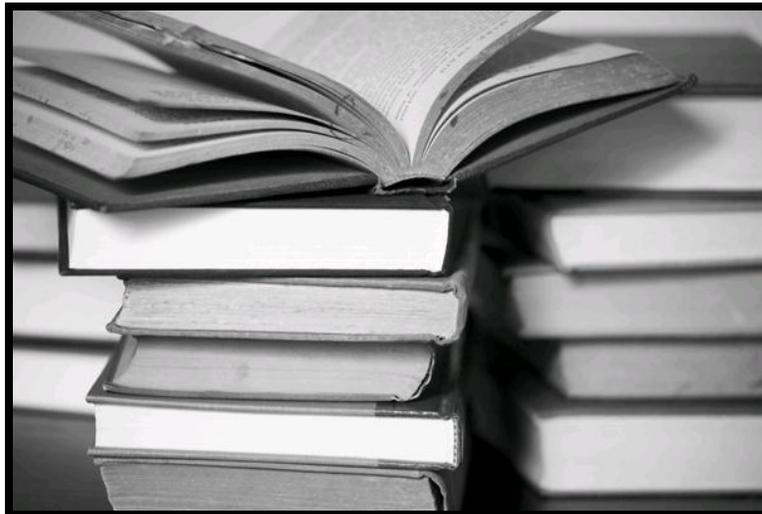


English Department

Course Descriptions



My library was dukedom large enough.
~William Shakespeare, *The Tempest*

The proper study of mankind is books. ~Aldous Huxley

FALL 2015

For the latest version of this booklet, go to:
<http://englishcourses.wikispaces.umb.edu/>

April 4, 2015

ENGLISH DEPARTMENT FALL 2015 COURSE DESCRIPTIONS

NOTE TO MAJORS AND NON MAJORS

We have put together this up-to-date listing of all courses that will be taught by members of the English Department in the **Fall 2015** semester, and informal course descriptions for each one, written by the faculty member who plans to teach the course in the fall. English courses on all levels are open to both majors and non-majors alike. We do ask that you complete the freshman writing requirement before you enroll in 200-level English courses, and that you complete one of the pre-requisite courses (either 200, 201, 202) before enrolling in an upper level (300 or 400 level) course. Please note that there is no distinction in level of difficulty between 300 level and 400 level courses. For more information on any of the courses being offered, and for last minute information on additions or changes to the schedule, please drop by the English Department, Wheatley Hall, 6th floor, Room 052.

UNDECLARED MAJORS

If you would like to talk over the possibility of majoring in English, please make an appointment to see a member of our Advising Committee (Wheatley Hall, 6th Floor, Rm 52). Don't put off declaring a major, whether or not it is English. Declaring a major enables you to get some personal attention from an advisor on the faculty, and to ask some useful questions about organizing your studies. It does not limit your options.

required of all students who enter the university with fewer than 30 credits. First-Year Seminars carry four credits and meet for four hours a week. Students may not take more than one First-Year Seminar.

183G LITERATURE & THE VISUAL ARTS #5966
MWF 2:00-2:50pm / M 3:00-3:50pm HASRATIAN

This course explores the artistic aspects of literature by comparing it to the visual arts. Students consider the nature of art—what it is, what it does, why it matters. The course connects a variety of literary genres, including the short story and poetry, to visual media, including film and the graphic novel. Come prepared to ask and experience questions such as: How is reading similar to and different from viewing? How is a literary text adapted into a visual text? What happens when images replace words or words try to capture images?

Note: This course counts as a **First-Year Seminar**, a course that is required of all students who enter the university with fewer than 30 credits. First-Year Seminars carry four credits and meet for four hours a week. Students may not take more than one First-Year Seminar.

