ENGLISH M.A. PROGRAM

COURSE DESCRIPTION BOOK

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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. Hard copies of the Handbook are available at the English M.A. Office.

We also recommend that you schedule an advising session with the Graduate Program Director or an advisor of your choice. Please bring a list of the courses you have completed with you to your advising session. Appointments with the Director should be arranged through the English M.A. Program Administrator.

The UMB registration website is called WISER. A link to Wiser appears on the UMB homepage (www.umb.edu; it is listed in the right hand column). The Wiser site is: 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 or 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)
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/](http://www.umb.edu/students/onestop/). For additional course registration information please visit: [http://www.umb.edu/students/registrar](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/](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](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**

Please examine the *English M.A. Final Project Guide*. Hard copies of the Final Project Guide are available in the English M.A. Office, and copies can be downloaded from the English M.A. webpage: http://www.umb.edu/academics/cla/english/grad/ma/handbooks_and_forms/

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

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**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 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/ Please note that all Massachusetts state colleges and universities follow a cost structure in which program fees are higher than tuition fees. Please read the tuition and fees breakdown carefully. Determine your correct tuition and fees by looking at the “per credit” charges; add up your tuition and fees based on the number of credits you are taking (the typical English M.A. course is worth three credits).

For information on financial aid, please see the Financial Aid website: http://www.umb.edu/admissions/financial_aid_scholarships and click on the “Graduate Aid” section. 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 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/. 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. 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: 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 2014
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 I: ENGLISH M.A. COURSES

Engl 600: Studies in Criticism: Black Empire Nurhussein  W 4–6:45p
Class #13355

In a short story written by an African American soldier in the Spanish Civil War, one of the characters explains why he volunteered to fight by saying, “This ain’t Ethiopia, but it’ll do.” Beginning with this question of why an African American soldier would want to fight in the Second Italo-Ethiopian War in the first place, we will examine in this course the transnational visions of Black Empire as articulated and framed by black thinkers, writers, and visual artists around the world, roughly between 1850 and 1950. We will consider how both individuals and emerging groups (such as the United Negro Improvement Association) responded to imperialist maneuvers through discourses of Ethiopianism, Pan-Africanism, and anti-colonialism, and how these discourses interacted with one another in surprising ways, ways that reveal the black world’s simultaneous attraction to and rejection of the imperial model in the nineteenth and twentieth centuries. Our reading will likely include novels, poems, essays, and critical texts—at least two of which share a title with this course—by W. E. B. Du Bois, Pauline E. Hopkins, Sutton Griggs, J. A. Rogers, Eugene O’Neill, Langston Hughes, George S. Schuyler, Claude McKay, Benedict Anderson, Brent Hayes Edwards, Paul Gilroy, John Cullen Gruesser, Wilson Jeremiah Moses, Michelle Ann Stephens, Mark Christian Thompson, and others.

Concentration: Literature

Engl 605: Studies in Literature & Film Brown  W 4–6:45p
Class #13356

This course will take a wide-ranging view of contemporary British fiction and film by reading novels and watching films about Great Britain (i.e., England, Scotland, Wales, Northern Ireland) produced between 1980 and the present moment, an era in which the dominant cultural themes have been, as literary critic Philip Tew observes, “British identity, the explicit notion of a culture in transition, late-capitalist or ‘Thatcherized’ urban spaces, the use of the mythopoetic and hybridity as renewing literary responses to such conditions, and finally a ‘traumatological’ uncertainty.” We will study the dynamic internationalism of English writing and filmmaking, as well as the politicized regionalism in many novels and films from Scotland and Northern Ireland. We will contextualize our in-class discussions of the novels and films with select essays about contemporary politics in Great Britain and, more broadly, contemporary theories about film and narrative theory. Through these materials, we will consider the centrality of migration, multilingualism, devolution, and globalization in the development of contemporary British writing and filmmaking.

List of possible authors: Julian Barnes, Kazuo Ishiguro, James Kelman, Louise Dean, Caryl Phillips, W.G. Sebald, Martin Amis, Rose Tremaine, Zadie Smith, and Ian McEwan.

