University of Massachusetts Boston

English M.A. Program

Spring 2013
Course Description Book

www.umb.edu/academics/cla/english/grad/ma/

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

The UMB registration website is called Wiser. A link to Wiser appears on the UMB homepage (www.umb.edu; it is listed 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)
--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**

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 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/ 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.
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.
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/](http://www.umb.edu/academics/cla/english/grad/ma/handbooks_and_forms/). The English M.A. Office announces these application requirements and deadlines each spring. Students interested in learning more about Research Assistantships are encouraged to discuss their interests with the Graduate Program Director.

**TEACHING AND RESEARCH ASSISTANTSHIP POLICIES**

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

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

**PART V: IMPORTANT LINKS**

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<td>English Department Website</td>
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SPRING 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
602: Studies in Fiction: The Harlem Renaissance  Prof. Tomlinson  M 4-6:30  
Class #5903

This seminar will examine some of the major literary works of the Harlem Renaissance and their contribution to the modernist tradition. We will consider how both canonical and obscure texts interact with one another thematically, politically and aesthetically; how architects of the movement defined the New Negro and her/his art; and how contemporary critics have reconstructed the Harlem Renaissance as a major American literary period. This seminar will explore its subject’s larger implications for literary studies: the role of literature and cultural expressions in realizing and representing “imagined communities,” in resisting and reinforcing political and social discourses, and in reflecting its own potentials and limitations in defining a social self.

Concentration: Literature

606: Books, Manuscripts, Libraries  Prof. Edelstein  M 2-5  
Class #4797

This course will consider how American women writers positioned themselves in the burgeoning literary marketplace and print public sphere. From the late-eighteenth century through the nineteenth century, women writers dominated book sales and shaped the generic and thematic traditions of American literature. As we read their work and consider their enormous popularity, we will also interrogate what one critic has called the “peculiar circumstances” of female authorship. To what extent did authorship compromise the reigning codes of “true womanhood”? Did women seek to reconcile the public nature of authorship with the expectations of domesticity and privacy? In what ways was the emergence of female authorship intertwined with the development of a robust reform culture?

Our examination of these questions will be informed and enhanced by our experience of primary materials. In our meetings at the Boston Public Library’s Rare Books Room, we will have the opportunity to engage in intensive archival research, both collaborative and individual, in order to better understand the conditions of female authorship and the print public sphere of the nineteenth century. We will examine correspondence between women writers and newspaper editors and publishers as well as personal acquaintances, contemporary advertisements for and reviews of their novels, and rare first editions of these works in serial and book form. The archive will enable us examine the development of the literary marketplace and the reciprocal influences between newspapers and fiction. Writers are likely to include Susanna Rowson, Catherine Sedgwick, Lydia Maria Child, Emily Dickinson, Margaret Fuller, Harriet Jacobs, Harriet Beecher Stowe, and Elizabeth Keckley; secondary critical, literary-historical, and
Theoretical material will complement our primary document research.

Concentration: Literature; Fulfils Pre-1850 Course Requirement

*Please note: Most of our class meetings will take place in the Rare Books Room of the Boston Public Library.*

609: Grad Colloquium: The Essay

Prof. Goleman
Tu 4-6:30
Class #5662

The essay figures prominently in the lives of students and yet as one of the four major literary modes it is the least frequently studied. As a result, our notion of the essay tends to suffer from reductions that equate it with thesis-support or personal writing when in reality it is so much more. The purpose of this colloquium is three-fold: to explore a range of essays and essayists, past and present, in order to expand our conception of this highly varied form; to invite experimentation in our own essay writing; and to prompt reflection on how we might teach essay writing in light of this expanded conception.