200 INTRO TO LITERARY STUDIES
GEN-ED DISTRIBUTION: AR
ENGLISH MAJOR CATEGORY: “Gateway to the Major” course

200-01 (#4114) MWF 10:00-10:50am	H. O’CONNELL
200-02 (#5916) MWF 11:00-11:50am	EDELSTEIN
200-03 (#4115) MWF 1:00-1:50pm	H. O’CONNELL
200-04 (#4116) TuTh 9:30-10:45am	MAISANO
200-05 (#4118) TuTh 11:00-12:15pm	SORUM
200-01ce (#5672) Th 6:00-9:00pm	(Copley Square) STAFF

This course introduces students to the practice of literary studies, with a particular emphasis on the skills involved in close reading and analytical writing. Through an exploration of fiction, drama, and poetry, students will develop the capacity to consider texts in their historical and cultural contexts as well as to apply a range of critical frameworks. Ultimately, this course will equip students with a set of tools for interpretation and techniques for writing effectively about literature that will serve them throughout the English major.

201 FIVE BRITISH AUTHORS
GEN-ED DISTRIBUTION: HU
ENGLISH MAJOR CATEGORY: “Gateway to the Major” course

201-1 (#4117) MWF 10:00-10:50am	TOBIN
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201-2 (#4118) TuTh 11:00-12:15pm	BROWN
201-3 (#5917) TuTh 12:30-1:45	EGLE
201-01ce (#4445) ONLINE	EGLE

“Five British Authors” examines significant literary works by five of the most important authors from the fourteenth through twentieth century. Authors studied include Chaucer and Shakespeare, and three additional authors selected by the instructor such as John Milton, Daniel Defoe, Jane Austen, Charlotte Bronte, Charles Dickens, Virginia Woolf, or Salman Rushdie. The course explores authors who are considered central to literary, philosophical, and humanistic studies, questioning why they are often labeled “great writers.” For example, why are these writers considered to be masters of their literary form? How do these writers capture the literary ideals that define their literary period? How do these writers contribute to and critique the leading ideas, assumptions and values of their ages? And, how do these writers help to redefine the idea of England in their works? The course focuses on the close reading of these authors’ works, emphasizing careful attention to literary form. In addition, the course places each author in his/her historical and cultural context, exploring how the author contributes to literary history. The course features literary analysis papers and typically includes quizzes or exams.

202 **SIX AMERICAN AUTHORS**
GEN-ED DISTRIBUTION: HU
GEN-ED DISTRIBUTION: US Diversity
ENGLISH MAJOR CATEGORY: “Gateway to the Major” course

202-1 (#4119) MWF 10:00-10:50am	MEDOFF
202-2 (#4120) MWF 12:00-12:50pm	MEDOFF
202-4 (#4122) TuTh 12:30-1:45pm	TOMLINSON
202-5 (14063) TuTh 8:00-9:15am	S. O’CONNELL
202-01ce (#6205) SAT 8:15-11:15am	STAFF

“Six American Authors” is designed to introduce you to major themes and genres in American literature, as well as deepen your practice of reading and writing about literature. As we engage with the texts and the historical contexts of which they are a part, we will begin to understand the questions and concerns surrounding the development of the nation and its “national” literature, including: Who “counts” as an American writer, and what cultural mythologies does “classic American literature” create and perpetuate? How do uniquely American anxieties, including those about race, individualism, and freedom, shape our major narratives? By the end of the course, you will have a clear understanding of the relationships among our authors, their texts, and the literary history of the U.S. In addition, you will have improved at reading and responding to literature, especially in writing.

210 **INTRODUCTION TO CREATIVE WRITING**
GEN-ED DISTRIBUTION: AR

MINOR/CONCENTRATION: Creative Writing

210-1 (#4125) MWF 9:00-9:50am	STAFF
210-2 (#4126) MWF 10:00-10:50am	STAFF
210-3 (#4127) MWF 2:00-2:50pm	STAFF
210-4 (#4128) TuTh 12:30-1:45pm	STAFF
210-5 (#4129) TuTh 8:00-9:15am	STAFF
210-6 (#4130) TuTh 9:30-10:45am	STAFF
210-1ce (6206) Tu 6:00-9:00pm	STAFF

An introduction to the process of thinking, reading and expressing oneself as a poet and fiction writer for students with or without prior experience. Students will read and discuss a variety of poems and short stories, including their own, from a writer's point of view. We'll consider each author's use of language and form, and the role of conflict, narrative, setting, and dialogue in both poetry and prose. Weekly reading and writing assignments.