***Please note: In June, I will send a final list of novels and films to enrolled students. This will allow you the summer months to begin your reading and viewing.
Concentration: Literature

Engl 608: Intro to Critical Research Methods  Klimasmith  Th 4-6:45p  
Class #13357

English 608 aims to orient beginning graduate students to the characteristic concerns and practices of academic literary studies. We will explore the contours and boundaries of contemporary literary scholarship and examine the histories that have formed it. Working with literary history, theory and criticism—and a number of local literary critics—we will investigate scholars’ intellectual paths while forging our own through several shared literary texts. Along the way we will also consider some of the current debates and conflicts over the proper objects, goals, and stakes of English scholarship and English departments, and the prospects for literary scholarship in the coming decades. The course encourages students to work with and on the theories, practices, and habits of mind that characterize contemporary work in English. And most immediately, English 608 offers students an opportunity to analyze, explore, and experiment with different forms of scholarly discourse as they encounter these forms in their other courses. Course work will include four short critical/bibliographical exercises, several oral presentations, and three longer, linked investigations into a focused author, approach, or topic of the student’s choice.

Concentration: Literature

Engl 609: Graduate English Colloquium  Goleman  M 4-6:45p  
Class #13358

The Essay as an Exploratory Form

This graduate colloquium is dedicated to the study of the essay as a skeptical, anti-scholastic and dialogic form of non-fiction prose with a long and varied history going back to the sixteenth century French writer, Michel de Montaigne. In contrast to the school essay, typified by its strict thesis/support form of argument, the essay as it has been practiced out in the world, has tended toward a more meandering, self-reflexive style of representation whose rewards we will examine. In the colloquium, we will consider different approaches to and different moments in the history of the essay through a series of guest lecturers and assigned readings. The approximately six guest lecturers will be drawn mainly from English department faculty. In the past students have enjoyed guest lectures on Michel Montaigne, the Tatler/Spectator essays of Addison and Steele, the essays of Virginia Woolf, the photographic essays of John Berger and Jean Mohr, and Prof. Askold Melnyczuk’s essay series, “Shadowboxing.” We will also devote significant time to a study of contemporary experimentation with the genre through such writers such as Paul Auster and Susan Griffin who have used the essay to engage questions of representation, self, and knowledge in challenging, non-linear ways. Students on the composition track will find the colloquium helpful in clarifying the relationship between essay and expository writing. Students on the literature track should find their range of knowledge expanded by the essay—the fourth though seldom studied literary genre in whose shadow we all must write. So too, students on the creative writing track will have a chance to examine the varied uses to which the essay has been put and the extent to which it has drawn on methods typically associated with
fiction. Students on all three tracks will find that our study of the essay as an exploratory form has implications for teaching that we will carefully consider.

Concentration: Composition

Engl 628: Comparative Study of Two Writers  O'Connell  Th 4-6:45p
(James & Wharton)  Class #13359

This seminar focuses upon the works—fiction, essays, memoirs and selected secondary sources—by two major American authors of the early modern era. Henry James established the novel as "the great form" and inspired later novelists who aspired to match his artistic achievement, most notably Edith Wharton. Both James and Wharton wrote novels of manners which describe dramatically changing societies in America and Europe. Both focused upon tales of young American women affronting their destinies at home and abroad. Each developed an assured literary voice and constructed novels and stories of original and revealing design. Both reflected insightfully upon aspects of the novel: "The Art of Fiction" (James) and The Writing of Fiction (Wharton). They became friends and supporters, but their artistic paths diverged as Wharton gained greater command of her craft and her works reached a wide audience, while James's works grew more aesthetically reflective and reached a smaller but appreciative audience. Wharton always referred to James as "the Master." The interactions, personal and artistic, and the accomplished fictional works of James and Wharton constitute, as James might put it, a house of fiction with many windows which both look outward upon late 19th and early 20th Century life in American and Europe and reflect upon the achievements of the American novel.

Readings by Henry James: The Europeans, The Portrait of A Lady, The Ambassadors
Readings by Edith Wharton: The House of Mirth, The Reef, The Age of Innocence