In the colloquium, about half our sessions will be devoted to guest lecturers who will provide their perspectives on different moments in the history of the essay. Possible topics by guest lecturers will include the exploratory writing of essay founder, Michel Montaigne; the 18th Century periodical essays of Addison and Steele; Virginia Woolf’s blending of fiction and non-fiction in A Room of One’s Own; the photographic essay as practiced by John Berger and Jean Mohr; and Askold Melnyczuk’s Shadowboxing series in Agni. Other weeks will be devoted to a study of modern or contemporary essayists and to a study of essay theory. Possible essayists who have pushed the form to new levels of experimentation, political and cultural engagement include Susan Griffin, Paul Auster, James Baldwin and Alice Walker.

Students on the composition track will find the colloquium thought provoking in terms of teaching the essay as a form of school writing. Students on the literature track should find their range of knowledge expanded by a study of the non-fiction literary canon. Students on the creative writing track will have a chance to examine the craft of the essay and the extent to which it draws on methods typically associated with fiction. Students on each track will have options for their own writing assignments that reflect their concentrations. For instance, where some students may choose to examine the implications of the readings for the teaching of writing, others may want to try their hand at writing essays themselves or analyzing selected essays with reference to the theories we study. I will make every effort to help students find writing projects that match their particular interests and capture their enthusiasms.

Concentration: Composition, Literature
This seminar imagines Composition as a highly complex, critical practice of meaning-making that unites reading and writing. In this sense, writing is never simply “communication” or a basic skill, but a heuristic form of invention/discovery closely tied to learning and to a conception of knowledge as embodied, social, and kinetic. Neither a history nor a survey of Composition theory, the seminar will focus instead on Composition pedagogy as a constant negotiation between theory and practice. We will study and enact this notion of composition. Our goal is to develop a concept of teachers as self-reflexive theorist-practitioners who are able to turn the Composition course itself into a “text” that is susceptible to ongoing analysis and revision in different contexts. We will do so by examining several models of how to teach reading-writing at the college level, including one from the influential school of Composition at the University of Pittsburgh and another from Hunt’s critical account of a Composition class taught by a graduate student at the University of Missouri. We will move from an investigation of these models (their assignment sequences, styles of responding to student writing, and ways of structuring the semester) to the vocabularies, contexts, and philosophical assumptions that underwrite them. Along the way, we will contrast two popular but very different Composition textbooks: Graff and Birkenstein’s *They Say/I Say* and Harris’s *Rewriting*. Students will create a handout and use it to lead class discussion; write a one-page paper that grows out of the discussion that they lead; give an oral presentation that leads to a written analysis of one of the models we study; design, workshop, and then revise a set of sequenced reading-writing exercises that can be adapted into their own teaching contexts.

*Concentration: Composition*

Designed for prospective and practicing teachers, this seminar is an investigation of how and why we teach literature in the secondary school and college settings. We will read literary texts from a teacher’s perspective, analyze educational research, create unit plans, demonstrate lessons, and respond critically to each other’s work. To clarify and reassess the goals of literature pedagogy, we will attempt to strike a balance between developing practical tools for classroom use and examining theories about teaching and learning. We will address teaching literary genre, teaching canonical and non-canonical texts (ranging from those of the Gawain-poet and William Shakespeare to Marjane Satrapi and M.T. Anderson), teaching poetic and narrative form, and teaching with unexpected materials. 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 our 21st century-students in their responses to print, visual, and digital texts.

*Concentration: Literature*
613: Teaching English with Technology  Prof. Davis  Th 4-6:30  Class #12108

This course explores the affordances and constraints of instructional technologies across a range of different humanistic contexts, including literature, creative writing, and composition. We won’t ask whether to teach with technology—after all, even the pencil is a technology—but which to use, when, and why. From Plato to Marshall McLuhan (and beyond), we’ll read about the historical relationships of materiality to pedagogy, looking to relate that history to our present. We’ll also experiment with analog, digital, and online tools for teaching and learning, and use those experiences to generate materials—scholarly projects, syllabi, assignment sheets, and lesson plans—that both demonstrate and enact what we know about the relationship of technology to teaching and learning.

