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PART I: ENGLISH M.A. COURSE REGISTRATION

CONTINUING MATRICULATED ENGLISH M.A. STUDENTS

We strongly recommend that you read this booklet and the English M.A. Program Handbook to remind yourself of the English M.A. degree requirements, concentration requirements, and program policies. The English M.A. Program requires the completion of thirty credits (or ten courses), which includes the credits devoted to a final project, and the selection of a concentration in literature, composition, or creative writing. The Handbook is available online at and can be downloaded from the English M.A. webpage’s Handbooks and Forms page: http://www.umb.edu/academics/cla/english/grad/ma/handbooks_and_forms/ (see the page’s “Handbooks and Guides” section). Hard copies of the Handbook are available at the English M.A. Office.

We also recommend that you schedule an advising session with your assigned faculty advisor each semester before registering for courses. Please bring a list of the courses you have completed with you to your advising session. If your assigned advisor is unavailable, see the Graduate Program Director for advising and/or reassignment to a new advisor. Appointments with the Director should be arranged through the English M.A. Program Administrator.

The UMB registration website is called WISER. A link to Wiser appears on the UMB homepage (www.umb.edu; it is listed along the top of the page). The Wiser site is http://www.umb.edu/it/getting_services/wiser/. This site contains detailed Wiser directions and announcements. You must use Wiser to register for classes. To locate our English M.A. courses, follow these steps:

• Go to Wiser via www.umb.edu or http://umb.edu/it/getting_services/wiser/
• Sign in using your email address as your “Campus User ID”: ____________@umb.edu
• Under “Search,” select “Class Search”
• To do a search for all English M.A. Courses:
  -- Select the correct “Term” from the drop-down menu
  -- After “Select Subject” enter “ENGL”
  -- Skip “Course Number” (unless you want to search for one specific course)
  -- In “Course Career,” select “Graduate” from the drop-down menu
  -- De-select (click off) “Show Open Classes Only” if you would like to see all course offerings (you can contact English M.A. office if you would like to check the status of a class that is full)
  -- Click “Search”

You may also visit the ONE STOP CENTER located in the Campus Center for help with registration questions or difficulties. The One Stop Center is designed to help with all course registration, tuition, and financial aid issues. It is open for extended hours, as detailed on its website: http://www.umb.edu/campus_center/services/one_stop/ For additional course registration information please visit: http://www.umb.edu/registrar/.

All continuing matriculated graduate students are assigned a web access period to register, add, and drop courses via Wiser. You must register by the end of your access period to avoid late fees. Although assessed a late fee, you can register for a course or drop a course all the way through the Add/Drop period; a semester’s Add/Drop period includes the first week of classes. However, if you register for a course and then decide not to take it, PLEASE do not wait until the end of the Add/Drop period to drop it. Newly admitted or non-degree students may be waiting to get a space in the course, so please be considerate and make your changes early.

**NEWLY ADMITTED ENGLISH M.A. STUDENTS**

Congratulations and welcome! New students will be registered into courses after they are officially admitted to the English M.A. Program. After being accepted into the Program, please make sure you send in your confirmation card with deposit. Once UMB has received this, we will contact you with English M.A. Program details and course information. You will receive an information packet (including this booklet!) and we will work closely with you to register you into courses. We will encourage you to make an appointment to meet or talk over the phone with the Graduate Program Director to discuss your English M.A. courses and plans.

**NON-DEGREE STUDENTS SEEKING AN ENGLISH M.A. COURSE**

Non-degree students (students not enrolled in our M.A. degree program) are allowed to take graduate seminars subject to the approval of the Graduate Program Director, on a space available basis. Non-degree application forms are available our program’s “Handbooks and Forms” page: http://www.umb.edu/academics/clia/english/grad/ma/handbooks_and_forms/ . To qualify to take courses as a non-degree student, please fill out the form and submit to the English M.A. Program Administrator a critical writing sample and your academic transcripts. Based on the materials submitted, the Graduate Program Director will evaluate your qualifications. If you are given permission to enroll, you will be notified by the English M.A. Program Administrator.
Then, come to the English M.A. Office three weeks before the semester begins to pick up a
course registration form signed by the Graduate Program Director. You will take that form to
the One Stop Center, and register for courses there. This same process applies to non-degree
students approved to take summer courses, although summer registration can take place earlier.

**ENGLISH M.A. PROGRAM COMMUNICATIONS CONCERNING
COURSE CHANGES, LOCATIONS, ANNOUNCEMENTS, AND CANCELLATIONS**

The English M.A. Program may need to communicate with you concerning upcoming
courses. Please make sure that you **use and check your UMB email address.** Your UMB
email is assigned through IT Services; directions for obtaining your email address can be found
at [http://www.umb.edu/it/getting_services/email/logging_on_for_the_first_time/](http://www.umb.edu/it/getting_services/email/logging_on_for_the_first_time/) or call IT at
617-287-5220. You can **easily forward email from your UMB account to your personal
e-mail account**; follow the directions provided by UMB’s IT Services on this same page:
[http://www.umb.edu/it/getting_services/email/logging_on_for_the_first_time/](http://www.umb.edu/it/getting_services/email/logging_on_for_the_first_time/).

Note that your “@umb.edu” email address is the address that the Program has readily
available and is the address linked to the Wiser system’s class registration lists. The English
M.A. Program will use Wiser and the UMB email system for many types of communications: a
course location may change, a course may be cancelled, or a faculty member may want to
contact students before the semester begins. Please check your UMB email regularly!

**STUDENTS REGISTERING FOR THE FINAL PROJECT OR THESIS**

Please **examine the English M.A. Final Project Guide.** Hard copies of the Final Project
Guide are available in the English M.A. Office, and copies can be downloaded from our
program’s “Handbooks and Form” page: [http://www.umb.edu/academics/cla/english/
grad/ma/handbooks_and_forms/](http://www.umb.edu/academics/cla/english/grad/ma/handbooks_and_forms/)

Note that the **Final Project Proposal is submitted the semester previous to the
semester during which you plan to complete the Final Project.** As with the Final Project
Guide, Final Project Proposal Forms can be picked up at the English M.A. Office or downloaded
from the English M.A. webpage. Students whose proposal for the Final Project or M.A. Thesis
has been approved will be registered into the needed course, listed below. Please note that these
courses are by permission only and you will be added into your Final Project course by the
M.A. Program Administrative Assistant. You will be informed via email that your proposal
has been approved and that you have been registered for the appropriate Final Project or M.A.
Thesis course:

- **ENGL 691: FINAL PROJECT: COMPOSITION (3 CREDITS)**
- **ENGL 692: FINAL PROJECT: CREATIVE WRITING (3 CREDITS)**
- **ENGL 693: FINAL PROJECT: LITERATURE (3 CREDITS)**
- **ENGL 699: MASTER OF ARTS THESIS (6 CREDITS)**
PART II: ENGLISH M.A. PROGRAM POLICIES

STUDENTS NEARING COMPLETION OF DEGREE REQUIREMENTS FOR GRADUATION

If you expect to complete the English M.A. degree requirements within the next two semesters, please review the degree requirements with your faculty advisor or the Graduate Program Director. Make an appointment with the Graduate Program Director to make sure you are “on track” to complete your degree and graduate according to your plans.

