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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: [http://www.umb.edu/academics/cla/english/grad/ma/handbooks_and_forms](http://www.umb.edu/academics/cla/english/grad/ma/handbooks_and_forms). 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](http://www.umb.edu); it is listed in the right hand column). The Wiser site is: [http://www.umb.edu/it/getting_services/wiser/](http://www.umb.edu/it/getting_services/wiser/), this site contains detailed 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](http://www.umb.edu) or [http://www.umb.edu/it/getting_services/wiser/](http://www.umb.edu/it/getting_services/wiser/)
- Sign in using your UMS #; you enter it with “UMS” at the front: UMS########
- 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/students/onestop/. For additional course registration information please visit: http://www.umb.edu/students/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 the courses you want. We will encourage you to make an appointment to meet 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 on the “Handbooks and Forms” section of our website: http://www.umb.edu/academics/cla/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 or by calling them at 617-287-5220.
You can easily forward email from your UMB account to your personal email account; follow the directions provided by UMB's IT Services on this page under the “Email forwarding” section.

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**


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 add into your Final Project course by the M.A. Program Administrator. 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; attendance at these is strongly recommended. The English M.A. Office advertises dates for these workshops and info-sessions.

**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 submit a transcript for each course (showing that you earned a suitable grade in the course) 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 Program Fee Form and a Leave of Absence Form to be signed by the Graduate Program Director. Discuss your reason for being on leave with the Graduate Program Director, and then the Registrar’s Office (617) 287-6200 and the Registrar’s Office will provide you with the paperwork you need. 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 month 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,” which appears on the UMB homepage www.umb.edu; it is listed in the right hand column). 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.

**PART III: FINANCIAL AID, EMPLOYMENT, & CAREER INFORMATION**

**STUDENTS SEEKING TUITION AND FINANCIAL AID INFORMATION**

For the latest information on tuition and fees, please see the Bursar's Office website: [http://www.umb.edu/bursar/tuition_and_fees/](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](http://www.umb.edu/admissions/financial_aid_scholarships) and click on the “Graduate Aid” section. Please 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](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: [www.umb.edu/hr/](http://www.umb.edu/hr/). This website features an employment listing search function (See “Search Current Employment...” in left hand column). 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 through UMB’s Career Services; their website is: [www.careers.umb.edu](http://www.careers.umb.edu). 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): tutoring students in a Freshman composition class or, if entering with tutoring experience, working in another tutoring capacity.
  - Teaching Assistants also take the “Tutoring” course during their first semester, unless they have already completed an equivalent course or had equivalent job experience.
- **Teaching Assistantship 1 (TA1): “Teaching Apprentice”** (spring semester, 1st year): “shadowing” a professor in a literature or a composition class.
  - To be eligible for a TA2 in the second year, TA1s also take the “Teaching of Literature” or the “Teaching of Composition” course in the spring semester of the 1st year.

Second-Year Teaching Assistantship Experience

Either:
- **Teaching Assistantship 2 (TA2): “Teaching Associate”** (fall & spring of 2nd year)—admittance into the TA2 program is competitive and requires superlative work during the first TA1 year and experience. The TA2 teaches his/her own section of either English 101 (composition focus) or English 262G: The Art of Literature or 272G: The Art of Fiction (literature focus).

Or:
- **Teaching Assistantship 1 (TA1):** You may continue your work as a TA1 in your second year, doing any one of the following options, depending on availability and interest: continued shadowing of professors; teaching a discussion section for a large lecture course; tutoring in our specialized programs with other colleges in the university.

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 the English M.A. 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 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 (RA1): Research Assistant** (fall and spring of 1st year)
- Research Assistants also 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)**

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 in the fall, and often take the “Books, Manuscripts, Libraries” course in the spring.

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 the English M.A. 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

UMass Boston Website  www.umb.edu
English Department Website  http://www.umb.edu/academics/cla/dept/english/
Wiser Log-In Website  http://umb.edu/index.php/it/services_detail/wiser/
Registrar’s Office Website  http://www.umb.edu/students/registrar/
Bursar’s Office Website:  http://www.umb.edu/administration_finance/bursar/tuition_fees.html
Financial Aid Website  http://www.umb.edu/admissions/financial_aid_scholarships/
Career Services Website  http://www.careers.umb.edu/
Graduate Studies Website  http://www.umb.edu/academics/graduate/
Summer School (CCDE) Website  http://ccde.umb.edu/
Graduate Consortium in Women's Studies  http://mit.edu/gcws/