Concentration: Literature, Composition

637: Milton  Prof. Tobin  W 4-6:30  Class #5661

One has not joined the company of scholars of English until one has studied Milton. Without him, there would be no nineteenth century Romanticism, certainly no Wordsworth, and no early American literature. Traditionally understood, two of the main factors in Milton’s achievement are his own life experiences and his reading of historical works, the poems and plays of others, both of which he imaginatively transformed into his poems and prose; nevertheless, the use of biography and source study as critical perspectives that illuminate the works has been largely frowned upon by sophisticated scholar-critics of the late twentieth and early twenty-first century. Lately, however, there has been a spate of biographies of Milton that both implicitly and explicitly argue for the value of knowledge of the life in interpreting the works, and there has been a growing minority of interpreters who have insisted on the advantages, if not the need, of source study beyond the obvious help in establishing chronology and resolving textual cruces.

This seminar will study a dozen or more famous passages from not only prose works but poetry as well (including The Areopagitica, The Second Defense; some sonnets, Comus, Lycidas and of course the trio of large works, Paradise Lost, Paradise Regained, and Samson Agonistes) in the light of recent biographical and source criticism, the better to understand Milton’s work and the better to test the presuppositions behind these two fraught critical approaches, such that we can accept or reject them as valid instruments of interpretation. We will aim in our reading and discussions to demonstrate the truth that Milton is, next only to Shakespeare, the most important of English writers.

Concentration: Literature; Fulfills Pre-1850 Course Requirement
What constitutes a life of dignity? Under what conditions can it be achieved, and what are the barriers to it? In this course, we will examine the significance and multiple implications of the terms “literature” and “human rights” in their relation to one another and against the backdrop of the contested notion of “dignity.” Though the 1948 universal declaration of human rights officially launched a global discourse on the protection of those rights that accrue to one as a human, the notion of an individual who deserves to be valued simply because s/he is human and who therefore cannot be treated as an instrument to an end begins with Kant’s 18th-century articulation of the “categorical imperative.” The focus on the individual is a particularly western-centric approach to human rights. In other parts of the world and among certain groups, collective rights might take precedence over individual rights. Among certain Native American tribes or indigenous peoples, for instance, the preservation of the cultural rights of the tribe or the collectively owned land of the tribe might supersede individual rights.

We will study the various ways by which individuals and peoples assert their rights to a life of dignity and make known the violations of these rights. Through an analysis of memoirs, poems, plays, fiction, journalistic accounts, and oral testimonials, we will discuss the effectiveness (or not) of particular modes of bearing witness to rights violations. We will also examine the language of law to see how it both upholds and fails to secure a “culture” of rights. Among the issues we will cover are apartheid, detention and deportation, disappearance, genocide, internment, poverty, torture, and women’s rights. The regions of the world on which we will focus are Afghanistan, Argentina, Chile, Egypt, Israel/Palestine, Mexico, Germany, Rwanda, Senegal, South Africa, and the United States.

Concentration: Literature

Dying in a dingy Parisian hotel room in November 1900, Irish playwright Oscar Wilde reportedly uttered these final words: “That curtain is horribly ugly, and I’m not feeling so well myself. One of us has to go.” Certainly archetypal, perhaps even apocryphal, Wilde’s wit set the tone for much early twentieth-century fiction—writing characterized by morbid irony, studied disaffection, and a transformative sense of style. Taking Wilde’s writing as a starting point of sorts, we will chart the intersections between the broad cultural phenomenon we know as modernity and the narrower literary and aesthetic phenomenon we call modernism by reading FICTION and watching FILMS produced in Great Britain and Europe between 1890 and 1940. We will discuss, among other things, transformations in social mores, in gender politics, in constructions of individual identity; the modernist critique of truth and value; Bloomsbury aesthetics; nationalism and cosmopolitanism in Ireland; narrative responses to World War I; anxiety and anomie; Freudian ruptures.

Authors will include Joseph Conrad, Virginia Woolf, E.M. Forster, James Joyce, and Elizabeth
Bowen, among others; filmmakers will be an assortment of European, British, and American directors who moved in and out of various artistic circles in the modernist era (surrealists, Dadaists, and so on).