Also, please examine the English M.A. Final Project Guide and start to solidify your plans for your final project, typically completed in your last semester at UMB. One-credit workshops preparing students for the final project are offered each semester; see the course listings below. Info-sessions on Final Project proposals, planning, and writing are also offered each semester by the Graduate Program Director; attendance at these is strongly recommended.

STUDENTS REQUESTING TRANSFER CREDIT

Applicants and current students are allowed to transfer in a maximum of 6 graduate course credits (two courses), subject to approval from the Graduate Program Director. If you are requesting a transfer of graduate course credits into the English M.A. Program, you must fill out a “Graduate Transfer Credit Approval Form,” available at the M.A. Office and at http://www.umb.edu/registrar/forms/. You must submit a transcript for each course (showing that you earned a “B” grade or above) and a course description or syllabus for each course (showing that the course taken is equivalent to a UMB English M.A. course).

Non-degree students who take courses in the M.A. English program are required to transfer those courses in after they have matriculated; a maximum of 6 graduate course credits (two courses) taken as a non-degree student is allowed.

STUDENTS REQUESTING AN “OVERLOAD” OF COURSE CREDITS

In one semester, students cannot register for more than 10 credits without permission from the Graduate Program Director. Please contact the M.A. Program Administrator to make an appointment with the Graduate Program Director to discuss your request.

STUDENTS REQUESTING A LEAVE

If you are a matriculated student in the program but are not registering for any credits this semester, you must fill out a “Leave of Absence Request Form” and “Program Fee Form” to be signed by the Graduate Program Director. Discuss your reason for being on leave with the Graduate Program Director, and then the English M.A Office will provide you with the forms you need, which are also available at: http://www.umb.edu/registrar/forms/. To hold your place in the program you must do the paperwork and pay the fee for each semester you are away from the program. As directed by the Registrar, you must register for “CAS 600: Program Fee.”
STUDENTS REQUESTING AN INCOMPLETE (“INC”) IN A COURSE

An “Incomplete” (“INC”) can be awarded in a course, in lieu of a letter grade, only if a student experiences a serious hardship that prevents him or her from completing the coursework in a timely manner. An “INC” will not be awarded simply to provide students with more time to complete coursework; all students are expected to complete coursework by the end of the semester in accordance with the course syllabus. An “INC” is awarded at the discretion of the course professor, but may be reviewed by the Graduate Program Director.

In order to replace an “INC” with a letter grade, the required coursework must be submitted BEFORE ONE YEAR ELAPSES. One year after the “INC” is awarded, the “INC” is automatically replaced by the University with an “F” grade. The reversal of an “F” grade is near-impossible and requires a lengthy University governance process. Students must work closely with their professor to determine a calendar for the timely completion of the work needed to replace the “INC” with a letter grade. **Work must be submitted in advance of the one-year deadline, at a time agreed upon with the grading professor.** Student communication with the grading professor is crucial. Completion of the needed coursework is the responsibility of the student and the professor will not “track down” the student or work.

STUDENTS CHOOSING TO WITHDRAW (“W”) FROM A COURSE

The first week of courses is “Add/Drop” period, in which students may freely drop a class and register for a new class. After the “Add/Drop” period, the dropping of a course appears as a “Withdrawal” or “W” on the student transcript. A withdrawn course remains listed on the transcript and a “W” appears as the course “grade.”

Note that **all course withdrawals must take place before the course withdrawal deadline**, which is approximately five weeks before a semester’s classes end. After the course withdrawal deadline, a course must be given a letter grade. **Add/drop and withdrawal deadlines are listed on the university’s “Academic Calendar,” available at:** http://www.umb.edu/registrar/academic_calendar. A course withdrawal is a student’s choice. It is recommended that a student discuss this choice with his or her professor or the Graduate Program Director. Only a student can select a “W”; the course professor or an administrator cannot select a “W” for a student. The choice is non-reversible.

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PART III: FINANCIAL AID, EMPLOYMENT, & CAREER INFORMATION

STUDENTS SEEKING TUITION AND FINANCIAL AID INFORMATION

For the lastest information on tuition and fees, please see the Bursar's Office website: http://www.umb.edu/bursar/ tuition_and_fees/. Please note that all Massachusetts state colleges and universities follow a cost structure in which program fees are higher than tuition fees. Please
read the tuition and fees breakdown carefully. Determine your correct tuition and fees by
looking at the “per credit” charges; add up your tuition and fees based on the number of credits
you are taking (the typical English M.A. course is worth three credits).

For information on financial aid, please see the Financial Aid website:
http://www.umb.edu/admissions/financial_aid_scholarships/ and click on the “Graduate Aid”
section. Make an appointment directly with Financial Aid to discuss your needs: 617-287-6300

For general information on graduate study please see the Graduate Studies website:
http://www.umb.edu/academics/graduate/ . Note that the Graduate Studies website contains a
helpful FAQ section that contains information on financial aid.

STUDENTS SEEKING ON-CAMPUS EMPLOYMENT INFORMATION

On-campus jobs are often available through UMB offices and programs. Some
assistantships—for example, those in the Office of Academic Support or in the UMB Writing
Proficiency office—are open to all graduate students. Listings are online at the Human
Resources website: http://www.umb.edu/hr/jobs/ . This website features an employment listing
search function (See “Search Employment Opportunities” link). Other opportunities are posted
at the Student Employment Office, located in the Campus Center, 2nd floor. Any student seeking
a job is encouraged to go to the Student Employment Office and request information.

STUDENTS SEEKING OFF-CAMPUS INTERNSHIP, JOB, AND CAREER INFORMATION

Off-campus internship, co-op, job, and career opportunities are available though UMB’s
Career Services; their website is: http://www.umb.edu/academics/vpass/career_services/ .
Career Services maintains a database of off-campus opportunities, but students can access that
database only after contacting Career Services and receiving a password. These opportunities
are the result of cultivated relationships between the outside agencies and UMB; the application
process is thus treated seriously. If a student wants to apply for an internship, co-op, or off-
campus position, he or she must work with Career Services to discuss his or her career interests
and plans. As part of the application process, he or she must submit a draft of his or her resume
to Career Services for feedback and must revise that resume before sending it to the off-campus
agency. Career Service bulletins are circulated to the M.A. students. These bulletins include
announcements of specific internship and career opportunities and events such as Job Fairs.

