University of Massachusetts Boston

English M.A. Program

Spring 2014
Course Description Book

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

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English MA Program
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PART I: ENGLISH M.A. COURSE REGISTRATION

CONTINUING MATRICULATED ENGLISH M.A. STUDENTS
We strongly recommend that you read this booklet and the English M.A. Program Handbook to remind yourself of the English M.A. degree requirements, concentration requirements, and program policies. The English M.A. Program requires the completion of thirty credits (or ten courses), which includes the credits devoted to a final project, and the selection of a concentration in literature, composition, or creative writing. The Handbook is available online at and can be downloaded from the English M.A. webpage: http://www.umb.edu/academics/cla/english/grad/ma/handbooks_and_forms. 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 your faculty advisor each semester before registering for courses. 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)
   -- 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 you will incur 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 it to the English M.A. Program Administrator along with 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](http://www.umb.edu/academics/cla/english/grad/ma/handbooks_and_forms/). 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)

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. Infosessions 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 infosessions.

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.
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.

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."

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 nearly 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.

WITHDRAWING ("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](http://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 not reversible.

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

**Seeking Tuition and Financial Aid Information**

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

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

For general information on graduate study please see the Graduate Studies website: [http://www.umb.edu/academics/graduate](http://www.umb.edu/academics/graduate) The Graduate Studies website contains a helpful FAQ section on financial aid.

**Seeking On-Campus Employment**

On-campus jobs are often available through UMB offices and programs. Some assistantships—for example, those in the Office of Academic Support or in the UMB Writing Proficiency office—are open to all graduate students. Listings are online at the Human Resources website: [www.umb.edu/hr/](http://www.umb.edu/hr/). This website features an employment listing search function (See “Search Current Employment...” in left hand column). Other opportunities are posted at the Student Employment Office, located in the Campus Center, 2nd floor.
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: TEACHING & RESEARCH ASSISTANTSHIPS

TEACHING ASSISTANTSHIP PROGRAM

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

First-Year Teaching Assistantship (TA1) Experience

- **Teaching Assistantship 1 (TA1) Training: TUTOR (fall semester, 1st year):** tutoring students in a Freshman composition class or, if entering with tutoring experience, working in another tutoring capacity.
  - Teaching Assistants also take the “Tutoring” course during their first semester, unless they have already completed an equivalent course or had equivalent job experience.

- **Teaching Assistantship 1 (TA1): TEACHING APPRENTICE (spring semester, 1st year):** “shadowing” a professor in a literature or a composition class.
  - To be eligible for a TA2 in the second year, TA1s also take the “Teaching of Literature” or the “Teaching of Composition” course in the spring semester of the 1st year.

Second-Year Teaching Assistantship (TA2) Experience
Either:

- **Teaching Assistantship 2 (TA2):** TEACHING ASSOCIATE (fall & spring of 2nd year): 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). **Admittance into the TA2 program is competitive and requires superlative work during the first TA1 year and experience.**

Or:

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

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

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

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

**RESEARCH ASSISTANTSHIP PROGRAM**

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

First-Year Research Assistantship (RA1) Experience

- **Research Assistantship 1 (RA1):** RESEARCH ASSISTANT (fall and spring of 1st year)
- Research Assistants also take the “History of the Book” course during the 1st year

Second-Year Teaching Assistantship (RA2) Experience

- **Research Assistantship 2 (RA2):** RESEARCH ASSOCIATE (fall & spring of 2nd year)

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

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

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

**TEACHING AND RESEARCH ASSISTANTSHIP POLICIES**

To be eligible for a Teaching or Research Assistantship, a student must be enrolled in at least 6 credits of graduate work, maintain an A- average, and have no incompletes in course work. A student who does not meet these University-set and monitored guidelines will not be allowed to receive or maintain a Teaching or Research Assistantship. Students awarded a Teaching or Research Assistantship must sign a UMB contract. These contracts are handled in the Graduate Studies Office: 617-287-5700.
PART V: IMPORTANT LINKS

UMass Boston Website: www.umb.edu
English Department Website: http://www.umb.edu/academics/cla/dept/english/
Wiser Log-In Website: http://umb.edu/index.php/it/services_detail/wiser/
Registrar’s Office Website: http://www.umb.edu/students/registrar/
Bursar’s Office: 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/