FALL 2013
COURSE INFORMATION AND DESCRIPTIONS

PART I: ENGLISH M.A. COURSES

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

PART III: FINAL PROJECTS, ONE-CREDIT WORKSHOPS, INDEPENDENT STUDIES & INTERNSHIPS

PART IV: COURSES OFFERED BY THE GRADUATE CONSORTIUM IN WOMEN’S STUDIES

PART V: “FIRST THURSDAY” GET-TOGETHER AND INFO-SESSION SERIES
In “Living Composition” we will focus on four leading scholars whose body of work has made a huge impact on the field. All four scholars have written not only path-breaking research but also memoirs or personal essays about their formation as compositionists. Having dedicated their professional lives to the theory and practice of composition, the writers we will study have also paused at some point to reflect on their own struggles with language and literacy in relation to their social class background, race, native language, immigrant status, gender, or notions of academic authority.

The personal insights of these writers about the process of their formation will deepen our appreciation of their research choices and help us to understand how such choices are made. In this way, the memoirs will shed light on how careers in composition are shaped and reshaped through dialogue with the literature of the discipline and critical self-reflection on one’s own history as a language user. These two means of producing understanding will also be part of our own practices in Living Composition. Students in the seminar can expect to clarify their personal stake in the teaching of writing while building their knowledge of composition theory and pedagogy. Weekly note-taking assignments and two papers will structure the course.

Examples of authors whose works we may study include: Mike Rose, Min-Zhan Lu, Victor Villanueva and Nancy Sommers. Each has written an award winning personal essay or memoir that contextualizes his or her larger body of work. Sample titles of the personal pieces include respectively: Lives on the Boundary: The Struggles and Achievements of America’s Underprepared; “From Silence to Words: Writing as Struggle”; Bootstraps: From an American Academic of Color; “Between the Drafts.” No prior coursework in composition is required and students from all tracks are welcome.

Concentration: Literature, Composition

Currently you cannot take this course number more than once. If you have already taken a course with this number, please check in with the Graduate Program Director before signing up again!

This course will be devoted to the study of contemporary American poetry. Although our reading will include poetry published since the Second World War, there will be a special emphasis on the very contemporary—poetry published in the last decade. Given that so much recent work in poetry is marked by generic indeterminacy, we will consider the diverse forms poetry can assume “after free verse,” to quote Marjorie Perloff. In addition, we will focus on statements of poetics or manifestos to examine how contemporary poets define the goals of their practice, both positively and negatively, and cultivate poetic group identity. Our reading list will likely include some combination of the following poets: Elizabeth Bishop, Sylvia Plath,
Gwendolyn Brooks, Frank O’Hara, John Ashbery, Robert Creeley, Charles Olson, Norman Pritchard, Audre Lorde, Ron Silliman, Lyn Hejinian, Charles Bernstein, Harryette Mullen, Claudia Rankine, Christian Bök, Gillian Conoley, Jena Osman, and others. You will be required to write two essays (one short, one long) and to deliver an oral presentation.

Concentration: Literature

Currently you cannot take this course number more than once. If you have already taken a course with this number, please check in with the Graduate Program Director before signing up again!

602: Studies in Fiction: Global Literatures
Prof. Brown
T 4-6:30
Class #9318

“In the geography of human history, no culture is an island.”

-Amitav Ghosh, In an Antique Land

As Professor Gillian Gane writes, “the world is changing as we enter the third millennium. As distances contract and far-flung places become increasingly interconnected, we need new ways of thinking about the planet we inhabit and our place in it.” The premise underlying this course, as Gane continues, “is that we need to focus less on supposedly homogenous spaces enclosed by stable boundaries (nations, races, personal identities) and more on border zones and movements across boundaries. Otherwise put, we need to think about mobility, migrancy, and diaspora rather than stability and identities neatly matching location; about mixing, hybridity, and syncretism rather than discrete identities; about transitions rather than starting points and ending points. There are, of course, many different kinds of travel and migration, just as there are many different kinds of literature written about these states. Any study of mobility must be tempered by an awareness of the power differentials that shape people’s movement across the surface of the earth.” Thus, this course introduces students to the diversity of literary, philosophic, and political topics addressed by global literature in English. Drawing on a wide range of texts, we will pursue the following avenues of inquiry: What do we mean by the term “Empire”? How has the reach of Empire been historically constructed, critiqued in fiction, and/or sustained through narrative? What forms of identity are available to individuals who have been displaced, either through personal choice or random (and often tragic) circumstance? And, finally, how “post” is postcolonialism? To answer these and related questions, this course will further explore the different experiences of colonization, decolonization, and the “postcolonial” during the twentieth century in South Africa, Nigeria, Jamaica, India, and the United Kingdom. Some themes this course will address include the psychology of colonization and settlement; violence and decolonization; constructions of the “Other” by the imperial center; hybrid cultural formations wrought by the impacts between colonizer and colonized; theories on cosmopolitanism and human rights. Taking the above statement by Ghosh as instructive, this course will also seek to interrogate the idea that culture is a coherent or self-contained whole.