PART IV: TEACHING & RESEARCH ASSISTANTSHIPS

TEACHING ASSISTANTSHIP PROGRAM

The English M.A. Program offers a limited number of Teaching Assistantships to qualified
students. Our Teaching Assistantship Program consists of a carefully structured two-year
sequence of pedagogy training and teaching experiences. As students work their way through
this sequence, they decide to focus on either literature or composition teaching. The Teaching Assistantship sequence consists of the following steps:

First-Year Teaching Assistantship (TA1) Experience
• Teaching Assistantship 1 (TA1) Training: “Tutor” (fall semester, 1st year)
• Teaching Assistantship 1 (TA1): “Teaching Apprentice” (spring semester, 1st year)
• Teaching Assistants also take the “Teaching of ...” course in their selected teaching area during the 1st year

Second-Year Teaching Assistantship (TA2) Experience
• Teaching Assistantships can take a variety of forms, (fall & spring of 2nd year)
  including teaching in a lecture class, a community outreach setting, or teaching your own UMassBoston class.

Students accepted into the Teaching Assistantship Program will be guided through each step; each assistantship position has an assigned faculty mentor. In addition, the Graduate Program Director will contact Teaching Assistants to set up group and individual meetings as they prepare to move forward to the next step in the Teaching Assistantship Program; performance at each level will be reviewed and discussed, as progress to the next level is contingent upon earlier success.

Each spring, students apply for a Teaching Assistantship for the following academic year. Students applying in the spring for acceptance into the English M.A. Program are encouraged to also submit an application for a First-Year Teaching or Research Assistantship. Occasionally, a Teaching Assistantship will become open in the fall for the spring semester. First-Year students who are already working as Teaching Assistants must reapply in the spring in order to be considered for a full-year assistantship for the following academic year. First-Year Teaching Assistants can apply to be Research Assistants in their second year.

Teaching Assistantship applications are available in the English M.A. Office and on our website: http://www.umb.edu/academics/clas/english/grad/ma/handbooks_and_forms/. The English M.A. Office announces these application requirements and deadlines each spring. Students interested in learning more about Teaching Assistantships are encouraged to discuss their interests with the Graduate Program Director.

**RESEARCH ASSISTANTSHIP PROGRAM**

The English M.A. Program also offers Research Assistantships. Research Assistants complete a unique, faculty-directed research project. Most recently, the Research Assistantship Program has centered on work in the Boston Public Library’s Rare Books Room; students are currently organizing rare manuscript diaries and letters and transcribing them for research use. The Research Assistantship sequence consists of the following steps:

First-Year Research Assistantship (RA1) Experience
• Research Assistantship 1 (TA1): Research Assistant (fall and spring of 1st year)
• Research Assistants take the “History of the Book” course during the 1st year
Second-Year Teaching Assistantship (RA2) Experience

- Research Assistantship 2 (RA2): “Research Associate” (fall & spring of 2nd year)
- Research Assistants take the “Books, Ms, Libraries” course during the 1st or 2nd year

In the first year, the Research Assistant typically performs exploratory research, followed by an individually-defined transcription and editing project. In the second year, the Research Assistant can serve as a “Research Associate” and develop a rare books project that has a public component, such as a website or conference paper. Research Assistants are required to take our “History of the Book” course, and often take the “Books, Manuscripts, Libraries” course.

Research Assistantships master archival research skills rarely learned at the M.A. level; as a result, they often use their research as the foundation for their final project. In addition, many Research Assistants discuss their research in conference papers, seminar papers, and as part of Ph.D. program applications.

The application forms and deadlines for the Research Assistantship are the same as for the Teaching Assistantships. Each spring, students apply for a Research Assistantship for the following academic year. Research Assistantship applications are available in the English M.A. Office and on our website: http://www.umb.edu/academics/cla/english/grad/ma/handbooks_and_forms/. The English M.A. Office announces these application requirements and deadlines each spring. Students interested in learning more about Research Assistantships are encouraged to discuss their interests with the Graduate Program Director.

**TEACHING AND RESEARCH ASSISTANTSHIP POLICIES**

To be eligible for a Teaching or Research Assistantship, a student must be enrolled in at least 6 credits of graduate work, maintain an A- average, and have no incompletes in course work. A student who does not meet these University-set and monitored guidelines will not be allowed to receive or maintain a Teaching or Research Assistantship.

Students awarded a Teaching or Research Assistantship must sign a UMB contract. Bob Bobek handles these contracts in the Graduate Studies Office: 617-287-5700.

### PART V: IMPORTANT LINKS

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SUMMER 2012 COURSE INFORMATION

Summer courses are offered by the UMass Boston’s “University College.” The English M.A. Program offers a limited number of summer courses. Each course is fully described on the University College website (http://www.umb.edu/academics/uc/); click on “Summer 2012 Credit Courses,” then “Graduate Course—English.” You will be directed to a list of our summer courses at http://uc.umb.edu/credit/summer/gr/engl/.

Due to the limited number of spaces, most courses require that students be enrolled in the English M.A. Program or be approved for registration by the English M.A. Office. If you have difficulty registering, contact the English M.A. Office for assistance.

2012 SUMMER SESSION I: MAY 29-JULY 12
2012 SUMMER SESSION II: JULY 16-AUGUST 23

ENGL 602: STUDIES IN FICTION: READING THE GOTHIC
PROFESSOR NIXON

ENGL 618: LIFE WRITING
PROFESSOR HASRATIAN

ENGL 603: STUDIES IN DRAMA: CONTEMPORARY DRAMA
PROFESSOR FINN

ENGL 623: THE TEACHING OF LITERATURE
PROFESSOR MUELLER

***SUMMER 2012 INTERNATIONAL COURSE***

ENGL 415: IRISH LITERATURE
PROFESSOR O’GRADY AND PROFESSOR LUBLIN

Course meets at UMass Boston May 25-June 26, followed by a 10 day trip to Dublin, Ireland and the Aran Islands, June 28-July 9. Course has 400-level number, but will count for graduate credit. See website for program description, itinerary, and cost: http://www.umb.edu/academics/uc/international/irish_studies/
Contact GPD Prof. Nixon with questions (cheryl.nixon@umb.edu)
What is "theory"? We find one answer to this question in the introduction to the Norton Anthology of Theory and Criticism (2001), where the editors of the volume claim that, "Today the term encompasses significant works not only of poetics, theory of criticism, and aesthetics as of old, but also of rhetoric, media and discourse theory, semiotics, race and ethnicity theory, gender theory, and visual popular culture theory." Put this way, however, "theory" would seem to encompass the study of anything and everything, rather than a specific set of concerns, and as such, remains vague and indefinite; and indeed, after reading this definition we might ask what exactly "theory" is a theory of. No doubt various schools of "theory"—including Marxism, psychoanalysis, poststructuralism, and Deconstruction—all have their own answer to this question, though the picture becomes less clear when we realize that even these approaches are marked by their own internal disagreements and long-standing debates.
Nevertheless, as Jonathan Culler reminds us, "despite the broad interdisciplinary ambitions of theory," the "question of literature lay at the heart of the theoretical project," so that "the question of the literariness of literature was the animating question" from the beginning. Thus, we might begin to answer the question "What is theory?" by turning to an even more fundamental (though no less complicated question): what is literature? From this perspective, "theory" might be understood best as the effort to determine not only what literature is, but also what literature does.