Concentration: Literature

Engl 637: Milton  Maisano  M 4-6:45p  Class #13360

MILTON OUR CONTEMPORARY

When Jan Kott’s impish and irreverent book, Shakespeare Our Contemporary, was published some 40 years ago, one enthusiastic reviewer exclaimed: “Jan Kott does Shakespeare the altogether rare courtesy of reading his plays as though they were written for us as well as the Elizabethans.” This course aims to extend the same courtesy to John Milton. In the immediate aftermath of the terrorist attacks of September 11, 2001, it was Milton, not Shakespeare, whose work seemed most resonant and relevant in light of contemporary events. Beginning in 2002, essays in venues ranging from the Times Literary Supplement to PMLA alternately defended and deplored Milton’s tragic closet drama, Samson Agonistes, as “an incitement to terrorism” and its hero as “in effect, a suicide bomber.” We will begin the semester with Samson and with questions about the uses (and abuses?) of “context” in the study of literary texts. Where should one look for authoritative explanations of ambiguous and politically-charged texts? The author’s biography? The political and cultural exigencies of the historical period in which the work was written? Or to one’s own inspired interpretation—as distinct from others’ expert analyses—of the text itself? Milton, as we will see, was a great writer precisely because he was a
great reader: an audacious, creative, and inspired reader. Especially when it came to one of the oldest and seemingly least flexible of texts: Holy Scripture. In this class, we will read Milton's poetry and prose in concert and in dialogue with some of the most challenging cultural critics at work today. In light of the Arab Spring—where the spread of democracy entailed the spread of theocracy—Milton's promotion of freedom of speech within a religious republic looks uncannily modern. We will read Milton's Of Reformation and Areopagitica, prose works defending non-specialists' ability to interpret Scripture and their right to publish heretical opinions, respectively, alongside recent calls by Abdolkarim Soroush, an Iranian philosopher and Islamic reformer, for a “religious democratic state” that would flourish by “denying anyone, clerical or otherwise, privileged access to the essence of Islam” and permitting everyone access to the press. Resourceful reader that he was, Milton found in Christ's words from the Gospel of Matthew—“Whosoever shall put away his wife, except it be for fornication, and shall marry another, committeth adultery: and whoso marrieth her which is put away doth commit adultery”—a Scriptural warrant for no-fault divorce, even in the absence of adultery. That is, Milton found a way—a context—to make the words mean something other than what they say. Is Milton's reading right? Not many of his contemporaries, some of whom called for his “wicked book” to be “burned,” agreed with him. We will read Milton’s divorce tracts and his account of Adam and Eve (there's trouble in Paradise even before the Fall) alongside Laura Kipnis on “domestic gulgals” and Esther Perel on “Mating in Captivity.” Our reading of Paradise Lost will also be informed by Giorgio Agamben’s book The Open: Man and Animal, Donna Haraway’s When Species Meet, and Jacques Derrida’s The Animal That Therefore I Am. Perhaps one of the most controversial, albeit recondite, matters in Paradise Lost is Milton’s treatment of the Son of God. Milton apparently denies the Trinitarian belief that the Father, the Son, and the Holy Spirit constitute one being, a singular substance. Instead, Milton seems to treat the Son of God as a “creature”—the first creature—made by God and thus, logically, inferior to the Father. As a result, Milton has frequently been charged with the heresy of “Arianism”: that is, subscribing to the unorthodox teachings of Arius, a 3rd-Century priest. But the Son of God is hardly the star of Paradise Lost. For that we must turn to the epic’s oft-overlooked sequel, Paradise Regained. This poem, which was originally published in 1671 and bound together in a single book with Samson Agonistes, has not generated the kind of controversy that Milton’s tragic drama has in recent years. It is my hope that Paradise Regained will become, as a direct result of our seminar, just as central to—and controversial amid—events in the second decade of the 21st-century as Milton’s Samson was in the first. To that end, we will triangulate our reading of Paradise Regained (and the section of Milton’s Christian Doctrine pertaining to “The Son of God”) with two recent works of heretical theology: Rob Bell’s foreclosure on hell in Love Wins and Slavoj Žižek and John Milbank’s debate in The Monstrosity of Christ. As if all that weren’t enough, we’ll also read Gordon Teskey’s aptly-named Delirious Milton: The Fate of the Poet in Modernity and John Berryman’s short story “Wash Far Away” in conjunction with Milton’s pastoral elegy “Lycidas,” aka “probably the most perfect piece of pure literature in existence.”

