University of Massachusetts Boston

English MA Program

Fall 2015
Course Description Book

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

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ENGLISH MA PROGRAM

COURSE DESCRIPTION BOOK

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PART I: ENGLISH MA COURSE REGISTRATION

CONTINUING MATRICULATED ENGLISH MA STUDENTS

We strongly recommend that you read this booklet and the English MA Program Handbook to remind yourself of the English MA degree requirements, concentration requirements, and program policies. The English MA Program requires the completion of thirty credits (or ten courses), which includes the credits devoted to a final exercise, 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 MA webpage: http://www.umb.edu/academics/cla/english/grad/ma/handbooks_and_forms. Hard copies of the Handbook are available at the English MA Office.

We also recommend that you schedule an advising session with the Graduate Program Director or an advisor of your choice. Please bring a list of the courses you have completed with you to your advising session. Appointments with the Director should be arranged through the English MA 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 MA 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 MA 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 MA office if you would like to check the status of a class that is full)
You may also visit the **ONE STOP CENTER** located in the Campus Center for help with registration questions or difficulties. The One Stop Center is designed to help with all course registration, tuition, and financial aid issues. It is open for extended hours, as detailed on its website: [http://www.umb.edu/students/onestop/](http://www.umb.edu/students/onestop/). For additional course registration information please visit: [http://www.umb.edu/students/registrar](http://www.umb.edu/students/registrar).

All continuing matriculated graduate students are assigned a web access period to register, add, and drop courses via Wiser. You must register by the end of your access period to avoid late fees. Although assessed a late fee, you can register for a course or drop a course all the way through the Add/Drop period; a semester’s Add/Drop period includes the first week of classes. However, if you register for a course and then decide not to take it, PLEASE do not wait until the end of the Add/Drop period to drop it. Newly admitted or non-degree students may be waiting to get a space in the course, so please be considerate and make your changes early.

### NEWLY ADMITTED ENGLISH MA STUDENTS

Congratulations and welcome! New students will be registered into courses after they are officially admitted to the English MA 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 MA 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 MA courses and plans.

### NON-DEGREE STUDENTS SEEKING AN ENGLISH MA COURSE

Non-degree students (students not enrolled in our MA degree program) are allowed to take graduate seminars subject to the approval of the Graduate Program Director, on a space available basis. Non-degree application forms are available on the “Handbooks and Forms” section of our website: [http://www.umb.edu/academics/cla/english/grad/ma/handbooks_and_forms/](http://www.umb.edu/academics/cla/english/grad/ma/handbooks_and_forms/) to qualify to take courses as a non-degree student, please fill out the form and submit to the English MA 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 MA Program Administrator. Then, come to the English MA 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 MA PROGRAM COMMUNICATIONS CONCERNING COURSE CHANGES, LOCATIONS, ANNOUNCEMENTS, AND CANCELLATIONS

The English MA 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 MA 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 EXERCISE OR THESIS**

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

Note that the Final Exercise Proposal is submitted the semester previous to the semester during which you plan to complete the Final Exercise. As with the Final Exercise Guide, Final Exercise Proposal Forms can be picked up at the English MA Office or downloaded from the English MA webpage. Students whose proposal for the Final Exercise or MA 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 Exercise course by the MA Program Administrator. You will be informed via email that your proposal has been approved and that you have been registered for the appropriate Final Exercise or MA 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 MA PROGRAM POLICIES**

**STUDENTS NEARING COMPLETION OF DEGREE REQUIREMENTS FOR GRADUATION**

If you expect to complete the English MA 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 MA Final Exercise Guide and start to solidify your plans for your final Exercise, typically completed in your last semester at UMB. One-credit workshops preparing students for the final exercise are offered each semester; see the course listings below. Info-sessions on Final Exercise proposals, planning, and writing are also offered each semester; attendance at these is strongly recommended. The English MA 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 MA 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 MA course).

Non-degree students who take courses in the MA 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 MA Program Administrator to make an appointment with the Graduate Program Director to discuss your request.