211-1 CREATIVE WRITING: POETRY #4131
MINOR/CONCENTRATION: Creative Writing
MWF 11:00-11:50am TORRA

An introduction to the process of writing your own poems and learning to be a cogent, helpful reader of others' work. Students become familiar with various examples of the genre by reading a variety of poems from various literary periods, with an emphasis on modern and contemporary work. During the course of the semester, students will be writing in class and out of class, using individual and group exercises, free writing, and a certain number of formal assignments. Students share work in a writing workshop during the second half of the semester.

212-1 CREATIVE WRITING: FICTION #4132
MINOR/CONCENTRATION: Creative Writing
TuTh 2:00-3:15pm MELNYCZUK

We will be reading recently published fiction, discussing what makes this work successful, how we, as writers, can learn from it, and writing and workshopping our own short fiction in a responsible and constructive manner. I expect the utmost seriousness and attentiveness from each student, especially when responding to fellow students' work. Everyone will be expected to present work to the workshop at least twice during the term. While writing is serious business, it's also fun. So come with a sense of humor and a willingness to be a part of a dynamic community of fiction writers.

216 READING AND WRITING JOURNALISM #15048
MWF 10:00-10:50am STAFF

This course offers an introduction to sexuality studies through an interdisciplinary approach to literature and film produced in English. Attention will be paid to the way that different cultures have thought and talked about sexuality, as well as how they have experienced and performed it. Key concepts include gender socialization, social constructionism, performance theory, and the disciplining of bodies and sexual desire. Note: This is both a lecture and discussion course. Students will have a lecture class on Mondays and Wednesdays and a smaller discussion class on Fridays. Students will be required to select a discussion section upon enrolling in the class in Wiser.

262G ART OF LITERATURE
GEN-ED DISTRIBUTION: Intermediate Seminar

G262-01 (#4133)	MW 4:00-5:15pm	STAFF
G262-02 (#4134)	MWF 9:00-9:50am	STAFF
G262-03 (#4135)	MWF 10:00-10:50am	STAFF
G262-04 (#4136)	MWF 11:00-11:50am	STAFF
G262-05 (#6466)	TuTh 8:00-9:15am	STAFF
G262-06 (#4138)	TuTh 2:00-3:15pm	STAFF
G262-01ce (#4446)	ONLINE	KARLIS

In this course, we will explore the world of literature—the imagination as it finds creative expression in language. Why do we call some writing “literature”? What makes us label something “art”? By examining fiction, poetry, and drama, we will learn about literary forms and devices and develop an appreciation for the writer’s craft. We will familiarize ourselves with literary devices and terminology such as genre, narrative voice, and diction and understand how our awareness of these elements contributes to our appreciation of what we read. This course may be counted towards the English major or minor.

Note: This course counts as an **Intermediate Seminar**, a course that is required of all students who enter the university with fewer than 90 credits. Students may not take more than one Intermediate Seminar.

272G ART OF POETRY
GEN-ED DISTRIBUTION: Intermediate Seminar

272G-01 (#4140)	TuTh 11:00-12:15am	BUDDEN
272G-01ce (# 3709)	ONLINE	BUDDEN

"If I feel physically as if the top of my head were taken off I know that it's poetry" (Emily Dickinson). In this introduction to the art and craft of poetry, we will read, discuss, write and write about many forms of poetry. Where appropriate, we will incorporate discussion of the historical context of the poems. Written work in the form of homework

assignments, journal entries and papers, student presentations of poems, and self and peer editing will complement the reading we do in this course. This course may be counted towards the English major.

Note: This course counts as an **Intermediate Seminar**, a course that is required of all students who enter the university with fewer than 90 credits. Students may not take more than one Intermediate Seminar.