This course, then, aims to familiarize students with the keywords and debates within literary theory and criticism that have driven the study of literature since at least the late eighteenth century. In so doing, the course also hopes to provide a sense of not only how this thing called "theory" has evolved over time, but also and perhaps more importantly, how "theory" itself might be understood as a thoroughly historical phenomenon. To this end, the works of theory and criticism discussed in this course will be read alongside two novels (TBD). Requirements for this course, moreover, include consistent attendance and participation, two brief response papers (3 pages), and a final research paper (15-25 pages).

**THIS COURSE IS STRONGLY RECOMMENDED AS A “CRITICISM/RESEARCH METHODS” COURSE FOR LITERATURE CONCENTRATORS**

**CONCENTRATION: LITERATURE**

ENGL 628: COMPARATIVE STUDIES OF TWO WRITERS: TUE 7:00-9:30
GERTRUDE STEIN AND EDITH WHARTON RM # W06-0047
PROFESSOR SUSAN TOMLINSON CLASS #12181

Please be the beef, please beef, pleasure is not wailing. Please beef, please be carved clear, please be a case of consideration.

It is useless to box your reader’s ear unless you have a salamander to show him. If the heart of your little blaze is not animated by a living, moving something no shouting and shaking will fix the anecdote in your reader’s memory. The salamander stands for that fundamental significance that made the story worth telling. There are subjects trivial in appearance, and subjects trivial to the core; and the novelist ought to be able to discern at a glance between the two, and know in which case it is worth while to set about sinking his shaft.
— Edith Wharton, *The Writing of Fiction* (1925)

Interviewer: "Hey, Miss Stein, why don’t you write the way you talk?"
Gertrude Stein: “Why don’t you read the way I write?”
— radio interview (1934)

Why don’t we read Edith Wharton the way Gertrude Stein wrote?

In this seminar we will read both authors as boisterously as Stein's character Melanctha wanders, sinking our readerly shafts into their novels, essays, memoirs, and erotica. (Yes, Edith Wharton wrote erotica. Are you scared?) Wharton's sumptuously descriptive novels such as *The House of Mirth* will model, like Lily Bart's tableau vivant, the realist form on which Stein signifies in *The
Making of Americans, a novel whose style the critic Terry Castle compares to a firewall that bounces its reader around like spam. What insights might Tender Buttons offer our approach to Wharton's modernist triumph Summer and her catastrophic Twilight Sleep? In what ways did the ostensibly traditional Wharton and high modernist Stein market their images as well as their work? Our work will reconsider orthodoxies of category, period, and status and imagine new structures of interpretation.

**CONCENTRATION: LITERATURE**

**ENGL 630: GEOFFREY CHAUCER**
**PROFESSOR ALEX MUELLER**
**TUES 4:00-6:30**
**RM # W06-0094**
**CLASS # 6127**

In the prologue to the infamous and lascivious Miller's Tale, Chaucer implores squeamish readers to "turne over the leef and chese another tale" [turn the page and choose another tale], even going so far as to chide offended prudes, claiming, "Blameth nat me if ye chese amys" [Don't blame me if you choose poorly]. While such an injunction may succeed in scaring off the uber-timid, for most of us, such a warning only enhances the anticipation for the tale ahead. Perhaps more importantly, this imagined dialogue with the reader represents widespread medieval views of the relationship between the authors and their audience. By recognizing the power of the reader to choose his/her own itinerary through the text, Chaucer signals his awareness of the lack of authority he has over his writing. Authority is not established merely by the attribution of a work to its author or "auctor." Rather, "auctoritas" is constructed through the dynamic network of relationships between author, scribe, reader, and commentator. In many ways, the instable nature of medieval textuality has much in common with the experience of navigating through links on the Internet. If we click on an unstable link, we should not be surprised or offended by what we encounter. In this sense, Chaucer's warning to readers serves as a kind of medieval antivirus protection.

Unlike the prudence we should champion in our own cyber practices, this course recklessly aims to click all of Chaucer's hyperlinks, even those that contain "explicit material" pop-ups. And in doing so, we will discover how this "Father of the English Language" positions his work within contemporary and ancient literary traditions, historical and political events of his own day, and the growing prestige of the English language. Through close readings of his works in the original Middle English, we will gain an understanding of his immeasurable literary and linguistic influence on English literature. No prior knowledge of Chaucer, the medieval period, or Middle English is required. Course activities will include oral readings, translation exercises, scholarly research, formal papers, and even an ongoing blog assignment.

**CONCENTRATION: LITERATURE; FULFILLS PRE-1850 REQUIREMENT**

**ENGL 633: SHAKESPEARE**
**PROFESSOR SCOTT MAISANO**
**WED 4:00-6:30**
**RM # W06-0094**
**CLASS # 6128**

From first to last Shakespeare’s poems and plays are full of temporal infelicities: critics and editors have noted “lost days” in A Midsummer Night’s Dream, “double-time schemes” in
Othello and Romeo and Juliet, adjusted timescales across different editions of Hamlet and The Merry Wives of Windsor, and “probable inaccuracies” in the calculation of years at the conclusion of The Comedy of Errors. Characters within the plays frequently appear preoccupied with the passage of time: Hamlet declares “the time is out of joint”; Macbeth imagines how “To-morrow, and to-morrow, and to-morrow, / Creeps in this petty pace from day to day / To the last syllable of recorded time”; Prospero, in The Tempest, keeps asking Ariel “What is the time o’ the day?” & “How’s the day?” The personae in the poems likewise keep an eye on the clock: it is no accident, for example, that Sonnet 12 begins “When I do count the clock that tells the time” while Sonnet 60 commences: “Like as the waves make towards the pebbled shore, / So do our minutes hasten to their end.” This class begins with a discussion of The Winter’s Tale where Shakespeare brings Time itself onstage to threaten the audience with a sudden leap into the future that will instantly render them as antiquated and as outdated as the play they’re presently watching. From there we’ll discuss Othello, Hamlet, Macbeth, Venus and Adonis, The Comedy of Errors, The Tempest, Julius Caesar, and Cymbeline. In addition to Shakespeare, we’ll read widely—from Aristotle to Heidegger, Einstein and beyond—in the philosophy of time, literary theory (including but not limited to Lee Edelman and Jacques Derrida), and some short stories of time travel. If you think Time is just a bloodless abstraction, come find out what Shakespeare means by “the dark backward and abysm of time”; “the whirligig of time”; and “Time [that] travels in divers paces with divers persons.”