Authors will include: J.M. Coetzee, Jean Rhys, Salman Rushdie, Jamaica Kincaid, W.G. Sebald, Nuruddin Farah, and David Mitchell, among others.

Concentration: Literature
Currently you cannot take this course number more than once. If you have already taken a course with this number, please check in with the Graduate Program Director before signing up again!

608: Intro to Critical and Research Methods  Prof. Sauri  Tu 7-9:30  Class #9319

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 answers 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 history of literary criticism and theory since the mid-twentieth 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. Requirements for this course include consistent attendance and participation, two brief response papers (3 pages), a conference-style presentation (8 pages), and a final research paper (15-25 pages) based on the same presentation.

Concentration: Composition, Literature

631: Medieval and Renaissance Literature: King Arthur  Prof. Mueller  M 4-6:30  Class #9384

"Some men say in many parts of England that King Arthur is not dead . . ."  
Sir Thomas Malory, Le Morte Darthur

The myth of King Arthur has an irresistible appeal. Arthur’s identity as rex quondam rexque futurus (the once and future king) resonates with the theological character of early modern royal succession, whereby the death of a king (the body natural) is a recurrent episode in the metaphysical life of sovereignty (the body politic). Scholars have identified this juridical
insistence on the sempiternity of the sovereign in late medieval incarnations of a King Arthur who never dies or dies and returns in messianic fashion. Yet, as Giorgio Agamben points out, this formulation fails to acknowledge the absolutist nature of sovereignty that this political theology entails. Rather than merely perpetuate the dignity of the kingship, Agamben suggests that “the metaphor of the political body appears . . . as the cipher of the absolute and inhuman character of sovereignty.” In other words, the expense of the principle “the king never dies” is the evacuation of value from human life. By mitigating the impact of a king’s death on the political body, sovereignty is simultaneously maintained and dehumanized. In this light, Arthur’s legendary sempiternity is demystified as a trace of premodern statecraft.

For those of us who take our Arthurian literature with cream and sugar, this bleak view of England’s greatest king is too bitter to swallow. Yet, the enthusiastic optimism about Arthur’s return is often mitigated by sobering pessimism in the poetry and prose of the later Middle Ages. In this course, we will examine this provocative tension within the extraordinary proliferation of Arthurian works from the twelfth to the fifteenth centuries. We will begin with Geoffrey of Monmouth’s “historical record,” the courtly romances of Chrétien de Troyes, the Breton lays of Marie de France, and the playful grail legend of Wolfram von Eschenbach to interrogate the British and continental origins of this vast literary corpus. We will then entrench ourselves in the English tradition, beginning with Laȝamon’s Brut, continuing with Sir Gawain and the Green Knight and Geoffrey Chaucer’s Wife of Bath’s Tale, and ending with the alliterative Morte Arthure and Sir Thomas Malory’s influential encyclopedia of Arthuriana. Among other topics, we will consider our lasting fascination with King Arthur, the relationship between romance and fantasy, and the political theories of sovereignty that are inextricably connected to Arthurian allegory. Through close readings of these texts in translation and in their original languages (especially Middle English) along with the critical interpretations that have accompanied them, we will consider the nature and importance of reading Arthurian literature today. No prior knowledge of the medieval period or Middle English is required. Course activities will include oral readings, translation exercises, scholarly research, class presentations, formal papers, and even an ongoing wiki assignment.

_Concentration: Literature; Fulfills Pre-1850 Course Requirement

633: Shakespeare

Prof. Maisano

W 4-6:30

Class #9320

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, Midsummer Night’s Dream, The Comedy of Errors, The Tempest, Julius Caesar, Cymbeline, and the graphic novel Kill Shakespeare. In addition to Shakespeare’s works, we’ll read widely—from Aristotle to Heidegger, Einstein and beyond—in the philosophy of time, literary theory (including but 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 Course Requirement

640: Rise of the Novel  Prof. Nixon  M 7-9:30  Class #9321

This course will chart the success of a radical experiment in literature: the creation of the novel in eighteenth-century Britain. Although we all know what a novel is, we will try to erase that familiarity and imagine a time when the novel was “novel.” What are the formal rules of the novel, how were they invented, and who invented them? What is the thematic content of the novel, how does reading the novel connect author and reader, and how does the novel help to invent ideas such as “individualism” and “realism”?