Concentration: Literature
Fulfills Pre-1850 Requirement

Engl 646: Literature & Society H. O’Connell W 7-9:45p
Postcolonial & Postimperial Science Fictions Class #13362

John Rieder has recently argued that science fiction (sf)’s origins are not only concomitant with, but indeed an extension of the very logic of European imperialism. Therefore sf’s most familiar topoi – the fascination and encounter with the alien-other, travel to and exploration of alien worlds, civilization and world-building, colonial blowback and the destruction of the metropole
etc. – should be understood as cultural mediations of the desires and fears associated with the colonial project. As such, the normative futurity of early sf through the golden age of the 1950s was typically (although certainly not always!) imagined as the extension, and often the perfection of an assumed set of traditional western values. However, as decolonization reached its apotheosis in the 1960s, much of sf’s dominant narrative strands underwent a sea change. In this course we will focus on the postcolonial and postimperial reboot of sf from roughly the late 1950s to the present, exploring topics such as the rise of New Wave of the 1960s, the feminist sf utopian revival of the 1970s, the advent of cyberpunk in the 1980s, the British sf Boom of the 1990s, and the rise of genre-blurring global sf traditions from the 2000s. Guiding questions for our study will include: how the does the postcolonial critique of the principles of western modernity affect the formation of the future and conceptions of futurity? What new modes of society and subjects are made legible by the postcolonial and postimperial imaginations? How does the ideological afterlife of imperialism continue to structure the sf imaginary? How are normative aspects of gender, race and sexuality reimagined through the experimental apparatus of sf narrative? How does contemporary sf intersect with postmodern conceptions of Empire and globalization? Along with reading a bevy of fantastic sf novels, we will simultaneously read critical and theoretical texts that analyze the feminist, postcolonial and marxist developments of contemporary sf and sf studies. While this course will present an in depth study of the current state of the sf field, prior experience with sf is neither assumed nor necessary.

Concentration: Literature

Engl 649: Modern Irish Novel O'Grady T 4-6:45p
Class #13363

“It is a symbol of Irish art. The cracked lookingglass of a servant.” So James Joyce’s Stephen Dedalus declares in the opening episode of *Ulysses* (1922), echoing Joyce’s own defense, a decade-and-a-half earlier, of his seminal collection of short stories, *Dubliners* (eventually published in 1914): “I seriously believe that you will retard the course of civilization in Ireland by preventing the Irish people from seeing themselves in my nicely polished looking-glass.” Using that image of the “lookingglass” as a central touchstone throughout the semester—as an essential metaphor for the relationship between the Irish artist and his/her audience/society—we will focus on a variety of representative authors and novels from the 20th century, reading the texts with reference to the various political, social, cultural and literary contexts that they reflect, refract, respond to, or react against. At times—in large part to accentuate the literariness of the texts—we will also engage with cinematic adaptations of the novels.


Concentration: Literature
How might we conceptualize the historical present today? What might distinguish our contemporary moment from previous historical moments? In the context of American literary criticism, recent efforts to define the contemporary have posed fundamental questions about periodization and about the possibility of doing literary history at a moment marked by a timelessness that attaches itself to the present. Indeed, Amy Hungerford suggests as much in her essay “On the Period Formerly Known as the Contemporary” when she asks “how interesting are the arguments about how to choose beginnings and ends?” For Hungerford, the answer might as well be “Not very,” though critics invested in the question of beginnings and ends have sought to locate the origins of this problem in the apparent exhaustion of postmodernism, in the end of the Cold War, or in the advent of full-blown globalization, all of which have animated efforts to define American literature today in terms of a “post-postmodernism,” “American literary globalism,” “long modernism,” or “world-system literature.” Whether or not we agree with these and similar approaches, we can see that what is at stake here is the concept of the contemporary itself, rather than “contemporary literature” or “contemporary criticism.”

This course will consequently examine developments in the novel and critical theory over the course of the last decade with an eye to highlighting a set of common theoretical concerns, and consider the ways in which these speak to the question of the contemporary. Part of the wager of this course is that these concerns are inextricably tied to transformations and more global processes, and so we will may also consider a handful of works written and published outside of the US. Primary authors considered in this course may include Karen Tei Yamashita, Junot Díaz, Ben Lerner, Rachel Kushner, Jennifer Egan, Benjamin Kunkel, Peter Dimock, and Roberto Bolaño. Students will be expected to write two response papers (3 pp. each), a conference presentation (8 pp.), and a final paper (20-25 pp.).