273G ART OF FICTION
GEN-ED DISTRIBUTION: Intermediate Seminar

G273-01 (#4141) MWF 9:00-9:50pm	STAFF
G273-02 (#4142) MWF 12:00-12:50pm	STAFF
G273-03 (#4143) MWF 1:00-1:50pm	STAFF
G273-04 (#4144) TuTh 9:30-10:45am	STAFF
G273-05 (#4145) TuTh 12:30-1:45pm	STAFF
G273-06 (#4146) TuTh 2:00-3:15pm	STAFF

Why do we convey who we are and what we do through storytelling, sharing stories about work, family, and our inner selves? Why do we create fictional—fake and artificial—worlds, rather than focus only on reality? Why do we amuse ourselves with storytelling in movies, on TV, and on Youtube? This course grapples with these questions while providing an introduction to various critical approaches to the understanding and appreciation of fiction. Close reading of short stories, novels, and graphic novels, with special attention to the language and forms of fiction, as well as the writing of critical and interpretive papers. This course may be counted towards the English major or minor. Note: This course counts as an **Intermediate Seminar**, a course that is required of all students who enter the university with fewer than 90 credits. Students may not take more than one Intermediate Seminar.

274G-1 THE ART OF DRAMA
GEN-ED DISTRIBUTION: Intermediate Seminar

274G-02 (#4148) MWF 12:00-12:50pm	FINN
274G-03 (#14653) MWF 3:00-3:50pm	FINN

An intermediate seminar in the study of drama, in this course we will read plays from Ancient Greece, Elizabethan England, Neoclassical France, and some of the greatest works from European and American playwrights of the 19th, 20th, and 21st centuries including Ibsen, Strindberg, Shaw, Wilde, O'Neill, Williams, Miller, Brecht, Beckett, and Wilson. We will focus on the major periods of Western theatre and dramatic literature, including Realism, Avant-Garde Movements (Expressionism, Metatheatre), Epic Theatre, and Theatre of the Absurd, taking into consideration the fact that plays are written to be read, but also to be performed: witnessed by audiences, embodied by actors, interpreted

by directors and designers. Come prepared to discuss creative re-imaginings of these plays on stage today. This course may be counted towards the English major.

Note: This course counts as an **Intermediate Seminar**, a course that is required of all students who enter the university with fewer than 90 credits. Students may not take more than one Intermediate Seminar.

300-400 LEVEL COURSES

PRE-REQUISITE: 200, 201, OR 202 IS REQUIRED FOR ALL 300/400 COURSES

301 ADVANCED POETRY WORKSHOP #6179
MINOR/CONCENTRATION: Creative Writing
MINOR/CONCENTRATION: Professional Writing
M 4:00-6:45pm SCHWARTZ

A poetry workshop is the most hands-on experience for anyone who cares about writing poems and making them better. This is an advanced workshop for students who have completed at least one introductory and/or intermediate creative writing course and who have had some previous experience writing poetry. The main objects are (1) to help make your poems as interesting and as much in your own voice as possible and (2) to develop your critical (and self-critical) abilities through revision, lively and supportive class discussion, and continuing reading—and listening—on your own. **PERMISSION OF INSTRUCTOR IS REQUIRED AND ENROLLMENT IS LIMITED. PLEASE APPLY EARLY BY E-MAILING 3-5 OF YOUR BEST POEMS TO PROFESSOR SCHWARTZ (Lloyd.Schwartz@umb.edu).**

302 ADVANCED FICTION WORKSHOP #6180
MINOR/CONCENTRATION: Creative Writing
MINOR/CONCENTRATION: Professional Writing
W 7:00-9:45pm KALOTAY