To answer these questions, we will explore two basic plots—the domestic romance and the picaresque-like adventure—that are developed in the eighteenth-century. We will also examine the novel’s sub-genres, including the Gothic (tales of haunted castles), the sentimental (plots featuring crying men), and political (including utopian, satiric, and “oriental” plots) tales. To understand why the rise of the novel occurred in the eighteenth century, we will investigate the century’s print culture, social history, and visual art, and we will address current critical understandings of the century. At the heart of the course is a comparison between two lengthy novels (Richardson’s Pamela and Fielding’s Joseph Andrews), which will allow us to question the similarities and differences between a female-centered romance and a male-centered adventure. We will also examine the types of novels that feed into and develop out of these two central plots: the exotic tales of Oroonoko and Rasselas, the crime narrative of Moll Flanders, the utopian vision of Millenium Hall, the gothic novel of The Castle of Otranto, among others.
As we read these novels, we will try to re-create the eighteenth-century cultural experience of reading. For example, we will read eighteenth-century essays that claimed novel reading was dangerous to women and children. We will also connect Pamela and Joseph Andrews to love and adventure-filled episodes depicted in William Hogarth’s popular engraved prints. In addition to works by well-known literary authors such as Daniel Defoe and Jane Austen, we will read works by lesser-known novelists such as Elizabeth Inchbald and well-known nonfiction writers such as Rousseau. The class will also visit the rare books room at the Boston Public Library, examining rare books and cheap print from the eighteenth century.

Concentration: Literature; Fulfills Pre-1850 Course Requirement

645: Modern Poetry: Seamus Heaney
Prof. O'Grady
Tu 4-6:30
Class #9322

[How should a poet properly live and write? What is his relationship to his own voice, his own place, his literary heritage and his contemporary world?

—Seamus Heaney, Foreword, Preoccupations: Selected Prose, 1968-1978

“Between my finger and my thumb / the squat pen rests. / I’ll dig with it.” So wrote Seamus Heaney in “Digging,” the first poem in his first volume of poems. More than four decades and many volumes later, Heaney—awarded the Nobel Prize in 1995 for his life’s work to that point—commands recognition as the preeminent Irish poet after William Butler Yeats (who was awarded the Nobel in 1923) and, outside of Ireland, as one of the major poetic voices of the twentieth (and now the twenty-first) century. This course will trace the trajectory of Heaney’s career from his early cultural “excavations” thru his inevitable grappling as a Northern Irish writer with the implications for his art of living in a country divided and subdivided unto itself and then proceed to investigate his inclination in his more recent volumes toward a more personally lyric engagement—“waiting until I was nearly fifty / To credit marvels,” as he put it—with his world. Appropriately, some of the crucial terms of engagement with Heaney’s poetry will derive from his own provocative and evocative prose statements—including his Nobel address, Crediting Poetry—concerning “feeling into words,” “the government of the tongue,” and “the redress of poetry.” While most of the focus in the course will be on the body of Heaney’s work contained in his immediate post-Nobel gathering, Opened Ground: Selected Poems 1966-1996, we will also spend some time with selections from his more recent volumes, Electric Light (2001), District and Circle (2006), and Human Chain (2010).

Concentration: Literature

646: Literature & Society: Native American Literature
Prof. Barron
W 7-9:30
Class #9385

This graduate course examines some of the ways in which Native American writers express their cultural traditions through literature. 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 human beings and the natural world in Native American cultures,
including concepts of power, systems of tribal thought and ethics, and culturally based ways of knowing. Problems in cross-cultural understanding, the complex roles of race and ethnicity in defining identity, and competing issues of cultural adaptation, cultural accommodation, and cultural appropriation, are addressed throughout the course. Gender and class, elements closely connected to race and culture, are also frequent topics of discussion.

Concentration: Literature

653: Major American Novelists  
Prof. O'Connell  
Th 4-6:30  
Class #9323

This graduate seminar considers the role of kinship and courtship narratives in the articulation of American nationalism in nineteenth-century print culture. In contrast to the commonplace view of the early United States as puritanically repressed and conformist, this course reveals that the American novel is singularly fascinated with family decline, sexual taboos, and national crisis. From Revolutionary-era inheritance laws to fin-de-siècle eugenics, we will consider anxiety about the institution of the family as a constitutive element of American national identity and American literature. Some questions we will explore: How do representations of the family reflect and shape nationalism? How and why do literary works reinforce or disrupt the prevailing connections between family, race, and nation? What constitutes a “queer” plot structure? In addition to primary literary works and secondary materials drawn from literary studies, this course includes an introduction to queer theory, sociology of the family, the history of sexuality, and an interdisciplinary selection of nineteenth-century texts.