**Students Requesting a Leave**

If you are a matriculated student in the program but are not registering for any credits this semester, you must fill out a Program Fee Form and a Leave of Absence Form to be signed by the Graduate Program Director. Discuss your reason for being on leave with the Graduate Program Director, and then the Registrar's Office (617) 287-6200 and the Registrar's Office will provide you with the paperwork you need. To hold your place in the program you must do the paperwork and pay the fee for each semester you are away from the program. As directed by the Registrar, you must register for "CAS 600: Program Fee."

**Students Requesting an Incomplete (“INC”) in a Course**

An “Incomplete” (“INC”) can be awarded in a course, in lieu of a letter grade, only if a student experiences a serious hardship that prevents him or her from completing the coursework in a timely manner. An “INC” will not be awarded simply to provide students with more time to complete coursework; all students are expected to complete coursework by the end of the semester in accordance with the course syllabus. An “INC” is awarded at the discretion of the course professor, but may be reviewed by the Graduate Program Director.

In order to replace an “INC” with a letter grade, the required coursework must be submitted **BEFORE ONE YEAR ELAPSES.** One year after the “INC” is awarded, the “INC” is automatically replaced by the University with an “F” grade. The reversal of an “F” grade is near-impossible and requires a lengthy University governance process. Students must work closely with their professor to determine a calendar for the timely completion of the work needed to replace the “INC” with a letter grade. **Work must be submitted in advance of the one-year deadline, at a time agreed upon with the grading professor.** Student communication with the grading professor is crucial. Completion of the needed coursework is the responsibility of the student and the professor will not “track down” the student or work.

**Students Choosing to Withdraw (“W”) from a Course**

The first week of courses is “Add/Drop” period, in which students may freely drop a class and register for a new class. After the “Add/Drop” period, the dropping of a course appears as a “Withdrawal” or “W” on the student transcript. A withdrawn course remains listed on the transcript and a “W” appears as the course “grade.”

Note that all course withdrawals must take place before the course withdrawal deadline, which is approximately five weeks before a semester’s classes end. After the course withdrawal deadline, a course must be given a letter grade. **Add/drop and withdrawal deadlines are listed on the university’s “Academic Calendar,” which appears on the UMB homepage www.umb.edu; it is listed in the right hand column.** A course withdrawal is a student’s choice. It is recommended that a student discuss this choice with his or her professor or the Graduate Program Director. Only a student can select a “W”; the course professor or an administrator cannot select a “W” for a student. The choice is non-reversible.
PART III: FINANCIAL AID, EMPLOYMENT, & CAREER INFORMATION

STUDENTS SEEKING TUITION AND FINANCIAL AID INFORMATION

For the latest information on tuition and fees, please see the Bursar's Office website: http://www.umb.edu/bursar/tuition_and_fees/ Please note that all Massachusetts state colleges and universities follow a cost structure in which program fees are higher than tuition fees. Please read the tuition and fees breakdown carefully. Determine your correct tuition and fees by looking at the "per credit" charges; add up your tuition and fees based on the number of credits you are taking (the typical English MA 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 MA students. These bulletins include announcements of specific internship and career opportunities and events such as Job Fairs.
PART IV: IMPORTANT LINKS

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

FALL 2015
COURSE INFORMATION AND DESCRIPTIONS

PART I: ENGLISH MA COURSES

PART II: ENGLISH MFA COURSES OPEN TO ENGLISH MA STUDENTS

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

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

Engl 600: Studies in Criticism: Philosophical Beast    Fay    Th 4-6:45p

The classical and medieval bestiary was an encyclopedic account of species, their attributes, and in medieval Bestiarum vocabulum, their moral meaning in God’s book of the world. Animal Studies began in opposition to allegorical readings as such (including anthropomorphized and anthropocentric renderings of the animal) as a differential perspective on the self-other relation. Today, however, with the Posthuman Turn, Animal Studies connects speculative philosophies such as Object-Oriented Philosophy with older forms of speculative thought, and queries the Anthropocene and its limits (as in Thing Theory), at the same time that it opens a return to a spiritually-infused understanding of the world in the Spinozan sense. In considering what we’ll call a ‘bestial philosophy,’ we’ll focus on why literary writers have long been fascinated by animals’ world experience as an alternative to the anthropocentric and logocentric universe of our own construction. Animals stand in for a range of sentient life that philosophers such as Spinoza and writers such as Kafka have assumed has been interacting with us and without us all along. We will take a set of representative literary texts and read them in conjunction with a genealogy of sorts of philosophical and theoretical texts in order to understand what Animal Studies has been (both Continental and American strains) and what it is becoming in light of new understandings of sentientism. We will be reading widely from (among others) John Clare, Kafka, and Coetzee to Spinoza, Derrida, Steven Shaviro, and Jane Bennett.