So how does fiction work? A writer is a craftsman, a carpenter of language, a bricklayer of syllables, an architect of meaning (or a draughtsman of the absurd). “A poem,” said William Carlos Williams, “is a machine made of words.” It’s also true for fiction, though the metaphor is overly neat—too mechanistic, too limiting. I’d say the work we’re doing is a hybrid of auto and quantum mechanics. Something very ordinary plus an x factor nobody’s yet reduced to a formula. That’s why every good story is, like Tolstoy’s famously unhappy family, good in its own way. Your good stories are what we’ll be reading and discussing in class, with hopes of making them even better. **PERMISSION OF INSTRUCTOR IS REQUIRED AND ENROLLMENT IS LIMITED. PLEASE APPLY EARLY BY EMAILING 4-10 PAGES OF FICTION TO PROF. KALOTAY (daphne.kalotay@umb.edu).**

306 ADVANCED FICTION WORKSHOP: #13859
“THE (MULTIMEDIA) ART OF THE ESSAY”
MINOR/CONCENTRATION: Creative Writing
MINOR/CONCENTRATION: Professional Writing
TuTh 2:00-3:15pm ANDERSON

This course will explore the contemporary craft of the essay, considering how this enduring verbal art form has evolved and been adapted to the affordances of multimedia platforms. Rather than taking genre (e.g. expository, narrative, descriptive, etc.) as our organizing principle, in this course, we will approach the essay as an emergent mode of inquiry, where form follows content and materials shape meaning. Throughout the term, we will read, look at, listen to, watch, discuss, and produce a series of creative essayistic texts, beginning with traditional textual essays and moving through a range of audiovisual forms. Throughout the process, we will consider the questions: What are essays for? What kinds of work can they do? And how do different media and modalities shape these possibilities? Students will learn strategies for approaching all stages of the writing process—from generating ideas to drafting, editing, and revision—while gaining introductory technical literacies in a range of digital editing and production platforms. This course welcomes students from all backgrounds. Previous experience with nonfiction writing or media production is not expected or required.

307 WRITING FOR THE PRINT and ONLINE MEDIA #2962
MINOR/CONCENTRATION: Professional Writing
ONLINE HENNICK

In this course, strong writers will gain proficiency in major types of writing for the public, including journalism, promotional writing, and business and informational prose. Assignments connect to real campus, job, and community events and situations, with the expectation that some writing will be publishable. In conjunction with English 308, this course provides a strong preparation for editors and writers in all settings.

308 PROFESSIONAL EDITING #14655
MINOR/CONCENTRATION: Professional Writing
MWF 3:00-3:50pm MITCHELL

An intensive exploration of the skills needed for editing various kinds of writing for various purposes. Instruction covers such topics as advanced grammar, usage, and diction; mechanical and content editing; editorial judgment; and workplace context. In conjunction with English 307: Writing for the Media, this course provides a strong preparation for editors and writers in all settings.

310 LITERATURE AND JOURNALISM #5972
GEN-ED DISTRIBUTION: AR
MWF 12:00-12:50pm EDELSTEIN

“But what is the difference between literature and journalism? Journalism is unreadable and literature is not read. That is all,” wrote Oscar Wilde in 1909. Premised on a more generous view of the relevance of these modes of writing to the reading public, this course asks how these two print forms, which often seem to oppose or even rival one

another, are also mutually constitutive. What distinguishes journalism from literature, and when do these boundaries blur? What is accomplished when fiction writers borrow from journalistic styles? What does the world of journalism signify in American fiction, and in what ways do fiction writers present their work as an alternative or corrective to the press?

In considering these questions, this course will cover major developments in nineteenth and twentieth-century American literature in relation to innovations in newspaper culture, such as yellow journalism, stunt reporting, and the emergence of the objectivity ideal. We will explore how a work's material form and appearance shape its meaning and consider the relationship between gender and publicity, the politics of sensationalism, the ethics of representation, and the effects of seriality. Authors will likely include Fanny Fern, Henry James, Stephen Crane, Charles Chesnutt, and Katherine Anne Porter.
(Note: This is not a journalism writing class.)

