresses the particular challenges of writing in a second language. Participants examine and evaluate pedagogical approaches in light of research and theory. Emphasis is given to formulating and exploring implications of research and theory for second language and bilingual classrooms.

Prerequisite: Permission of instructor.

3 Credits

Ms Zamel

ENGL 670

Philosophy and the Composing Process

Current rhetorical theory emphasizing the process of composing has developed several models (e.g., pre-writing, writing, re-writing) which are nevertheless linear. But writers and teachers of writing need ways of apprehending the all-at-onceness of composition. This seminar offers opportunities to develop philosophical perspectives on perception and forming; language and the making of meaning; interpretation in reading and teaching. The course explores the pedagogical and practical implications of a broad range of theories of language and knowing by means of experimental writing and by the study of essays, letters, talks, and other materials by scientists, artists, and philosophers. This course is recommended for students choosing to concentrate in composition for the English MA, at or near the start of their programs.

3 Credits

Mr Bruss

ENGL 671

The History of Children's Literature

This course provides an overview of the field of children's literature and its development. The subject matter is approached with both critical and scholarly attitudes, and works are examined in historical and cultural contexts. Topics and texts include myth, folk, and fairy tale; range includes children's books from the Middle Ages and Renaissance, through materials of colonial America, the nineteenth-century moralists and fantasists, to modern classics; consideration of critical theories and questions of pedagogy is included.

3 Credits

Ms Shaner

ENGL L672 (APLING L672)

Theory and Practice of Adult ESL

This course examines new approaches to curriculum development for teaching ESL to adults, focusing on both theory and practice. Starting with an overview of theory in the areas of adult learning, literacy, and acquisition of a second language, the course goes on to link these theories with curriculum models. Students do research in adult ESL classrooms, using ethnographic techniques to analyze classroom interactions as a basis for their own development of curriculum.

3 Credits

Ms Auerbach

ENGL L673 (APLING L673)

The Teaching of Reading in the Bilingual/ESL Classroom

The course focuses on analysis of current teaching theories about ESL and bilingual reading practices as well as an examination of specific reading methodologies, materials, and teaching strategies.

3 Credits

Ms Auerbach

ENGL 675

Reading and Writing Poetry

This is a graduate poetry workshop for both experienced writers and students with little poetry-writing experience. For more experienced writers, the concentration is on developing skills, with a chance to extend range by studying great poems in form and in free verse. For students newer to writing poetry, or students who simply wish to learn more about poetry, this is a chance to develop your skills from the inside, through studying poems by accomplished poets in various forms, including free verse, and through the actual practice of writing in these forms. The main work of the semester is writing poems, but there are assignments requiring a critical response to other poets.

3 Credits

Ms Nurhussein, Ms Peseroff, Mr Schwartz

ENGL 676

Reading and Writing Fiction

This is a graduate fiction workshop for both experienced writers and students with little fiction-writing experience. For more experienced writers, the concentration is on developing skills, with a chance to extend range by studying writers like Mary Gaitskill, Denis Johnson, Geoff Dyer, Lorrie Moore, Steven Millhauser, and Chuck Palahniuk. Fiction-writing assignments are connected to reading assignments.

3 Credits

Mr Fulton, Mr Melnyczuk

English

ENGL 677

Reading, Writing, and Translating Poetry

This course should be of particular interest both to creative writers and to students with foreign language skills. Students read poetry written in English, poetry translated into English, and selected prose on the nature, practice, and theory of translation. Reading and writing exercises include comparative studies of different translations of the same poem, translations of poems into English, sometimes with accompanying critical commentary; and original poems, some of them "imitations" of poems in other languages.

3 Credits

Mr Bowen

ENGL 681

Advanced Workshop in Poetry

An advanced poetry workshop in which students practice and improve the poetic skills they have already begun to develop by focusing on a pre-approved project for the semester. Class discussion focuses on student work, and individual conferences with the instructor are required. This course may be repeated twice for credit.

Prerequisite: Permission of instructor.

3 Credits

Ms Nurhussein, Ms Peseroff, Mr Schwartz

ENGL 682

Advanced Workshop in Fiction

An advanced fiction workshop in which students improve the writing skills they have already begun to develop by focusing on a pre-approved project for the semester. All students read contemporary fiction throughout the semester. Class discussion focuses on student work, and individual conferences with the instructor are required. This course may be repeated twice for credit.