CONCENTRATION: LITERATURE; FULFILLS PRE-1850 REQUIREMENT

ENGL 641: STUDIES IN ROMANTICISM
PROFESSOR LIBBY FAY

WED 7:00-9:30
RM # W06-0047
CLASS # 6130

In this course we will undertake the comparative study of several literary and cultural movements within the larger historical moment we call the Romantic Period (1780-1832). We will combine our study of canonical writers and well-known works by them, with some of their lesser-known works, and with works by lesser-known writers. We will take in topics such as: empire, colonialism, and the ruins of empire; the Atlantic World and global networks; socio-economic identity formation; art and politics; consumerism and material culture; history and utopianism. We will attempt to build up our own web of intersections, concurrences, networks, and centers or dispersals of literary, intellectual, and creative energy.

CONCENTRATION: LITERATURE; FULFILLS PRE-1850 REQUIREMENT

ENGL 642: VICTORIAN LITERATURE:
LATER VICTORIAN LITERATURE
PROFESSOR LOUISE PENNER

TUES 4:00-6:30
RM # W06-0047
CLASS # 12182

Charles Darwin’s On the Origin of Species, J.S. Mill’s On Liberty, and John Ruskin’s Unto this Last, were just three of the ground-shifting works published in 1860: many of the key scientific, philosophical, and literary concerns of later Victorian writers were prefigured in these 1860 works. This class takes up the major issue, genres, motifs, and questions raised with Victorian literature during and post-1860.
Some questions the course addresses include:

- How might the natural and social sciences as well as literary texts best observe and explain animal and human behavior?

- What role might the evolutionary link between animals and humans play in explaining crime, overpopulation, immorality, and psychological abnormalities?

- How might the ideologies of marriage and family survive such varying social shifts as the rapid growth of the Victorian credit economy, proto-feminist societal critique, the emergence of sexology, physiological psychology, and (by the century’s end) the beginnings of the end of British imperialist expansion around the globe?

In addition to George Eliot’s *Adam Bede* (1860) and Charles Dickens’s *Great Expectations*, (1860) texts are likely to include Eliot’s *Daniel Deronda* (1876), Anthony Trollope’s *The Way We Live Now* (1875), Robert Louis Stevenson’s *Dr. Jekyll and Mr. Hyde* (1886), Thomas Hardy’s *Tess of the D’Urbervilles* (1891) and selected poems, A.C. Doyle’s *The Adventures of Sherlock Holmes* (1893), Bram Stoker’s *Dracula* (1897), the essays, stories, and poems of “New Woman” writers published in literary journals *The Yellow Book* (1894 to 1897) and the *Savoy* (1896), among them Mona Caird, Olive Schreiner, and George Egerton. We finish the semester with Oscar Wilde’s astonishing play *Salomé* (1891 fr. 1894 engl).

**Note:** Students who have taken a different version of “English 643: Victorian Age” may take this class, but should have Ashley or Cheryl register them for it.

**CONCENTRATION: LITERATURE**

**ENGL 646: LITERATURE AND SOCIETY:**

**POETRY, FICTION, AND THE ENVIRONMENT**

**PROFESSOR PATRICK BARRON**

**TUES 7:00-9:30**

**RM # W06-0094**

**CLASS # 6131**

A study of poetry and fiction focused on the interrelations between the human, the nonhuman, and the encompassing environment, from suburbia to wilderness to the city. The course will focus on literature that complicates inter- and extra-textual concerns, and challenges linguistic, cultural, biological, and spatio-temporal boundaries, illustrating the materiality of language art by illuminating the physical context from which this art arises. Ecocriticism will be central to course discussions, an emerging branch of literary criticism concerned with the relationships between literature and the physical world, and the interpenetration of culture and nature. Students will develop a critical vocabulary and range of methodologies for discussing such topics and issues as the cultural construction of nature; the production of space; the poetics and politics of nature writing; land as readable text; the idea of wilderness; land as economic and spiritual resource; “green” pedagogy; ecofeminism; gender and nature; the relationship of natural science and nature writing; nature and community; and sense of place.

**CONCENTRATION: LITERATURE**

**ENGL 654: MODERN AMERICAN FICTION**

**THURS 4:00-6:30**

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A study of significant works of American fiction from the late 19th through the mid-20th century, an era of social flux, ideological division, economic dislocation, foreign wars and increased international awareness in culture and politics. Major American modernists--Henry James, Edith Wharton, Willa Cather, F. Scott Fitzgerald, Ernest Hemingway, William Faulkner and others--will be discussed in this seminar. These writers incorporated the volatile American scene and the nation's conflicted consciousness into works of dynamic fiction that extended the topical range and possibilities of the novel form; they were spurred both by the modernist commitment to "make it new" and by their belief that "there was good in the old ways." Such writers defined what has been called the "American century" and demonstrated the sustained achievement and variety of expression that characterizes modern American fiction. As well as examining the implications of each of these terms--modern, American & fiction--this course will discuss works of literary criticism that contextualize and criticize these and other works of fiction written in this era.

**READINGS: A PROVISIONAL LIST**

Crane  
Maggie, A Girl of the Streets (1893)  
Penguin

Chopin  
The Awakening (1899)  
Penguin

Dreiser  
Sister Carrie (1900)  
Penguin

James  
The Ambassadors (1903)  
Penguin

Wharton  
The Age of Innocence (1920)  
Penguin

Cather  
A Lost Lady (1923)  
Vintage

Fitzgerald  
The Great Gatsby (1925)  
Scribner

Hemingway  
The Sun Also Rises (1926)  
Scribner

Larsen  
Passing (1929)  
Modern Library

O’Hara  
Appointment in Samarra (1934)  
Vintage

Faulkner  
Absalom, Absalom! (1936)  
Penguin

**CONCENTRATION: LITERATURE**

ENGL 668: PERSPECTIVES ON COMPOSITION: HISTORY, THEORY, AND PEDAGOGY  
**MON 4:00-6:30**  
**RM # W06-0047**

**PROFESSOR STEPHEN SUTHERLAND**  
**CLASS # 6133**

Relying on the notion that composing is the active construction of meaning, this seminar will examine theoretical and creative work that has helped us gain “perspectives” on Composition, both as a set of advanced literate practices and as a recently professionalized research field since the turbulent 1960s. We will examine some influential writers whose work has exerted considerable influence on Composition: the French post-structuralist philosopher, Michel Foucault; the American poet and essayist, Adrienne Rich; and the Brazilian liberation theologian, Paulo Freire. We will study influential primary texts by each of these figures before turning to the various ways in which compositionists have engaged with their perspectives on language, identity, power, knowledge, reading, re-vision, and writing. Course readings will include *The Foucault Reader*, Adrienne Rich’s *Poetry and Prose* (Norton Edition), and *Pedagogy of the*
Oppressed. In addition to a shorter reception study, students will give a dialogical presentation that leads to a seminar paper in which they develop their own theoretically informed perspectives on composition as a critical and creative practice.