337 **SHORT NOVEL** **#5974**
TuTh 9:30-10:45am **O'GRADY**

Like a short story, with which it shares an adjective (*short*), a short novel tends to focus on a moment of crisis in the life of its protagonist. Like a novel, however, with which it shares a noun (*novel*), a short novel tends to give equal emphasis to the complex context—political, social, cultural—in which the protagonist experiences that moment of crisis. In this course we will explore those two tendencies in a selection of fictional narratives each coming in at under 200 pages. Our exploration will thus include both an intensive reading of each book and meaningful consideration of the context in which the narrative set and/or from which it emerges; it will also include engagement with some of the critical conversations that these texts have generated. In addition, we will watch and discuss filmic adaptations of some of the texts.

The specific texts we read may include: Kate Chopin, *The Awakening*, Thomas Mann, *Death in Venice*, Stefan Zweig, *Chess Story*, Albert Camus, *The Stranger*, Philip Roth, *Goodbye, Columbus*, Benedict Kiely, *Proxopera*, Antonio Skármeta, *The Postman*, and Ben Lerner, *Leaving the Atocha Station*.

348-02 **NATIVE AMERICAN LITERATURE** **#13857**
GEN-ED DISTRIBUTION: US Diversity
MINOR/CONCENTRATION: Transnational & Multiethnic Lit
TuTh 9:30-10:45am **BARRON**

This course examines some of the ways in which Native American writers express their cultural traditions through literature, with an emphasis on how histories of struggle and survival are reflected in both content and style. Readings include contemporary fiction, poetry, and nonfiction, as well as traditional stories and songs. Special attention is given to how these texts help us to better understand and explain the relationships between

Born in London and raised as an American citizen by parents from India, Jhumpa Lahiri is a gifted short story writer and novelist whose first collection won the Pulitzer Prize when she was thirty. Like Munro, Lahiri writes about ostensibly ordinary people. Most of her characters live in India or emigrate from India to the U.S., many of them settling in the Boston area, where Lahiri herself was educated.

Your task will be to discern the similarities and differences in these two authors' subject matter, themes, narrative techniques, characterizations and prose styles, improving your own skill in analysis and writing as we progress. Since this course is not primarily lecture-based, there will be a strong emphasis on class discussions and group work, in-class writings and quizzes, and at least three major papers, as well as a mid-term exam.

405 **BRITISH ROMANTICISM** **#5981**
ENGLISH MAJOR CATEGORY: ** (1660-1900)
MINOR/CONCENTRATION: Literary History
TuTh 11:00-12:15pm **FAY**

British Romanticism refers to an age when intellectual and imaginative energy and passion, and the stirrings of different kinds of revolution challenged the status quo and created the groundwork for the modern world we know today. The Romantic Period (roughly 1780s-1840s), began as an age of radicalism and revolutionary hopes, based not just on the economic revolt of the American colonies, and the political and philosophical revolution that began in France in the 1780s, but also on the eighteenth-century revolutions occurring in scientific thought, economic theory, industrial and commercial innovations, and a changing conception of individual identity and subjective experience. Some of principle literary artists of the period were William Blake, Mary Wollstonecraft, Mary Robinson, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, Mary Shelley, John Keats. We will be examining the different strains of literature produced in the significant years of this period in order to understand something more about how readers experienced literature at the time, combining our study of canonical writers with that of lesser-known writers as we explore the conversations that opened up over important events, developments, and ideas.

406 **THE VICTORIAN AGE** **#5982**
ENGLISH MAJOR CATEGORY: ** (1660-1900)
MWF 11:00-11:50am **PENNER**

A study of social, technological, spiritual, and cultural changes in Victorian England (1830s to 1880s) as reflected in tensions-between community and individualism, tradition and progress, belief and doubt, utility and feeling-in works by such writers as Carlyle, Mill, Browning, Barrett Browning, Macaulay, Dickens, Tennyson, Arnold, Ruskin, and Pater. Consideration is given to music and visual arts.