Concentration: Literature

Engl 602: Studies in Fiction: The Global Contemporary    Sauri    T 4-6:45p

This course attempts to understand what “contemporary” has meant to the novel, and in turn should mean, for literary studies. Recent efforts to define the contemporary have posed fundamental questions about periodization and about the possibility of doing literary history at a moment when our sense of the present as timeless has made it practically impossible to imagine the future. Amy Hungerford points to this problem in her essay “On the Period Formerly Known as the Contemporary” when she asks “how interesting are the arguments about how to choose beginnings and ends?” For Hungerford, the answer might as well be “Not very,” though critics invested in the question of beginnings and ends have sought to locate the origins of this problem in the apparent exhaustion of postmodernism, the end of the Cold War, the advent of full-blown globalization, or the ideological entrenchment of the market as the absolute horizon of all human possibility associated with neoliberalism, all of which have animated efforts to define global literature today in terms of post-postmodernism, metamodernism, long modernism, or world-system literature; and indeed, it’s worth remembering that even the term “global literature” is itself of a recent vintage, finding its origins in similar ends and beginnings.
Whether or not we agree with these and similar approaches, we can see that what is at stake here is the concept of the contemporary itself, rather than a definition of “contemporary literature” or “contemporary criticism.” The wage of this course is that an attentive reading of recent global fiction seriously challenges the idea that our contemporary moment is best characterized as a neutral, timeless, instantaneous “now.” This course will consequently examine developments in the novel and critical theory over the course of the last decade with an eye to highlighting a set of common concerns that speak to the question of the contemporary.

We will also be interested in understanding how these same concerns are inextricably tied to transformations and more global processes that could be said to form the prehistory of the present. Novelists considered in this course may include Karen Tei Yamashita, Tom McCarthy, Roberto Bolaño, Ben Lerner, Amitav Gosh, Rachel Kushner, and César Aira in addition to . Students will be expected to write two response papers (3 pp. each) and a final paper (20-25 pp.).

Concentration: Literature

Engl 603: Studies in Drama: Shakespearean Scene Writing
Maisano  T 4-6:45p

Are there limits—and alternatives—to what criticism and commentary can teach us about Shakespeare? What if knowing why Shakespeare made use of adaptations, allusions, asides, backstory, characters, costume, cued parts, dancing, dialogue, disguise, duels, dumbshows, eavesdropping, ekphrasis, entrances and exits, flora and fauna, foreshadowing, ghosts, hendiadys, insults, irony, letters & messengers, midline switches, music, noise, pacing, parody, plays-within-plays, plots, props, prose, proverbs, short lines, silence (or implied pauses), songs, time schemes, even lacunae and cruces as he did depended on learning how (or at least trying) to do it ourselves?