**THIS COURSE IS STRONGLY RECOMMENDED FOR COMPOSITION CONCENTRATORS**

**CONCENTRATION: COMPOSITION**

ENGL 675: READING AND WRITING FICTION

**THURS 4:00-6:30**

**PROFESSOR ASKOLD MELNYCZUK**

This is a graduate fiction workshop for both experienced writers and students with little fiction-writing experience. Fiction-writing assignments are connected to reading assignments. The course emphasizes the process of writing your own fiction and learning to be a cogent, helpful reader of others’ work. We’ll become familiar with examples of the genre by reading a variety of short stories and novels from a variety of periods. During the course of the semester, we'll write in class and out of class, using individual and group exercises, free writing, and formal assignments.

**THIS COURSE IS STRONGLY RECOMMENDED FOR CREATIVE WRITING CONCENTRATORS**

**CONCENTRATION: CREATIVE WRITING, LITERATURE, COMPOSITION**

ENGL 681: ADVANCED WORKSHOP IN POETRY

**THURS 7:00-9:30**

**PROFESSOR JOYCE PESEROFF**

This is an advanced course for students who have had some prior experience writing poetry in a workshop setting. Students will continue to develop elements of language, imagery, sound, and line to shape their individual poetic voice. Focus will be on creating and revising new work, peer review, reading and discussing contemporary poetry, then reading and writing some more. Assignments include keeping a reading journal, making a class presentation, attending a poetry reading, and submitting a final portfolio.

**PERMISSION OF INSTRUCTOR IS REQUIRED. PLEASE E-MAIL A WRITING SAMPLE OF 3-5 POEMS TO PROFESSOR PESEROFF ( joyce.peseroff@umb.edu ).**

**CONCENTRATION: CREATIVE WRITING**

ENGL 682: ADVANCED WORKSHOP IN FICTION

**WED 7:00-9:30**

**PROFESSOR JOHN FULTON**

This workshop-based course will focus on fiction writing from two perspectives—craft and process. In our discussion of our own and published fiction, we will explore how writers construct character, voice, suspense, story, etc. We will also discuss the more hazy area of process, with which every writer must finally struggle. I will encourage you to develop an awareness of what works for you and what doesn’t. I will ask you to think about what sort of
risks are important for you to take in your work and what material inspires you to take these risks. What is most compelling, important, fun, and scary for you to write about?

In addition to focusing on our own writing, we will be reading recently published fiction by such writers as Junot Díaz, Jhumpa Lahiri, Jennifer Egan, Ian McEwan, Tobias Wolf, Elizabeth Strout, ZZ Packer, Lauren Groff, Tim O’Brien, and many others. We will also take a look back at such canonized writers as Earnest Hemingway, Flannery O’Connor, Anton Chekhov, Eudora Welty, and Henry James. Discussions will focus on what makes this work successful and how we, as writers, can learn from it.

This course is by PERMISSION OF INSTRUCTOR ONLY. Please e-mail a short sample of your writing (4-8 double-spaced pages of fiction) to me (John.Fulton@umb.edu) any time between April 23rd and the first week of the Fall semester.

CONCENTRATION: CREATIVE WRITING

ENGL 697-01: SPECIAL TOPICS
SEMINAR FOR TUTORS
PROFESSOR MATT DAVIS

This course teaches graduate students to tutor undergraduate students who are taking composition courses at UMass Boston. It features readings, writing, and discussion on the theoretical and practical issues one encounters in working as a composition tutor. Tutors learn to apply research about tutoring to the specific context of the undergraduate classroom, learning not only about tutoring goals and practices, but also about the UMass Boston composition program's philosophy and the UMass Boston undergraduate experience. This knowledge provides a foundation for further teaching at UMass Boston. All elements of the course combine to provide an intellectual framework for articulation and synthesis of, as well as reflection on, what is learned in the work experience of the tutor.

BY PERMISSION OF ENGLISH M.A. PROGRAM ONLY
CONCENTRATION: COMPOSITION, LITERATURE, CREATIVE WRITING

ENGL 697-02: SPECIAL TOPICS
READING, WRITING, AND THE AMERICAN CITY
PROFESSOR BETSY KLIMASMITH

"Reading and Writing the Early American City" explores the "city before the city": textual constructions of American urbanity before the industrial city's rise. After the American Revolution, communities I call protocities dotted the American landscape, connected to one another and to European cities by trade, travel, and urbane sensibilities that allowed Americans to be "city people" even in towns like Boston. Early American city dwellers performed and claimed urban identities through a range of everyday objects and experiences including fashions, plays, songs, newspapers, food, drink, and books. More affordable than some carriers of cosmopolitan urban culture, more lasting than others, novels connected readers who shared the books both as physical objects and as encapsulated emotional experience. And because early urban novelists used narrative in their attempts to derive truth from the "facts" of everyday life,
their books animate especially well the myriad ways in which early city dwellers in the US constructed and transcended their urban spaces and identities.

We begin by exploring how print culture worked in the US after the American Revolution, with a particular focus on novels that are set in the nation's protocities: Boston, New York, and especially Philadelphia. We'll move through the decades of the early republic, integrating our own archival finds into the class materials. We conclude in the 1840s, moving away from the novel form to investigate the role that the penny press played in shaping new urban sensibilities that characterize the late nineteenth-century industrial city. Coursework will include multiple short papers, in-class presentations, and an intensive class-wide research project.

**CONCENTRATION: LITERATURE; FULFILLS PRE-1850 REQUIREMENT**

**ENGL 697-03: SPECIAL TOPICS**

**THE HISTORY OF THE BOOK**

**PROFESSOR CHERYL NIXON**

**MON 2:00-5:00**

**RM # W06-0047**

**CLASS #12448**

Typically, before we start to read, we experience the book as an object: we pick it up and turn its pages. What happens if we stop our reading process at this first step and focus on the book's shape, cover, pages, layout, typography, and illustrations? What do we learn if we read a book for the physical presence it exerts rather than read it for the specific stories it tells? This "History of the Book" course will examine the book as an artifact, exploring its manuscript, image, and print forms. After we have literally gotten our hands dirty by working with old, new, rare, and virtual texts, we will ask how historical changes in the book's form connect to larger cultural changes. For example, what happened when printing press technology made books inexpensive and readily available to a buying public? How do institutions such as libraries and bookstores shape our understanding of the cultural importance of books?

To help us experience these questions, the class will spend much of its time at the Massachusetts State Archives and the Boston Public Library (and additional rare books libraries in the Boston area, to be determined by the class), working in their rare books rooms with their rare materials. We will engage in several hands-on workshops, complete a self-defined "literary discovery" paper, and engage in literary transcription and editing. The most important aspect of this course is its on-site work; we will discover, analyze, and theorize archival treasures together.

This "History of the Book" course will be organized to address two large concerns: the history of the book as an artifact and the history of this artifact as an agent of cultural change. These concerns will be addressed through four tightly focused "units." As we explore the book's physical form, we will examine: 1) the book as a manuscript and visual object (illuminated manuscripts, illustrated books, and hypertext), and 2) the book as a printed and edited object. As we examine the connections between textual forms and culture, we will examine: 3) institutions of the book, such as publishing companies, libraries, bookstores, and the internet, and 4) the culture of the book, including literacy and the circulation of ideas.