SPRING 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 V: “FIRST THURSDAY” GET-TOGETHER AND INFO-SESSION SERIES
If you are a Facebook user, you know what it means to “friend” someone. But how old is this practice? Some might say a decade, and they would be technically correct since Facebook didn’t exist until 2004, but the practice of establishing – what some might call superficial – friendships through written correspondence has a long history that extends beyond the surviving material record. Yet, we do have an abundance of evidence about the history of “friending” preserved in manuscript archives throughout the world, which maintain collections of earlier modes of epistolary exchange, or what we now call “social networking.” While such letter writing stretches back into antiquity, the form and function of such correspondence experienced a revolution in twelfth- and thirteenth-century Italy, when medieval teachers began instructing their students in the rhetorical forms of written persuasion called the artes dictaminis. These treatises, the first of their kind in the western world, survive in manuscripts and early printed books that not only explain the art of establishing social networks through letter writing, but also include marginal glosses written by later readers, which indicate how the practice was evolving over time. Additionally, these manuals were often accompanied by the works of the ancient Roman rhetorician Marcus Tullius Cicero, whose theories about speaking were adapted for written communication throughout the Middle Ages and well into the Renaissance. In particular, the prevalence of his treatise On Friendship indicates that establishing friendships and letter writing were increasingly considered to be complementary activities. The archival record demonstrates that letter writers were actively “friending” each other to establish social networks beyond the scriptorium.

This course will examine the literary, cultural, and material life of written correspondence from the poetic epistle to the cranky tweet. And while we will be reading and analyzing epistolary literature (both fiction and nonfiction) such as Ovid’s Heroides, Bram Stoker’s Dracula, and Alice Walker’s A Color Purple, we will focus our efforts on “real” letters of writers that are held in the Rare Books Room of the Boston Public Library. The BPL is a treasure trove of such correspondence, ranging from the stately epistles of Queen Elizabeth to the cryptic scribblings of Emily Dickinson. Much of the course will be devoted to handling, describing, and transcribing these fragile texts, all the while characterizing the place of letter writing within the history of the book. As we examine this life of letters, we will consider the rhetorical principles that shape authors and audience over time, as well as their implications for our understanding of the past, present, and future of epistolary friendship. Drawing on the innovative methods of the digital humanities, we will contextualize our archival research within read-write platforms, such as blogs, wikis, Facebook status updates, and Twitter feeds, in order to identify the shifting character and global significance of written correspondence today.

Concentration: literature

Engl 610: The Teaching of Composition Center Thu 4-6:30p Class #4885

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 form of invention 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. 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. Students will create handouts, lead class discussions, design assignments, and create a set of sequenced reading-writing exercises that can be adapted to their own teaching contexts.  

**Concentration: literature, composition**

**Engl 611: The Teaching of Literature**  
Tomlinson  
M 7-9:30p  
Class #4886  
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 early poets Phillis Wheatley and Ann Bradstreet to contemporary fiction writers Junot Diaz, Toni Morrison, and Philip Roth), 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, composition**

**Engl 624: Language of Film**  
Hamblin  
Th 7-9:30p  
Class #4887  
How does film fit into an English department? How does the history of film speak to developments in literary history? What’s the relationship between film theory and literary theory? This course is designed for students who are curious about these questions or are interested in film and film (or literary) theory, but have never had the opportunity to formally study it. The Language of Film is an intensive graduate-level introduction to the history and theory of film. As such, we will combine our exploration of the technological and social history of cinema as it develops from its proto-cinematic origins in the late nineteenth century to the present digital age with an investigation into the philosophical and theoretical significance of cinema in relation to modernity, perception, identity, mass culture, and globalization. To this end we will explore significant movements in film theory – the politics of mass culture, semiotics, apparatus theory, feminist film practices, third cinema, global film systems analysis – alongside political and aesthetic debates concerning narrative theory, realism, modernist film style, the digital turn, screen cultures, and cinephilia. Together with these historical and theoretical endeavors we will examine specific film texts, positioning them as arguments in their own right about the political, social, and economic status of film. No prior knowledge of film studies is expected but the course will require a willingness to work with some challenging theoretical texts. As a graduate level seminar, the emphasis will be on student-led discussion. Assignments will likely include reading journals, discussion questions, and a conference abstract leading to an oral presentation and final research paper.  

**Concentration: literature**

**Engl 628: Comparative Studies of Two Authors: Eliot/Dickens**  
Penner  
Tu 7-9:30p  
Class #4888  
This seminar focuses on the essays and novels of two of the Victorian era’s most prolific and
imaginative novelists. Considering the two authors together may seem incongruous: Eliot is perhaps the most revered novelist of Victorian “high realism,” while readers and critics of Dickens highlight the sentimental and comic aspects of his narratives. Accused of failing standards of realism, Dickens explained his aim to provide his readers with “the romantic side of familiar things.” Throughout their work George Eliot and Charles Dickens highlighted issues of inheritance – both of the biological and monetary kind, issues that were crucial Victorian readers’ perceptions of themselves and their era. In doing so, their narratives offered readers perspectives on social inequalities and the notion of "natural" differences between people. While both writers are best known for their fiction, they were also prolific essayists and each also edited highly regarded general knowledge journals in which key essays about inheritance appeared. These works addressed the social and moral implications of biological theories of inheritance, debates about inheritance within the law, and broader uncertainty about the relative merits of generational inheritance.