Concentration: Literature

Concentration: Literature, Composition, Creative Writing

By permission of the English MA Program Only
Engl 676: Reading and Writing Fiction

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

Concentration: Creative Writing

Engl 681: Advanced Workshop in Poetry

This is an advanced workshop for students who wish to continue their studies in poetry. Through a process of reading, writing, revision, and peer review, the class aims to expand students’ sense of possibility and mastery of craft. Assignments include a reading journal, attendance at two poetry readings, a class presentation, and a final portfolio of 10-12 pages of poems written and revised over the semester. Permission of instructor required; please send a writing sample of 3-5 poems to (Lloyd.schwartz@umb.edu).

Concentration: Creative Writing

Engl 682: Advanced Workshop in Fiction

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 ASKOLD MELNYCZUK (askold.melnyczuk@umb.edu).

Concentration: Creative Writing

Engl 697: Special Topics: Practices of Pedagogy: An Introduction

This course provides guidance and support as you begin a teaching apprenticeship at the University of Massachusetts, Boston. It introduces you to both the practical questions that come with teaching and some of the broader theoretical issues involved in course design. It will also help you develop strategies for reflecting on your own development as an instructor, now and in
semesters ahead. A key component of good teaching is collaboration, and in this course we’ll work together to talk through pedagogical questions and concerns, including how to apply theories of teaching to practical classroom instruction – leading discussion, running writing workshops, commenting on student papers, and the writing of exams and quizzes.

Concentration: Literature, Composition

By Permission of the English MA Program Only

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

ENGL 689: English Studies/Careers Workshop
Graduate Program Director (GPD) Group meetings: TBA
Class #13367

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 # 13368

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**  
Class # 13369  
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**  
Class #13370  
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  
GPD

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  
GPD and Study Advisor

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 online and in the M.A. Program Office.

**ENGL 698: Intern Seminar**

*By Arrangement*

*Class #13376*

*Class #13377*

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 #13378*

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

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

**Spring 2014 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.
Engl 602: Studies in Fiction: Reading the Gothic

Nixon

TTh 6-9p

Where do stories of haunted houses, ghosts, vampires, and monsters come from? This course explores how Gothic stories were invented in mid-18th century England, and surveys their subsequent development through the 20th century. At the heart of the class are questions about the power of the storytelling and story-reading imagination: why are readers attracted to obviously "unreal" stories and how do these stories test the imagination's ability to make extreme fictions feel "real"? As we investigate forms of the gothic (such the "explained" supernatural or the southern Gothic), we will unearth its defining themes, including the portrayal of twisted family dynamics, the desire for revenge, and the repression of sexual desire. We will trace the influence of the Gothic on other artistic fields such as architecture, painting, and film. Although the focus will be on gothic "classics," such as The Castle of Otranto, Frankenstein and Dracula, the course includes less well-known texts, such as Japanese ghost stories. A final project will feature creating a Gothic text "cultural edition" (an anthology of short stories and film clips) that illustrate a specific Gothic theme or issue.

Concentration: Literature
Fulfills Pre-1850 Requirement

Engl 610: Teaching of Composition

Center

TTh 6-9:00p

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

Concentration: Composition, Literature

Engl 623: The Nature of Narrative

Egle

MW 6-9:00p

Class #2114

This seminar examines the nature of narrative through its translation 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 a point-of-view, whether omniscient or limited? How does it visually represent metaphor, metonymy, and synecdoche found in textual sources? What can it do to show us worlds of inner experience like literature does? We'll begin by exploring diegetic and extra-diegetic techniques of film (shots, sounds, transitions, etc.) using Orson Welles’ Citizen Kane (1941). After we'll turn our attentions to literature and its adaptions.

Source texts include: Julio Cortazar’s “Blow Up”
John N. Cunningham’s “The Tin Star”
Daphne du Maurier’s “Don’t Look Now”
Cornell Woolrich’s “Rear Window”
Thomas Mann’s “Death in Venice”
Ian McEwan’s Atonement

Secondary source authors include: André Bazin, Roland Barthes, Sigmund Freud, Jacque Lacan, Laura Mulvey, Tom Gunning, Michel Foucault, Slavoj Žižek, and Cathy Caruth.

*Concentration: Literature  Summer Session II*

**Engl 683: Literary Sites and Spaces**

"English 683: 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  Summer Session II (1 week intensive)*
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 650—RETELl: Rethinking Equity in Teaching English Language Learners (3cr)
- 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
site: www.mtel.nesinc.com. The English MTEL Test Information Booklet is available at
http://www.mtel.nesinc.com/PDFs/07_ENGLISH.pdf. Full-length practice tests are available here:

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