Prerequisite: Permission of instructor.

3 Credits

Mr Fulton, Mr Melnychuk

ENGL 691

Final Project in Composition

Provides a structure for students working toward completion of the final exercise (capstone) requirement in composition. A project proposal is required and must be approved by the faculty supervisor of the project and by the Graduate Program Director. Paper plans and drafts are studied and critiqued in regular tutorial conferences with individual faculty supervisors, or examination materials and sample questions are analyzed. The final paper or examination is assessed by graduate faculty readers. Students must successfully complete the capstone essay or examination in order to receive the MA.

Prerequisites: English MA candidacy and satisfactory completion of four courses in the composition track.

3 Credits

ENGL 692

Final Project in Creative Writing

Provides a structure for students working toward completion of the final exercise (capstone) requirement in creative writing and supplements work done in creative writing workshops. A project proposal is required and must be approved by the faculty supervisor of the project, by the Director of Creative Writing, and by the Graduate Program Director. Drafts are studied and critiqued in regular tutorial conferences with individual faculty supervisors. The final manuscript is assessed by graduate faculty readers. Students must successfully complete the capstone project in order to receive the MA.

Prerequisites: English MA candidacy and satisfactory completion of four courses in the creative writing track and three in the literature track.

3 Credits

ENGL 693

Final Project in Literature

Provides a structure for students working toward completion of the final exercise (capstone) requirement in literature. A project proposal is required and must be approved by the faculty supervisor of the project and by the Graduate Program Director. Paper plans and drafts are studied and critiqued in regular tutorial conferences with individual faculty supervisors, or examination materials and sample questions are analyzed. The final paper or examination is assessed by graduate faculty readers. Students must successfully complete the capstone project in order to receive the MA.

Prerequisites: English MA candidacy and satisfactory completion of five courses in the literature track, including one course in literature before 1850.

3 Credits

ENGL 696

Independent Study

A comprehensive study of a particular area of literature, particular author, or specialized topic not offered in regular seminars. Consultation with the director of graduate studies is mandatory. Students arrange a project with a faculty member who approves a project proposal, providing a description or outline of the research and writing work to be undertaken and a bibliography of reading. The project must be approved by the Graduate Program Director. Project proposals must be submitted by the end of the semester previous to the one in which the study is to take place.

1 to 6 Credits

ENGL 697

Special Topics in Literature and Composition

Experimental new graduate seminars on special subjects are frequently offered under this heading and are announced each semester prior to the advance pre-registration period.

English

ENGL 698

Intern Seminar

This seminar is for both composition and literature interns during their intern semester. It involves a preliminary summer workshop and weekly meetings and classroom visits during the semester. The course is team-taught by the two internship supervisors, with students divided into a composition and a literature section according to their intern appointment.

The seminar develops more fully the pedagogical and content material covered in ENGL 610 and 611. It involves collaborative work (particularly in designing a joint syllabus, reading list, and assignments for the undergraduate composition and literature sections to be taught by interns), classroom research, and reflective reports.

Prerequisites: ENGL 610 or 611 and assignment as teaching intern.

3 Credits

Ms Goleman, Ms Kutz, Ms Nixon, Ms Srikanth

ENGL 699

Master of Arts Thesis

A substantial project of approximately 60 pages in literature, composition, or creative writing. Creative writing students will include a related analytical paper with their manuscript. A thesis proposal is required and must be approved by the student's faculty supervisor of the thesis and by the Graduate Program Director. In the case of creative writing theses, approval by the Director of Creative Writing is also required. The student works under the supervision of a faculty thesis director in regular tutorial conferences. Students should begin working on their project a full semester before the semester in which the project is due. The thesis will be read by a committee of three graduate faculty members who will judge its suitability as partial fulfillment of the requirements for the Master of Arts degree. Finally, a thesis defense before the student's committee and open to all members of the English Department will take place.

Prerequisites: English MA candidacy and satisfactory completion of the course requirements of the track in which the thesis is written—composition, creative writing, or literature.

6 Credits