Readings are likely to include: selections from Darwin’s *Origin of Species* and *The Expression of Emotion in Man and Animals*; Dickens's *Bleak House*, *Little Dorrit*, and *Our Mutual Friend*; and George Eliot’s *Mill on the Floss*, *Middlemarch*, and *Daniel Deronda*.  

**Concentration: literature**

**Engl 635: Metaphysical Poetry**  
**Tobin**  
**W 4-6:30p**  
**Class #4889**

Our goal is to understand metaphysical poetry better by way of creating a scholarly anthology of the works of three poets, Donne, Herbert, and Marvell. We will explain how in the general absence of holograph MSS we have established the texts, how and why we have annotated and commented upon these poems in the ways we have, and how and why we have written a critical introduction to these selected works. Each member of the seminar will present orally a working paper, subsequently to be submitted for comments, on two or three poems by each of our three poets (for a total of three presentations). The working papers will be polished in the final paper, which is to be a small anthology comprised of a critical introduction, headnotes, annotations and commentary, as well as textual notes. This finished paper is due by the penultimate meeting. Seminar reports and final paper can profitably include discussion of, among other topics, genre, sources, personal and political contexts, style, structure, tone, and even spelling and punctuation.  

**Concentration: literature**

**Engl 641: Studies in Romanticism**  
**Fay**  
**Tu 4-6:30p**  
**Class #4890**

In this course we will undertake the comparative study of several literary and cultural movements within the larger historical moment we call the British Romantic Period (1780-1832). We will combine our study of canonical writers and well-known works by them, with some of their lesser-known works, and with works by lesser-known writers. We will take in topics such as: empire, colonialism, and revolution; the Atlantic World and global networks; socio-economic identity formation; rights discourse; art and politics; consumerism and material culture; history and utopianism. We will attempt to build up our own web of intersections, concurrences, networks, and centers or dispersals of literary, intellectual, and creative energy. The writers we will read deeply in will include: Mary Robinson, Mary Wollstonecraft, Samuel Taylor Coleridge, William Wordsworth,
Percy Bysshe Shelley, John Keats, Thomas De Quincy, with selections from Anna Letitia Barbauld, “Anonymous,” Mary Shelley, William Hazlitt, and Lord Byron. Assignments will include an oral presentation, a short paper, a case study, and a final paper.

**Engl 650: Colonial American Literature**  von Morze  M 4-6:30p  Class #4891
This course presumes no previous familiarity with colonial American or early U.S. literature or culture. It is an introductory course designed for students with any number of interests. Whether you are interested in writing in the public sphere, the relationship of literature and religion, the origins of the modern self, the rise of the novel, the fabrication of race and peoplehood, or the political imagination in literature, this course will have something for you.
The course focus will be the way that colonial Americans invented the economically liberal, rights-bearing subject of democracy. Assignments will include an exercise in working with archival materials, an in-class presentation, and a 15-page paper.
Course readings will include two major books of recent scholarship surveying the period in ways that speak to the concerns of literary theory. Authors studied in the course will include Rowlandson, Franklin, Brockden Brown, Walker, Irving, and a number of poets.

**Concentration: literature; fulfills pre-1850 requirement**

**Engl 652: American Romanticism**  Edelstein  Th 4-6:30p  Class #4892
This course will introduce you to the major writers of the “American Renaissance,” (roughly 1830-1865) a period in which a national literary tradition flowered in the context of sociopolitical turmoil that remains unmatched in our history. We will begin with an intensive focus on the aesthetic and philosophical questions that unite writers including Ralph Waldo Emerson, Walt Whitman, Nathaniel Hawthorne, and Herman Melville. Credited with establishing the first “high art” tradition in the United States, these writers imbue their work with inscrutable symbols, meditations on nature, and celebrations of individualism. Our examination of the antebellum literary landscape will also include popular genres, such as slave narratives and sentimental novels, such as Harriet Beecher Stowe’s *Uncle Tom’s Cabin*, which some credit with inciting the Civil War.
Our encounter with the literature of this period will be supplemented by a range of contemporary literary criticism and theory, which will enable us to reconsider familiar texts in new ways, with particular attention to gender and sexuality, race and ethnicity, empire and expansion, and affect and temporality. In what ways does this literature engage with, or avoid engaging with, the rapid social changes of this tumultuous period, which witnessed the escalation of the slavery crisis, the rise of market capitalism, major technological innovation, westward expansion, and women’s struggle for equality? Finally, we will interrogate how and why certain texts have come to be canonized as "classic American literature" while others have been forgotten and derided.