Concentration: Literature

651: Nineteenth-Century American Literature  Prof. Jackson  Tu 4-6:30  Class #4804

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

657: The Black Presence in American Literature  Prof. Nurhussein  W 7-9:30  Class #4805

In Unexplained Presence, Tisa Bryant begins with the following claim: “Black figures in Eurocentric literature, film, and visual art are rarely presented without being given a distinct, racialized function, the import of which often goes largely undisputed, if not wholly unacknowledged, simply because the power of saying, of naming and describing it, has been withheld. The explanation for their presence and their function is hidden in plain sight, a double-sided sleight of hand between the maker and the subconscious, and between the maker and the receiver of the work.” The implications of this observation, and the questions raised by it, will guide us through this course as we attempt to uncover what hides in plain sight, to use Bryant’s words, within American literature. In this course, we will read exemplary American novels and poems that spotlight and conceal what Toni Morrison calls the supposed “great, ornamental, prescribed absence” of blackness, as well as those texts that have attempted to directly represent or confront the racial realities of our culture, especially concerning slavery. We will focus on the ways in which attitudes about race in American literature inform discourses of criminality, of femininity, of science, of primitivism, of passing, and of servitude, to name a few. The primary texts for this course will likely include some combination of texts by William Wells Brown, Harriet Beecher Stowe, Walt Whitman, Mark Twain, James Weldon Johnson, George Schuyler, William Faulkner, Richard Wright, Toni Morrison, Harryette Mullen, and others. Each student will be expected to write two essays—one short and one long—and to give
one presentation.

Concentration: Literature

675: Reading and Writing Poetry  Prof. McDonough  M 7-9:30  
Class #4807

Students of this course will learn to understand and write in traditional meter and form, while reading poems in English and translation found everywhere from the Oxyrhynchus Papyri Project to last week’s New Yorker. Students will choose one poet to study over the course of the term; you will memorize a poem by this poet, write an imitation of his or her work, and give a final presentation that includes a recitation. Each class will generally begin with writing exercises, then move on to discussion of classmates' poems in a workshop setting. By the end of the term you will have a collection of writing you're proud of, and a much firmer grasp of what poetry means to you. We will use Eavan Boland and Mark Strand’s The Making of a Poem as our anthology.

Concentration: Creative Writing

681: Advanced Poetry Workshop  Prof. Schwarz  Tu 4:00  
Class #4761

This is an advanced course for students are 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. Howe  F 2-4:30

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

Concentration: Creative Writing
The creation of the Atlantic world may be the most important event in recorded history. A low estimate is that 50 million people were transplanted and/or displaced between 1500 and 1900, creating a new economic and cultural system as well as untold possibilities for happiness and suffering. In our own time, trans-American and global economies are of greater importance, but the Atlantic world-system remains the most important forerunner of our modernity. In the last several decades of humanities scholarship, the Atlantic world has achieved recognition as a geographically and a historically bounded concept, but exploring its implications for literary studies remains cutting edge in our field. The belatedness of the Atlantic concept for literary studies testifies to the lasting power of the idea of a separate American literary tradition, an idea which is invented late in the period, when what was the margin (e.g., Massachusetts) became the center, and the center (e.g., Haiti) became the margin. Whatever the merits of emphasizing national distinctiveness, we shouldn’t miss what is under our very noses at UMass-Boston: the presence of the Atlantic Ocean and of a student population whose histories include much trans-Atlantic migration.

One literary and cultural consequence of the Atlantic world will serve as our focal point: the idea of utopia. This term will be understood in a broad sense to mean a happy place represented in the form of a literary vision, one that is offered against the background of an actual history of exploration and colonization. We will consider representations of homelands lost and found, pastoral and Stone Age economics, narratives of castaways and revolutionaries. An abiding theme will be what used to be called “political arithmetic”—the long Enlightenment’s study of the economics of labor, sex, and population—and what later thinkers call “utopistics”—the consideration of alternatives to our global economy. The authors studied in this course will include Shakespeare, Harrington, Behn, Defoe, Winkfield, Diderot, Equiano, and Twain. The course will also offer interested students the opportunity to get involved with the Atlantic Studies Working Group and to help with the development of models for future curricula. Required assignments will include the completion of a final paper that engages with existing Atlantic scholarship.