Concentration: Literature

676: Reading and Writing Fiction  
Prof. TBD  
Th 7-9:30  
Class #9325

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 work 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 writers.

(Please Note: This course will not focus on genre writing—i.e. thriller, romance, mystery, science fiction. We will be reading and writing “literary fiction,” which follows no formula and which I could not adequately define here, though as the course progresses you will begin to understand the meaning of this term. For this reason, I ask that you avoid genre and model your work after the literary fiction that we read over the semester.)

Concentration: Creative Writing
681: Advanced Poetry Workshop  Prof. Schwarz  W 4:00  Class #9326

This is an advanced course for students concentrating in Creative Writing or who have had some prior experience writing poetry in a workshop setting. The main objects are (1) to make your poems as good and as much in your own voice as possible and (2) to develop your critical (and self-critical) abilities through revision, class discussion, and continuing reading—and listening—on your own. PERMISSION OF INSTRUCTOR IS REQUIRED. PLEASE E-MAIL 3-5 OF YOUR BEST POEMS TO PROF. SCHWARTZ (Lloyd.Schwartz@gmail.com).

Concentration: Creative Writing

682: Advanced Fiction Workshop  Prof. TBD  F 2-4:30  Class #9327

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 ERIC MAXSON. (eric.maxson@umb.edu).

Concentration: Creative Writing

697: Spec Topics: British 19th-Century Mixed Media  Prof. Egle  W 4-6:30  Class #TBD

Technological advances in print and visual media in the nineteenth century gave rise to a literary mass market in England. Authors and artists alike hoped to create both texts and images suitable for the modern age and the new middle-class reader. This seminar examines the culture of the nineteenth-century through close study across a variety of both literary works (novels, poems, essays, and plays) and visual images (illustrations, paintings, photographs, and silent cinema). The goal of this comparison will be a better understanding of the ways in which the verbal and the visual function together as expressions of and vehicles for transforming social and cultural values. This course also aims to impart in students both the knowledge and skills needed to enjoy and understand these works as aesthetic objects as well as social products. Supplemental materials will be drawn from a variety of sources, including literary theory, visual studies, and social and art histories.

Works studied may include W. H. Ainsworth’s Jack Sheppard, George Cruikshank’s The Bottle, Pre-Raphaelite Brotherhood paintings, Lewis Carroll’s Alice in Wonderland, the photography of Julia Margaret Cameron, R. L. Stevenson’s The Strange Case of Dr. Jekyll and Mr. Hyde, the graphics of Aubrey Beardsley, and the silent film The Kiss in the Tunnel.
Concentration: Literature

697: Seminar for Tutors  Prof. Davis  M 7-9:30  
Class #TBD

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 MA program only
Concentration: Composition, Literature, Creative Writing
PART II: ENGLISH M.F.A. COURSES OPEN TO ENGLISH M.A. STUDENTS

CW 606: Literary Editing and Publishing  Prof. Melnyczuk  Tu 7-9:30
Class #9341

“There are only two kinds of publishers,” observed Kurt Wolff, dean of 20th century literary editors, “Those who publish what the public wants and those publish what they should want. And I aim to be one of the latter.” That, in a nutshell, sums up the difference between a “literary” editor and a “commercial” one.

This course will investigate the history and practice of literary editing, giving students the opportunity to define criteria for what literature is, and practical experience and theoretical frameworks for producing their own broadsides, anthologies, chapbooks, and/or magazines.

Concentration: Creative Writing, Literature

CW 630: Book Review and Literary Essay  Prof. Peseroff  W 7-9:30
Class #9342

Students will explore these two examples of practical criticism by reading and writing their own long and short reviews of current books, as well as by crafting informative literary essays that deal with at least two books by the same author, several books by different writers on a single subject or theme, or in a particular genre. Students will study contemporary examples of the forms from a variety of sources and report on print and electronic journals that publish book reviews and literary essays with the goal of understanding current practices in the field.

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

ENGL 689: English Studies/Careers Workshop
Graduate Program Director (GPD)  
Group meetings: TBA 
Class #4808

Have you been wondering what to do after you get your M.A. in English? Are you trying to figure out whether you want to continue onto a Ph.D. program, try out teaching, or find a job in the publishing, editing, or non-profit world? In this workshop you will get a chance to explore some of the different options out there and get help with crafting your resume/CV and cover letter/personal statement. You will also get a chance to form connections with fellow M.A. students and share the resources you explore. We will have five group meetings and you will attend several info-sessions in the areas that interest you most.