Drawing on humanist methods of imitatio and early modern “maker’s knowledge traditions,” this graduate seminar will ultimately require students to create new “Shakespearean” scenes with period-specific diction, grammar, and iambic pentameter. There is a good chance, therefore, that instead of reading Shakespeare plays the way one normally would in a graduate (or undergraduate) class, we will read across the canon—selecting scenes from several different plays week to week—with the focus of our literary analysis and genesis (as we aim to “write Shakespeare,” not just to “write about Shakespeare”) shifting from one topic or technique to another. To give but one brief example, a week on “letters and messengers” might require us to read selected scenes from Love’s Labour’s Lost, The Merchant of Venice, 1 Henry IV, Hamlet, Macbeth, King Lear, and Antony and Cleopatra, rather than any one of those plays in their entirety. The first couple of weeks we will focus on Shakespeare’s sonnets and the rhetorical figures of speech (including but not limited to anaphora, antimetabole, isocolon, and parison) he would have practiced repeatedly in grammar school. Our interests will soon evolve, however, to cover intricacies of characterization and ideas about how and why Shakespeare chooses to convey some events through mimesis (action or showing) and others through diegesis (narration or telling). Finally, students will dive into sources Shakespeare himself adapted (or
could have adapted—Rabelais anyone?) for the theater, including but not limited to Holinshed’s *Chronicles*, Ovid’s *Metamorphoses*, William Painter’s *The Palace of Pleasure*, and whatever hidden gems we find while searching the Early English Books Online (EEBO) database. Secondary sources will likely include Simon Palfrey’s *Doing Shakespeare*, Jonathan Hope’s *Shakespeare’s Grammar*, R.W. Dent’s *Shakespeare’s Proverbial Language*, Sujata Iyengar’s *Shakespeare’s Medical Language: A Dictionary*, Ben and David Crystal’s *Shakespeare’s Words: A Glossary and Language Companion*, and (though it’s half a century old) Brian Vickers’s *The Artistry of Shakespeare’s Prose*.

Final projects for the course will consist of two or more written scenes of new “Shakespearean” drama, an editorial apparatus (introduction and notes) for same, plus performances and/or readings (interpretations) of classmates’ scenes. Admittedly, this sounds like a risky pedagogical gambit but prospective students might take comfort in knowing that the same instructor will have already led a workshop with the same title, objectives, and exercises as part of the annual meeting of the Shakespeare Association of America in April of 2015.

**Concentration: Literature**

Fulfills Pre-1850 Requirement

**Engl 605: Studies in Literature and Film: Art Cinema and Ugly Feelings**

Hollywood has long privileged certain affects through the operations of genre cinema; comedy, horror, and melodrama are all cinematic modes that aim to make spectators feel a certain way. However, while mainstream cinema has worked hard to make us feel happy, scared, righteous, or sad as means of cathartic entertainment, art cinema has often wallowed in a different set of emotions for a rather different set of ends. This course is an exploration of the politics and aesthetics of those feelings typically considered negative emotional states to be overcome and thus largely dismissed by mainstream cinema – what Sianne Ngai has termed “ugly feelings”: melancholia, shame, disgust, paranoia, depression, disaffection, boredom, and failure. At the heart of our exploration will be the way in which these affective states operate within the larger material and discursive structures of culture, working within and against the operations of global late capitalism. As such, we’ll examine how these emotions work within feminist, queer, postcolonial, and marxist critiques, as we consider these emotions to be both historically conditioned phenomena that emerge from the structures of contemporary experience and modes of refusal and resistance to these very structures. At the same time, we’ll think through the relationship between these ugly feelings and art cinema practice, exploring their impact on aesthetics, spectatorship, and subjectivity, as well as the social and political functions of cinema itself. No prior knowledge of cinema is required, but a willingness to work with some challenging and emotionally difficult films is!

Possible theorists include Walter Benjamin, Siegfried Kracauer, Lauren Berlant, Heather Love, Sarah Ahmed, Guy Debord, Sianne Ngai, Judith Halberstam, Raymond Williams, Fredric Jameson, Paul Gilroy, Timothy Bewes, Eugenie Brinkema, and Mark Fisher.

Possible films include *The Cook, The Thief, His Wife, and Her Lover* (Greenaway 1989); *Sweet Movie* (Makavejev 1974); *Jeanne Dielman* (Ackerman 1986); *The Conversation* (Coppola 1974); *Slacker* (Linklater 1991); *Playtime* (Tati 1967); *Melancholia* (von Trier 2011); *Jacob’s Ladder* (Lyne 1990); *Hiroshima, mon amour* (Resnais 1959); *Waltz with Bashir* (Folman 2008); *The
This course will explore the contemporary craft of the essay, considering how this enduring verbal art form has evolved and been adapted to the affordances of audiovisual and emerging media platforms. Rather than taking genre as an organizing principle, in this class, we will approach the essay as an emergent mode of inquiry, where form follows content and materials shape meaning. Taking up Theodor Adorno’s “The Essay as Form” as a central point of departure, we will consider the questions: What are essays for? What kinds of work can they do? And how do different media and modalities shape these possibilities?