**Concentration: literature, fulfills pre-1850 requirement**

**Engl 653: Major American Novelists**  Klimasmith  T 4-6:30p  Class #4893
This course examines work by American novelists from the 1850s to today. As we read and discuss the texts (and the theories of the novel they put into practice) we will see authors grappling with questions of the individual and the nation, race, class gender—making and remaking the novel
in ways that both reflect and helped to shape the nation as it was and would become. Some of these novels look backward; others address contemporary concerns head-on; still others play with time in stylistically innovative ways. Many of the novels we’ll read reference and build upon each other to redefine the novel, “America” and the always-unstable category of the “American novel.” This course will require much reading, frequent short writing assignments, full class participation, and a final critical essay of either conference (7-10 pages) or article length (20-25 pages). Texts may include: Hawthorne, The Scarlet Letter; Stowe, Uncle Tom’s Cabin; James, The Portrait of a Lady and The Wings of the Dove; Wharton, The House of Mirth and The Age Of Innocence; Dreiser, Sister Carrie or An American Tragedy; Willa Cather, O Pioneers! and My Antonia, Richard Wright, Native Son; Ralph Ellison, Invisible Man; Toni Morrison, Beloved; Thomas Pyncheon, Mason and Dixon; selected critical essays; and . . .a contemporary novel to be chosen by the class.  Concentration: literature

Engl 675: Reading and Writing Poetry  Peseroff  W 7-9:30p  Class #4894
This course is an introduction to the process of writing poetry while learning to become a cogent, helpful reader of others’ work. Students become familiar with examples of the genre by reading and discussing poems in a variety of forms from a variety of periods. Classwork includes in-class exercises, free writing, formal assignments, and group workshops. Students keep a weekly reading journal, attend a poetry reading, and complete a final portfolio of 10-12 of poems written and revised over the semester.

Concentration: Creative Writing

Engl 681: Advanced Workshop in Poetry  Peseroff  Th 4-6:30p  Class #5706
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 (joyce.peseroff@umb.edu).

Concentration: Creative Writing

Engl 682: Advanced Workshop in Fiction  Melnyczuk  M 7-9:30p  Class #5708
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

PART II: ENGLISH M.F.A. COURSES OPEN TO ENGLISH M.A. STUDENTS
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, online, and in other formats? How should creative writing be evaluated? Students will develop a lesson plan and run a model class, write a textbook chapter that reflects their own priorities, develop a sample syllabus, and write the kind of pedagogical statement that’s useful to have on hand when applying for teaching jobs.

**Concentration: Creative Writing, Composition**

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

**ENGL 689: English Studies Workshop/Careers**

**Group meetings:** TBA  
**Graduate Program Director (GPD):** Class #4808

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

**Group meetings:** TBA  
**GPD:** 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 seven meetings during the semester, with a mix of group workshops and infosessions 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

Project Advisor/GPD  Class # 4810

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

Project Advisor/GPD  Class #4811

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

Project Advisor/GPD  Class # 4812

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**

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**

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 that 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**

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
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

Project Advisor/GPD Class #4823

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/](http://mit.edu/gcws/)

**Spring 2014 Courses:** See Full Descriptions at [http://mit.edu/gcws/](http://mit.edu/gcws/)

**Member Schools:** In addition to UMass Boston, participating schools include Boston College, Boston University, Brandeis University, Harvard University, M.I.T., Northeastern University, Simmons College, and Tufts University.
NOTE: Graduate Consortium courses are RECOMMENDED for students interested in applying to Ph.D. programs or completing a six-credit thesis final project.

PART V: “FIRST THURSDAY” GET-TOGETHERS & INFO-SESSIONS

In Spring 2014, the M.A. Program’s social “First Thursday” Get-Togethers will be taking place on the first Thursday of every month at 6:45-7:00pm, in the English Department Commons. Join M.A. students and faculty for an informal gathering that includes food, drink, and socializing!

During each “First Thursday” Get-Together, an Info-Session will be held from 7:00-8:00 pm, covering the topics listed below. Announcements and information concerning all Info-Sessions will be circulated by the English M.A. Office. The Spring “First Thursday” Info-Session Series features the topics listed below; additional Info-Sessions (on topics such as preparing a final project proposal) will be held throughout the semester.

TENTATIVE INFOSESSION SERIES: SPRING 2014

“FIRST THURSDAY,” FEBRUARY 6: SUBMITTING FINAL PROJECT PROPOSALS
Get-Together and InfoSession: 6:45-8PM

“FIRST THURSDAY,” MARCH 6: APPLYING TO PH.D. PROGRAMS
Get-Together and InfoSession: 6:45-8PM

“FIRST THURSDAY,” APRIL 3RD: PURSUITING A CAREER IN HIGHER EDUCATION WITH AN MA DEGREE
Get-Together and Info-Session: 6:45-8PM

Suggestions for future Info-Sessions are welcome!

SUMMER 2014

COURSE INFORMATION AND DESCRIPTIONS

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:
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. In conjunction with 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

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