- **Enrolling:** Enroll yourself by signing up on Wiser.
- **The Graduate Program Director will email you with details after you register.**
- **Course is worth one credit and DOES NOT COUNT towards your MA degree.**

ENGL 690: English Research Workshop: PREPARING FOR THE FINAL PROJECT
GPD  
Group meetings: Thursdays 6:45-7:45pm 
Class # 4809

This is a workshop, so we will be basing our discussions on your own materials, writing, and questions. The function of this workshop is to help you conceptualize your final project, find an advisor, write a proposal, and write the final project annotated bibliography. We also will be able to have some fun with the process and you will have a community to support you through the different stages! The workshop will consist of 7 meetings during the semester. Five will be group workshops on the time/day specified above; two of these meetings will be info-sessions on the final project process. You will come out of this workshop with your proposal and annotated bibliography, and be well on your way to writing your final project!

This workshop is strongly recommended for anyone who is planning on doing a final project in Spring 2014 and has not already figured out an advisor and topic. Also, this workshop is required if you are planning on writing a 6-credit Master’s thesis.

- **Enrolling:** Enroll yourself by signing up on Wiser.
- **You will get details after you register.**
- **Course is worth one credit and DOES NOT COUNT towards your MA degree.**
ENGL 691: Final Projects in Composition  
GPD 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 Program Administrator 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  
GPD 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, acceptance of writing sample by CW faculty, 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 Program Administrator 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  
GPD 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 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 Program Administrator 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**

**GPD Class #4813**

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**

**GPD and Study Advisor Class #4814, 4815**

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 TBD (Literature): Section 01 Class #4820
Professor TBD (Composition): Section 02 Class #4822
Professor TBD (Art of Fiction): Section 03 Class #4820

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.

ENGL 699: Master of Arts Thesis Project
Class #4823
GPD 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 Program Administrator will enroll you into this course once your Final Project Proposal has been approved (see explanation in first section of this booklet).
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 are available at: http://mit.edu/gcws/.

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

**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 Fall 2013, the MA Program’s social “First Thursday” Get-Togethers will be taking place on the first Thursday of every month at 6:45-7:00pm, in the English Department Commons. Join M.A. students and faculty for an informal gathering that includes food, drink, and socializing! During each “First Thursday” Get-Together, an Info-Session will be held from 7:00-8:00 pm, covering the topics listed below. Announcements and information concerning all Info-Sessions will be circulated by the English M.A. Office. The Fall 2013 “First Thursday” Info-Session Series features the topics listed below; additional Info-Sessions (on topics such as preparing a final project proposal) will be held throughout the semester.

TENTATIVE INFO-SESSION SERIES: FALL 2013

THURSDAY, SEPTEMBER 19TH “FIRST THURSDAY”
SUBMITTING FINAL PROJECT PROPOSALS
GET-TOGETHER AND INFO-SESSION: 6:45-8PM

THURSDAY, OCTOBER 3RD “FIRST THURSDAY”
“So, you want to...apply to a Ph.D. program?
GET-TOGETHER AND INFO-SESSION: 6:45-8PM

THURSDAY, NOVEMBER 7TH “FIRST THURSDAY”
“So, you want to...teach at an area community or state college?”
GET-TOGETHER AND INFO-SESSION: 6:45-8PM

Fall 2013 Info-Sessions will include topics such as applying to Ph.D. program, applying for adjunct teaching positions, and creating a strong resume and CV. Suggestions for future Info-Sessions are welcome!
This course showcases literary themes that are relevant to urban students’ lives and to their experiences as students of English language and literature, selecting exciting materials that capture issues of identity, class, language, and culture. Urban classrooms are often enriched by high percentages of learners from various cultural and socioeconomic backgrounds, including many who are multilingual or have special needs. The pedagogy of the urban educator therefore needs to consider the concerns of these populations and their orientations toward the subject matter at hand. In this course we examine the ways in which language and literacy are acquired within urban contexts and consider how teachers can use compelling literary texts to promote this process of acquisition. The course readings—which include novels, poetry, plays, short stories, autobiographical accounts, nonfiction, graphic novels, film, and theoretical articles—enrich and illuminate our understanding of this process, exploring the complex ways that language and literacy are used and the contextual, cultural, and societal factors that affect their acquisition. Central to the course is a range of contemporary and classic literary texts that encourage engaged literary inquiry, emphasizing close reading and comprehension, interpretation and analysis, integration of knowledge and ideas, and understanding of craft and structure; these skills are further articulated in the Massachusetts Curriculum Framework for English Language Arts and Literacy. Teachers could adopt these literary texts in their own teaching, for the works reflect the very issues that learners encounter. We will also examine new forms of texts (such as graphic novels) and technology (such as our course blog), exploring how these forms encourage engagement with reading and writing. As we explore language and literacy experiences, particularly with respect to learners in urban school settings, we will consider as well our own experiences, histories, and observations as both learners and teachers. In the spirit of collaboration, the seminar will draw on our collective interests, expertise, and experiences to identify useful resources and strategies that will assist urban students in their consumption and production of print, visual, and digital texts.