**Course Location:** This course will meet on the UMass Boston campus, in Wheatley 94, for its first class. After that, most of its classes will be held off-site at the Mass State Archives and the Boston Public Library. You will receive clear instructions about on-site work as part of the course.
Course Registration: Space in the course is limited. If the course is full, place yourself on the waitlist. New Research Assistants will be registered into and receive information about this course. Contact the English M.A. Office with any registration questions.

This course is strongly recommended as a “Criticism/Research Methods” course for literature concentrators.

Concentration: Literature; fulfills pre-1850 requirement

PART II: ENGLISH M.F.A. COURSES OPEN TO ENGLISH M.A. STUDENTS

CW605: Memoir Workshop  
Professor Askold Melnyczuk  
MON 7:00-9:30  
RM # W06-0094  
CLASS#

Writers form a singular group among memoirists. As a body of work, their memoirs offer a unique opportunity for both the creative writer and the student of literature to reflect on the way literature is contextualized within a life, which inevitably includes all the other dramas and traumas of being.

In this course, we will read both excerpts from classic memoirs by Augustine, Rousseau, Coleridge, Equiano, Apess, Douglas, Tolstoy, Woolf, Baldwin, Pasternak and Neruda, as well as work by contemporaries such as Susanna Kaysen, Roland Merullo, Lucy Grealy, Susan Cheever, Wole Soyinka, and others. Course work will include a short analytical paper, together with a brief presentation on the craft of memoir, as well as a chapter from students’ own original memoirs, to be composed and workshopped during the semester.

Concentration: Creative Writing, Composition, Literature

CW697: Special Topics  
Poetry and Poetics  
Professor Lloyd Schwartz  
FRID 2:30-5:00  
RM # W06-0047  
CLASS #

The object of this course is to enlarge our understanding of the emotional and intellectual content of a poem through an exploration of the technical choices that went into writing it. We’ll read both traditional and contemporary poems, and look closely at such aspects of poetry as form, sound and rhythm (all the musical sides to a poem), imagery, and diction, and how certain traditions themselves affect the meaning of a poem. Our emphasis will always be on how these technical choices convey meaning. (Three short papers, a bibliography, and very brief weekly exercises.)

Concentration: Creative Writing, Literature
PART III: FINAL PROJECTS, ONE-CREDIT WORKSHOPS, INDEPENDENT STUDIES & INTERNSHIPS

ENGL 689: ENGLISH STUDIES AND CAREERS WORKSHOP
PROFESSOR CHERYL NIXON

The central goal of this one-credit mini-course is to engage M.A. students in the latest trends in the field of English, helping students determine English career directions. The workshop sessions take a variety of forms, typically featuring a round-table sharing of ideas and information or a guest speaker followed by a discussion session. This mini-course will help students locate and apply for internships, prepare for teaching careers, strategize and complete Ph.D. applications, and/or engage in professional activities such as giving papers at conferences. This mini-course is led by the Graduate Program Director and scheduled at a time that works for all participants.

• Credits: Course is worth one credit.
• Enrolling: Enroll yourself by signing up on Wiser.
• Meeting times: Course will start the third week of the semester. Course will meet every other week. Times/dates will be arranged to suit your schedule.
• Professor Nixon will email you with details after you register.

ENGL 690: ENGLISH RESEARCH AND FINAL PROJECT WORKSHOP
PROFESSOR CHERYL NIXON

In the semester before they plan to complete the final project, students are encouraged to take this one-credit workshop course. The central goal of the English Research Workshop is to prepare M.A. students for a successful final project. The seminar-style workshop will help students move through the steps needed to create a final project proposal and will help students start outlining and drafting the final project. Student will work on formulating a viable research topic, locating an advisor, selecting models of research and writing in professional journals, compiling an bibliography, assessing research resources, and creating a research calendar. This mini-course is led by the Graduate Program Director and scheduled at a time that works for all participants.

• Credits: Course is worth one credit.
• Enrolling: Enroll yourself by signing up on Wiser.
• Meeting times: Course will start the second week of the semester. Course will meet every other week. Times/dates will be arranged to suit your schedule.
• Professor Nixon will email you with details after you register.
ENGL 691: FINAL PROJECTS IN COMPOSITION
PROFESSOR CHERYL NIXON AND PROJECT ADVISOR

This course provides a structure for students working toward completion of the Final Project requirement in composition. A Final Project proposal is required in the previous semester and must be approved by the faculty supervisor of the project and the Graduate Program Director. During the semester of Final Project completion, essay plans and drafts are studied and critiqued in regular tutorial conferences with individual faculty supervisors. For the curriculum unit option, unit drafts and exercises are similarly critiqued. For the exam option, examination materials and sample questions are analyzed. The final paper, curriculum unit, or examination is assessed by graduate faculty readers. Students must successfully complete the Final Project in order to receive the M.A degree. ENGL 691 is the 3-credit option for the Final Project (for the 6-credit option, see ENGL 699 below).

• PREREQUISITES: English M.A. candidacy and satisfactory completion of four courses in the composition concentration plus permission of Graduate Program Director.
• NOTE: The Graduate Program Director and Administrative Assistant will enroll you into this course once your Final Project Proposal has been approved (see explanation in first section of this booklet).

ENGL 692: FINAL PROJECTS IN CREATIVE WRITING
PROFESSOR CHERYL NIXON AND PROJECT ADVISOR

This course provides a structure for students working toward completion of the Final Project requirement in composition. A Final Project proposal is required in the previous semester and must be approved by the faculty supervisor of the project, by the Director of Creative Writing, and by the Graduate Program Director. During the semester of Final Project completion, creative writing 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 Final Project in order to receive the M.A degree. ENGL 692 is the 3-credit option for the Final Project (for the 6-credit option, see ENGL 699 below).

• PREREQUISITES: English M.A. candidacy and satisfactory completion of four courses in creative writing and three courses in literature, plus permission of Graduate Program Director.
• NOTE: The Graduate Program Director and Administrative Assistant will enroll you into this course once your Final Project Proposal has been approved (see explanation in first section of this booklet).

ENGL 693: FINAL PROJECTS IN LITERATURE
PROFESSOR CHERYL NIXON AND PROJECT ADVISOR

This course provides a structure for students working toward completion of the Final Project requirement in composition. A Final Project proposal is required in the previous semester and must be approved by the faculty supervisor of the project and the Graduate Program Director.
Director. During the semester of Final Project completion, essay plans and drafts are studied and critiqued in regular tutorial conferences with individual faculty supervisors. For the curriculum unit option, unit drafts and exercises are similarly critiqued. For the exam option, examination materials and sample questions are analyzed. The final paper, curriculum unit, or examination is assessed by graduate faculty readers. Students must successfully complete the Final Project in order to receive the M.A. degree. ENGL 693 is the 3-credit option for the Final Project (for the 6-credit option, see ENGL 699 below).