*Concentration: Literature; Fulfills Pre-1850 Requirement*
CW 614: The Teaching of Creative Writing  Prof. Peseroff  W 7-9:30  
Class #4826

The teaching of creative writing involves instruction in the craft of writing and the nurturing of students’ imagination. This course addresses the theory and practice of both. What are the key elements of imaginative writing? How does a writing exercise elicit a response that adds to students’ understanding of what they’re doing? What’s a good sequence of exercises, and what should students read to enhance their mastery of technique? How should students share their work—in a workshop, in small groups, on line, and in other formats? How should creative writing be evaluated? Each week, we will examine a different pedagogical question. The course also addresses workshop and classroom management. Students will leave the course with the practical and theoretical tools necessary to construct a curriculum for their own classroom use, and an understanding of issues involved in exploring creativity.

Concentration: Creative Writing

CW 697: Reading and Writing the Novel  Prof. Fulton  Tu 7-9:30  
Class #12027

This is an unconventional literature course designed for students interested in studying the novel from the perspective of the working fiction writer. Students need not have any experience writing fiction, though they must come willing to write fiction. This course will undertake the reckless (but exhilarating) endeavor of writing a short novel as a group, making decisions about the novel’s genre, plot, characters, scenes, setting, etc., as a collective, with individual students writing and submitting to workshop one chapter each of the whole novel. At the end of our fourteen-week semester, the class will not only have read and discussed several canonical and recently published novels by such writers as F. Scott Fitzgerald, JD Salinger, Willa Cather, Tim O’Brien, Toni Morrison, Junot Diaz, and Denis Johnson, but will also have completed a novel in collaboration with their peers. The point here is not to write a “perfect” novel, or even a bestseller (though, who knows?) but to learn by doing. In addition to writing and later revising a 15-20 page chapter of the collective novel, students will write a 10-page researched-based analytical essay on two or more of the novels we will be studying. In our reading and writing of the novel form, we will consider elements of craft (character development, exposition, point of view, plotting, style, etc.), literary traditions (realism, minimalism, fantastical literature) as well as theme and form (coming of age, American Dream, romance, experimental fiction).

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

ENGL 689: English Studies/Careers Workshop: CONFERENCE PAPERS
Prof. Eve Sorum Group meetings: Thursdays 6:45-7:45 (specific dates TBD)
Class #4808

This semester we will focus on conferences—how to find them, how to submit abstracts to panels, what conference papers in English usually look like, and how to turn a course paper into one that you will present at a conference. You will use the workshop to get feedback on your ideas, abstracts, and papers, as well as to be given a little outside push to find some conferences to which you can apply! By the end of this semester you should have applied or be in the process of sending in an abstract to at least one off-campus conference, as well as be prepared to present your paper at our own Graduate Student Conference at the end of the year.

This course will have 7 required meetings: 4 times as a group; once for a conference paper info-session that I will lead, one outside panel or talk (your choice), and the final grad student conference (where you will be presenting something!).