Concentration: Literature
“English 697: Literary Sites and Spaces” will engage you in literary “field work,” encouraging experiential learning at libraries, museums, archives, and writers’ homes and communities. The course creates opportunities for you to explore what happens when a literary text is connected to a literary site. The act of situating literary texts within different spaces of literary inspiration, production, reading, and preservation can have a profound impact on how those texts are understood. Each day of the course will feature on-site learning in a literary space, with field trips, workshops, and assignments designed to give the group unique insights into the interpretive possibilities created by literary field-based research. By working outside of the classroom, you will place literature in new social and historical contexts, while also testing the latest theoretical understandings of literary history, literary and cultural geography, cultures of the book, and the history of the book.

Boston has a rich literary history and offers an unparalleled opportunity to connect literature to spaces of writing, reading, and collecting. This course will not be limited to studying Boston-based authors, but will examine a wide range of literary works and literary collections that are held in Boston libraries and museums. Most obviously, a literary text can be connected to its historical and cultural context; the importance of a physical literary site to the understanding of a literary text is captured in names such as the House of the Seven Gables (Nathaniel Hawthorne) or Walden Pond (Henry David Thoreau). Another type of literary experience can be had at area libraries. For example, the Boston Public Library allows Defoe novels to be examined in an archival setting; we can gain an understanding of how one novel can be connected to a broader collection of draft writing, manuscript and print materials, and unpublished work. To take another example, a literary work can be connected to an author’s own writing and library spaces. By visiting the Longfellow National Historic Site, Longfellow’s writing can be situated within the space of his home, allowing us to learn about the author’s life and test the idea of biographical influence. By engaging in literary site work together, we will come to a richer understanding of how the literary text shapes and is shaped by cultural and historical spaces.

Concentration: Literature

Engl 697: Literary Sites and Spaces  Prof. Nixon  CE Ses 1 (July 15-20 10am-5pm; plus online work)  Class #TBD

Engl 611: The Teaching of Literature  Prof. Nixon  CE Ses 2  TuTh 6-9:00  Class #1190

We care deeply about the study of literature; how do we make our students share in that emotion and endeavor? Starting with this basic question, this seminar will encourage you to think critically about the joys, challenges, and responsibilities of teaching literature. As we clarify our individual goals for teaching, we will balance practical and theoretical concerns. For example, as we explore the nitty-gritty of making literature come alive in the classroom, we
might devise exercises that help students read out loud or create interesting in-class writing assignments. As we examine theoretical issues that can inform pedagogical decision-making, we might formulate content-based and experience-based teaching goals or create syllabi that encourage cultural and historical questioning. The course will address teaching literary genre, teaching canonical and non-canonical texts, teaching poetic and narrative form, and teaching with unexpected materials and primary sources. Assignments will include oral presentations, sample teaching projects, and a longer curriculum unit. We will read a series of shared texts (including Shakespeare, Shelley, and Rushdie), and we will devote syllabus space to class-selected texts.

Concentration: Literature

**Engl 623: The Nature of Narrative**  
Prof. Egle  
CE Ses 2  
MW 6-9:00  
Class #2114

This seminar examines the nature of narrative through its adaptation from text to celluloid. Film is indebted to literature, of course, but it has developed its own techniques for storytelling. By examining some of the principal elements shared by both, we can understand better the unique features of each. How, for instance, does film create points-of-view, whether omniscient or limited? How does it visually represent metaphor, simile, metonymy, and synecdoche? Or symbolism? What can it do to show us worlds of inner experience? We’ll begin by exploring diegetic and extra-diegetic techniques of film (shots, sounds, transitions, etc.) using Orson Welles’ Citizen Kane (1941) as source material. After we’ll turn our attentions to literature and its adaptions. Literary source materials can include (depending on film availability):