**PREREQUISITES:** English M.A. candidacy and satisfactory completion of five courses in the literature concentration, including at least one course in literature before 1850, plus permission of Graduate Program Director.

**NOTE:** The Graduate Program Director and Administrative Assistant will enroll you into this course once your Final Project Proposal has been approved (see explanation in first section of this booklet).

**ENGL 695: GRADUATE INTERNSHIP IN ENGLISH**

**BY ARRANGEMENT**

**PROFESSOR CHERYL NIXON**

**CLASS # 6140**

The Graduate Internship in English allows students to explore possible careers connected to and furthered by the postgraduate study of English. Internships can take place within a wide variety of fields that feature an applied use of English, including publishing, marketing, publicity, professional writing, creative writing, library work, and non-profit administration. Internships can include experiences such as organizing rare books materials for a Boston area research library, leading literacy workshops for a non-profit organization, composing publicity materials in a corporate setting, editing literary or non-literary publications, creating website content for an educational institution, and holding creative or professional writing workshops for local schools or libraries. The Graduate Internship in English affords students the opportunity to bring the ideas and skills learned in English M.A. courses to the workplace.

**ENGL 696: INDEPENDENT STUDY**

**BY ARRANGEMENT**

**PROFESSOR CHERYL NIXON AND STUDY ADVISOR**

**CLASS # 6141, 6142**

An independent study features the comprehensive study of a particular area of literature, a particular author, or a specialized topic not offered in regular seminars. Students arrange a project with a faculty member who approves a project proposal which provides a description or outline of the research and writing work to be undertaken and a bibliography of reading. The project must then 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. Students are allowed to take a maximum of 6 credits of independent study work to count toward the M.A. degree. Independent study forms are available on line and in the M.A. Program Office.

**ENGL 698: INTERN SEMINAR**

**BY ARRANGEMENT**

**PROFESSOR NEAL BRUSS (COMPOSITION): SECTION 01**

**CLASS # 6143**

**PROFESSOR ALEX MUELLER (LITERATURE): SECTION 02**

**CLASS # 6144**
This seminar is for both composition and literature teaching assistants during their teaching associate (TA2) or intern semester. It involves a preliminary summer workshop and weekly meetings and classroom visits during the semester. The course is 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 EN 610 and 611. It involves collaborative work (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. Students have the option to register for 3 credits each semester.  

**Prerequisites:** ENGL 610 or ENGL 611 and assignment as Teaching Assistant (TA2), plus permission of Graduate Program Director.

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ENGL 699: Master of Arts Thesis Project  
**Professor Cheryl Nixon and Project Advisor**

A substantial project of approximately 60 pages in literature or composition/rhetoric. Creative writing students will include a related analytical paper (15-20 pages) with their creative writing manuscript. A thesis proposal is required in the previous semester and must be approved by the student’s faculty supervisor of the thesis and by the Graduate Program Director. For 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. English 699 is the 6-credit option for the Final Project.

**Prerequisites:** English M.A. candidacy and satisfactory completion of the course requirements of the concentration in which the thesis is written – composition, creative writing, or literature. Permission of Graduate Program Director is required.

**Note:** The Graduate Program Director and Administrative Assistant will enroll you into this course once your Final Project Proposal has been approved (see explanation in first section of this booklet).
PART IV: COURSES OFFERED BY THE GRADUATE CONSORTIUM IN WOMEN’S STUDIES

The University of Massachusetts Boston is a member of the Graduate Consortium in Women’s Studies, “which offers interdisciplinary, team-taught seminars to students matriculated in graduate programs at member schools. Students are granted credit for participation by their home institutions.” In order to receive English M.A. credit, students must do their investigative project and final research paper in the fields of literature, film, composition, or creative writing. Applications and an explanation of the application process are available at: http://mit.edu/gcws/

The Graduate Consortium in Women’s Studies requires the completion of a short on-line application form. For the application form and deadlines, go to: http://mit.edu/gcws/apply/index.html.

FALL 2012 COURSES: SEE FULL DESCRIPTIONS AT HTTP://MIT.EDU/GCWS/

1. Workshop for Dissertation Writers in Women’s and Gender Studies
2. Feminist Inquiry

SPRING 2013 COURSES: SEE FULL DESCRIPTIONS AT HTTP://MIT.EDU/GCWS/

1. Motherhood and Mothering: Theory, Discourse, Practice and Change
2. Gender and Poverty in the United States
3. Gender, Race and the Complexities of Science and Technology

MEMBER SCHOOLS: In addition to UMass Boston, participating schools include Boston College, Boston University, Brandeis University, Harvard University, M.I.T., Northeastern University, Simmons College, and Tufts University.

NOTE: Graduate Consortium courses are RECOMMENDED for students interested in applying to Ph.D. programs or completing a six-credit thesis final project.
PART V: “FIRST THURSDAY” GET-TOGETHERS & INFO-SESSIONS

In Spring 2012, the MA Program’s social “First Thursday” Get-Togethers will be taking place on the first Thursday of every month at 6:40-7:00pm, in the graduate seminar room 47. Join M.A. students and faculty for an informal gathering that includes food, drink, and socializing! After each “First Thursday” Get-Together, an Info-Session will be held from 7:00-8:15pm, covering the topics listed below. Updated announcements and information concerning all Info-Sessions will be circulated by the English M.A. Office. The “First Thursday” Info-Session Series features the topics listed below; additional Info-Sessions will be held throughout the semester.

“FIRST THURSDAY” INFO-SESSION SERIES: SPRING 2012

FIRST WEEK OF SEPTEMBER: “WELCOME BACK MEET AND GREETS”

THURSDAY, OCTOBER 4
AND
THURSDAY, OCTOBER 18:

“FIRST THURSDAY”
GET-TOGETHER: 6:30-7:00PM
INFO-SESSION: 7:00-8:15PM
“So, you want to… apply to a Ph.D. program?”

THURSDAY, NOVEMBER 1:

“FIRST THURSDAY”
GET-TOGETHER: 6:30-7:00PM
INFO-SESSION: 7:00-8:15PM
“So, you want to… explore career options outside of teaching?”

THURSDAY, DECEMBER 6:

“FIRST THURSDAY”
GET-TOGETHER: 6:30-7:00PM
INFO-SESSION: 7:00-8:15PM
“So, you want to… teach high school and earn teaching licensure?”

FALL EVENT:

LOOK FOR INFORMATION ON OUR ANNUAL ENGLISH M.A. GRADUATE STUDENT RARE BOOKS EXHIBITION AT THE BOSTON PUBLIC LIBRARY, WHICH INCLUDES AN EXHIBITION OPENING AND EXHIBITION PARTY.

Our Fall “First Thursdays” and Info-Sessions typically focus on applying to Ph.D. Programs, Career Options, and Teaching at the High School Level. In addition to these “First Thursday” offerings, Info-sessions are held on topics such as completing a Final Project and applying for internships. Suggestions for future Info-Sessions are welcome!