466 **ADV. STUDIES IN PROSE:** **#5988**
MODERNISM AND POPULAR WOMEN'S FICTION
ENGLISH MAJOR CATEGORY: Capstone
TuTh 11:00-12:15pm **TOMLINSON**

The early twentieth-century's New Woman movement advanced the ideal of social, political, and economic self-determination for women. In addition to promoting higher education, sexual autonomy, and meaningful work, this movement produced a literary subgenre that challenged assumptions about authorship and readership while it revealed the complex relationships between artistic and commercial production, literary representation and political movement, and identity formation and consumption. This will focus on canonical, popular, and obscure representations of modern female subjectivity by such authors as Kate Chopin, Nella Larsen, Anita Loos, Gertrude Stein, Edith Wharton, and Anzia Yezierska.

496 **CREATIVE WRITING HONORS SEMINAR** **#13441**
Times TBD **NURHUSSEIN**
SATISFIES CAPSTONE REQUIREMENT

The Creative Writing Honors Seminar is a two-semester program for a small number of seniors with strong academic records and whose work in Creative Writing has been outstanding. Students selected for the program will take a one-semester Creative Writing Honors Workshop in the fall with the CW Program Director. In the spring they work with a faculty advisor and complete an honors thesis that may be a collection of poems, short stories, short plays, a full-length play, or a novel excerpt.

Requirements for admission are a 3.0 overall GPA; a 3.75 in Creative Writing and Literature classes; the completion of at least two courses in creative writing; recommendation by a Creative Writing instructor; and approval by the Program Director in consultation with the Creative Writing Faculty.

A formal application should be submitted to the Director of Creative Writing by Wednesday, May 6th (application is available on page 23).

498 **ENGLISH HONORS SEMINAR** **#4359**
Times TBD **VON MORZE**
ENGLISH MAJOR REQUIREMENT: Capstone

For students accepted into Departmental Honors Program only. The Senior Honors Program in English is a two-semester program for senior English majors with an outstanding academic record—minimally, a cumulative GPA of 3.5 in the major. (Juniors planning to graduate in December of the following academic year may also be eligible.) A selection committee chaired by the Director of the Undergraduate English Major selects the seminar participants from the applicant pool.

A formal application should be submitted to the Director of the English Major by **MONDAY, MAY 25, AT 4 P.M.** (please see page 24 for additional information and an application).

Application for Senior Honors in Creative Writing

Honors in Creative Writing is a two-semester program for a small number of seniors with strong academic records and whose work in Creative Writing has been outstanding. Students selected for the program will take a one-semester Creative Writing Honors Workshop in the fall with the CW Program Director. In the spring they work with an individual faculty advisor and complete an honors thesis that may be a collection of poems, short stories, short plays, a full-length play, or a novel excerpt.

Requirements for admission are a 3.0 overall GPA; a 3.75 in Creative Writing and Literature classes; the completion of at least two courses in creative writing; recommendation by a Creative Writing instructor; and approval by the Program Director in consultation with the Creative Writing Faculty.

Submit this application, along with a letter of recommendation from any UMB faculty member familiar with your creative writing, to **Nadia Nurhusein, Director of Creative Writing** (mailbox in English Department office, 6th floor Wheatley). Deadline for application is **Wed. May 6th**. Include a **writing sample** of 10 poems, 2 stories, or 1 play.

Name _____ Student ID # _____

Address _____

Phone (home) _____ E-mail _____

Number of credits completed by end of Spring semester of 2015 _____

List other honors programs you are applying for _____

Cumulative GPA _____ GPA in English and CW _____

Please list all creative writing courses that you have taken here (or that are in-progress), as well as any courses you have transferred in:

Course	Grade	Instructor
_____	_____	_____
_____	_____	_____
_____	_____	_____

Other upper level (300-400) English courses taken at UMB:

The Senior Honors Program in English

The Application Process:

The Senior Honors Program in English is a two-semester program for senior English majors with an outstanding academic record—minimally, a cumulative GPA of 3.5 in the major. (Juniors planning to graduate in December of the following academic year may also be eligible.) A selection committee chaired by the Director of the Undergraduate English Major selects the seminar participants from the applicant pool. We invite applications to the program during the spring pre-registration period. The application includes a paragraph from the applicant describing, in as much detail as possible, a probable research topic. **We recommend, but do not require, that prospective applicants consult with Prof. Len von Morze, director of the Undergraduate English Major, to develop their initial project descriptions and determine a possible advisor prior to submitting their applications.** We will notify applicants to the program of their status by letter during the early summer prior to their senior year. Those accepted into the program will enroll in the Honors Seminar, ENGL 498, for the fall semester.