- William Shakespeare’s *Titus Andronicus* (c.1593)
- Jane Austen’s *Sense and Sensibility* (1811)
- Henry James’ “The Turn of the Screw” (1908) [film: *The Innocents*]
- Thomas Mann’s “Death in Venice” (1912)
- Edith Wharton’s *Age of Innocence* (1920)
- John W. Cunningham’s “The Tin Star” (1947) [film: *High Noon*]
- Julio Cortázar’s “Las babas del diablo” (1959) [film: *Blowup*]
- Alan Sillitoe’s “The Loneliness of the Long Distance Runner” (1959)
- Anthony Burgess’ *A Clockwork Orange* (1962)
- Ken Kesey’s *One Flew over the Cuckoo’s Nest* (1962)
- Jane Campion’s *The Piano* (1993)
- Cormac McCarthy’s *No Country for Old Men* (2005)

Concentration: Literature
MA in English with Initial Teacher Licensure for Middle or Secondary School

English MA students who wish to teach English at the middle (5-8) or secondary (8-12) school level may earn an initial teacher license through the following program of study.

Admission

Students wishing to pursue this track must do the following:

1. Update their "English MA Program Declaration of Concentration" form in the MA office.
2. Schedule an initial meeting with the English Department licensure advisor, Alex Mueller (alex.mueller@umb.edu), in order to plan a program of study in English.
3. Schedule an initial meeting with College of Education licensure advisor, Kevin Ziomek (kevin.ziomek@umb.edu), in order to plan a program of study in Education.

Course requirements

Students are required to complete the 30-credit English MA Program, including the following four specific courses:

- En 610 Teaching of Composition
- En 611 Teaching of Literature
- EN 613 Teaching English with Technology
- ApLing 603—Cross-Cultural Perspectives

In addition to the 30 credits in the English MA Program, students must complete the following three courses and student teaching (Practicum) through the M.Ed. program in the College of Education.

- EDC G 644—Developmental Stages (3 credits)
- EDC G 649—Sheltered English Instruction (3 credits)
- EDC G 630—Inclusion K-12 (3 credits)
- EDC G 687 or EDC G 688 Practicum Seminars plus Practicum (6 credits)

Pre-practicum (student teaching) requirements

Students must complete at least 75 supervised field hours (observation) in middle, high school, or equivalent settings. Because of UMB's urban mission, at least half of these hours must be completed in urban settings. Up to 50 hours of this requirement may be satisfied through English tutoring, apprentice teaching, and teaching as an intern at the college level. Students who have no prior middle or high school teaching experience must complete 25 hours in the relevant school setting. These hours must be documented and submitted with the application for student teaching. Work done in a course with a field experience component may be used towards fulfilling the pre-practicum requirements. In-service public school teachers may apply to meet the pre-practicum field experience requirement through their current teaching.

Required examinations

The Massachusetts Department of Education requires all candidates for initial license to pass the Massachusetts Test for Educator Licensure (MTEL). This test consists of two parts: the first tests the candidate's communication and literacy skills through a reading and writing test; the second tests the candidate's competency in the subject matter specific to the certification area sought (English). Students must successfully complete the Massachusetts Department of Education Communication and Literacy Skills Portion by midway through the program. Students must successfully complete the Subject Test in English by the semester before student teaching. Information about upcoming MTEL administrations and registration materials is available from (413) 256-2892 or via the MTEL web
Practicum (student teaching) requirements

The Practicum consists of one semester of supervised student teaching in a middle or secondary English classroom (a minimum of 300 hours). It is concurrent with a practicum seminar (totaling 6 credits for Practicum and Seminar). Students receive supervision throughout the duration of the Practicum from both a University supervisor and a mentor teacher (mentor teachers must hold Professional Licensure or equivalent).

Application procedure for the practicum (student teaching)

Students must apply for the practicum through the CEHD Office of Teacher Education (W-2-56). The following paperwork is required:

- A completed application for student teaching
- A current UMass transcript
- Documentation of 75 hours of field observation (pre-practicum requirement) or equivalent
- Proof of passing the Communications & Literacy section and the English subject area test of the Massachusetts Teacher Test

Deadlines for submitting applications for student teaching are March 1st (for Fall student teaching) and October 1st (for Spring student teaching).

CONTACT INFORMATION

- English Department Education Advisor: Alex Mueller, W-06-3, alex.mueller@umb.edu, 617-287-6723
- CEHD Student Services: W-01-51, Kevin Ziomek, kevin.ziomek@umb.edu, 617-287-7233
- Pre-practicum placements: Danielle Wheeler, W-02-56, danielle.wheeler@umb.edu, 617-287-7591
- Massachusetts Department of Education: 781-338-3000, www.doe.mass.edu
- MTEL: www.mtel.nesinc.com