- Professor Sorum 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
Professor Eve Sorum Group meetings: Monday 6:30-7:30
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 2013 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.
- Professor Sorum will email you with details after you register.
- Course is worth one credit and DOES NOT COUNT towards your MA degree.
ENGL 691: Final Projects in Composition  
Professor Eve Sorum 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  
Professor Eve Sorum 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  
Professor Eve Sorum 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
Professor Eve Sorum

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
Professor Eve Sorum 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 on line and in the M.A. Program Office.
ENGL 698: Intern Seminar  By Arrangement
Professor Alex Mueller (Literature): Section 01  Class #4820
Professor Neal Bruss (Composition): Section 02  Class # 4822
Professor Eve Sorum (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
Professor Eve Sorum 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/gcws/

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

1. American Motherhood and Mothering: Theory, Discourse, Practice, and Change

Motherhood is often lauded as the most important job, and Americans regularly talk about valuing family. However, as it tends to be women who are primarily responsible for caregiving in the family, the work is systematically devalued economically, socially, and legally. The gendered nature of mothering also has a profound influence on women’s and men’s lives outside of the family, especially at work. To explore the complex intellectual and practical issues contemporary American motherhood raises for feminist scholars, this course draws on the strengths of two disciplines—rhetoric and sociology—to examine motherhood as an intellectual concern, a social institution, and a site of competing discourses. The course structure interweaves theory, discourse, practice, and change as we explore a variety of approaches to motherhood and mothering as key theoretical concerns and as pivotal sites of women’s resistance, social action, and change.

2. Gender and Poverty in the United States

This advanced reading seminar will engage students in analyzing the intersections of gender and poverty in the United States, and will explore commonly experienced dilemmas faced by those who study low-income America. Economic inequality and economic stressors other than poverty (e.g., unemployment, homelessness) will also be examined. Intellectual approaches from multiple disciplines, especially feminist approaches, to theorizing, measuring, and fighting poverty will be examined. The perspectives of those who are low-income and poor themselves will be highlighted. The course will weave discussions throughout about how these approaches relate to students’ training in various graduate programs.

3. Gender, Race, and the Complexities of Science and Technology

Science and Technology are relatively insulated from wider public deliberation -- art and literary criticism are familiar; but not "science criticism." Yet there is a large body of social interpretation of science and technology, to which feminist, anti-racist, and other critical analysts and activists have made significant contributions. Building on this work, this course sets out to challenge the barriers of expertise, gender, race, class, and place that restrict wider access to and understanding of the production of scientific knowledge and technologies. In this spirit, students participate in an innovative, problem-based learning approach that allows you to shape your own directions of inquiry and re-engage with yourselves as avid learners and inquirers. At the same time as you are developing critical faculties as investigators you are also learning tools and processes for teaching and engagement with wider communities. In these inquiries students are guided by individualized bibliographies co-constructed with the instructors and by the projects of the other students. Students from all fields and levels of preparation are encouraged to join and learn about gender, race, and the complexities of science and technology.

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

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

In Spring 2013, the MA Program’s social “First Thursday” Get-Togethers will be taking place on the first Thursday of every month at 6:30-7:00pm, in the English Department Commons. Join M.A. students and faculty for an informal gathering that includes food, drink, and socializing! After each “First Thursday” Get-Together, an Info-Session will be held from 7:00-8:15pm, covering the topics listed below. Announcements and information concerning all Info-Sessions will be circulated by the English M.A. Office. The Fall 2011 “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.

“FIRST THURSDAY” INFO-SESSION SERIES: SPRING 2013

**THURSDAY, FEBRUARY 7TH**  “FIRST THURSDAY”
- Get-Together: 6:30-7:00PM
- Info-Session: 7:00-8:15PM
- Final Projects: From Proposal to Finished Product

**THURSDAY, MARCH 7TH**  “FIRST THURSDAY”
- Get-Together: 6:30-7:00PM
- Info-Session: 7:00-8:15PM
- “So, you want to present a conference paper?”

**THURSDAY, APRIL 4TH**  “FIRST THURSDAY”
- Get-Together: 6:30-7:00PM
- Info-Session: 7:00-8:15PM
- “So, you want to...Teach at an area Community or State College?”

Spring 2013 Info-Sessions will include topics such as locating internships and volunteering opportunities, applying for adjunct teaching positions, and creating a strong resume and CV. Suggestions for future Info-Sessions are welcome!
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

**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](http://www.doe.mass.edu)
- MTEL: [www.mtel.nesinc.com](http://www.mtel.nesinc.com)