The Fall Semester in the Senior English Honors Program

In consultation with the Program Director, each student who has not already done so will select a faculty advisor for a year-long research and writing project—generally a 25-40 page thesis engaging with a literary or cultural issue. In the fall section of the Honors seminar, which will meet for two hours every week at a time chosen by the instructor after consulting with accepted students, participants will undertake primary research toward the thesis. Students will produce and submit work to the seminar leader, Len von Morze, but will also consult periodically with their faculty advisor on developing their project bibliography. This research will result in the completion of several assignments (annotated bibliographies, research papers, and thesis section drafts) designed to prepare seminar participants for the writing of their final projects. Successful completion of the requirements of the Honors Seminar entitles the student to enroll in the second semester of Honors work. (Only the first semester of Honors work [3 credits] may be counted toward the 11 required courses for the English major, though the second semester credits will, of course, count toward your overall credits for graduation.)

During the spring semester, Honors students work under the direct supervision of their project advisor, rather than the fall seminar leader. The final draft of the thesis will normally be due in early April. The student will receive a grade for the spring semester's work from the project advisor, but Honors in English will be awarded only to those students who have written a paper of highest distinction as judged by a panel of faculty readers. Students awarded Honors will be recognized by the College of Arts and Sciences at its Honors Convocation in late May/early June.

PLEASE NOTE: APPLICATIONS FOR FALL 2015 ARE DUE TO LEN VON MORZE, DIRECTOR OF THE ENGLISH MAJOR NO LATER THAN MONDAY, MAY 25, AT 4 P.M. (mailbox is in English Department office, 6th floor Wheatley).

This description revised 3/10

Application for Senior Honors in English

Name _____

Student ID # _____

Address _____

Phone (home) _____ (work) _____

Email _____

Number of credits completed by end of spring semester of 2015 _____

Cumulative G.P.A. _____ G.P.A. in the English Major _____

Please list all courses in English (200-300-400) that you have taken (or that are in-progress), as well as any courses in a related field that might be pertinent to the topic you are interested in pursuing in a thesis:

Course	Grade	Instructor
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

- PLEASE ATTACH A **SHORT (ONE PAGE)** DESCRIPTION OF A SINGLE TOPIC ABOUT WHICH YOU WOULD LIKE TO RESEARCH AND WRITE. PLEASE IDENTIFY WITHIN YOUR DESCRIPTION A **RESEARCH QUESTION** THAT YOU WOULD LIKE TO ANSWER AND INDICATE WHAT KINDS OF SOURCES (PRIMARY SOURCES -- NOVELS, POEMS, ESSAYS, FILMS, GRAPHIC NOVELS, ETC. -- CRITICAL, THEORETICAL OR PHILOSOPHICAL ESSAYS, DIARIES, BIOGRAPHIES, PERIOD NEWSPAPERS/JOURNALS, ETC.), YOU WOULD CONSULT TO ANSWER YOUR RESEARCH QUESTION. If you have one in mind, please indicate which professor you think would be the ideal advisor for this project.

- **PLEASE ATTACH A COPY OF A PAPER FROM A 300-400 LEVEL COURSE WHICH REPRESENTS YOUR BEST WRITTEN WORK ON A LITERARY SUBJECT. (A paper incorporating library research would be ideal.)**

Please return to: Prof. Len von Morze, c/o English Dept., University of Massachusetts Boston, 100 Morrissey Blvd., Boston, MA 02125-3393 by Monday, May 25, at 4 p.m. You may hand deliver your application to my mail box in the English Dept. office in Wheatley Hall, 6th floor.