Throughout the term, we will read, look at, listen to, watch, and discuss a range of creative essayistic texts, beginning with traditional text-based essays and moving through audio-visual and interactive forms. Students will write regular analytical responses to the essays we encounter, while also trying out these forms for themselves in a series of independent essay writing/production projects. Through a hybrid workshop/studio format, we will engage in craft-based discussions on topics ranging from style and structure, to performance and pacing, to layering and montage, while developing introductory technical proficiencies in a range of digital editing and design platforms.

This course welcomes students from all subfields and backgrounds. No previous experience with digital media production is expected or required.

What is critical theory? What does it do? Why does it matter? How does it relate to the study of English? And why does it feel like it's breaking my brain? These will be the overarching questions that will inform our weekly readings and discussions of contemporary theory and literary criticism. As such, the course will be designed around intensive readings from twenty and twenty-first century critical theory coupled with literary and filmic texts. While the emphasis will be on the theoretical texts, the stories we'll read and films we'll watch will provide us with the opportunity to discuss and engage with the relationship of critical theory to cultural analysis firsthand. Particularly, we will focus on how the implementation of different critical schools helps to shape and refine different modes of scholarly and literary inquiry and emphasis, leading to sharper and more clearly defined arguments and research agendas. Ultimately, the study of critical theory enriches our reading practices by opening our texts to their complex, palimpsestic inter-relationship with the social, historical, political and philosophical
interlocutors that shape and are shaped by them. While not every movement can be covered in a single semester, we will pay attention to many of the most influential (most likely to include some cross-section of structuralism, psychoanalysis, deconstruction, poststructuralism, postmodernism, Marxism, feminism, queer studies, postcolonial and critical race theory), with influential figures like Sigmund Freud, Walter Benjamin, Gayatri Spivak and Fredric Jameson garnering close study. By the end of this course, students should feel confident when encountering critical articles written from particular theoretical viewpoints, employing theoretical insights in their own work, and reading longer theoretical works as part of their ongoing graduate career.

Concentration: Literature

Engl 631: Medieval and Renaissance Literature: Remein M 7-9:45p
Contemporary Poetics and the Language of Beowulf

“After this period English literature lives on in translation, it is fed by translation; every new exuberance, every new heave is stimulated by translation, every allegedly great age is an age of translations...”
--Ezra Pound, on English literature since the Old English period

“There is not much poetry in the world like this...”
--J.R.R. Tolkien, on Beowulf

In this class we will learn to read Old English (the language of that wild, messy, and hugely important poem, Beowulf) and we will experiment with translating Old English literature into Present Day English. We will work to understand Beowulf and other Old English texts anew by engaging in the work of translation, posing critical questions of translation theory, and making contemporary experimental poetry with Old English literature. Thus, this course will not only be of interest to the student of medieval literature, but also to poets and other writers, translators, and students interested in translation theory or theories and practices of avant-garde contemporary poetics. No previous experience with translation, creative writing, Old English, or medieval literature is needed.

The course will be roughly divided into three major phases. In the first phase, we will learn basic Old English grammar and begin reading passages of Old English literature together right away with the help of translations and glossed editions. In the second phase, we will read longer passages and poems like The Seafarer alongside critical essays on Old English, experimental poetics, and translation theory, while learning more advanced grammar and syntax. At this stage, we will produce more experimental translations from Old English and begin to workshop some of our work. Final projects will involve a creative writing component—that is to say, a substantial and somehow adventurous or experimental translation from Old English literature. The course will culminate with a reading event that will offer students the opportunity to debut their translations to other poets and critics.

Concentration: Literature

Fulfills Pre-1850 Requirement

Engl 646: Literature & Society: Native American Literature

Barron Th 7-9:45p
This graduate course examines some of the ways in which Native American writers express themselves and aspects of their cultural traditions through literature. Readings include contemporary fiction, poetry, and nonfiction, as well as traditional stories and songs. Special attention is given to how these texts help us to better understand and explain the relationships between human beings and the natural world, including concepts of power, systems of tribal thought and ethics, and culturally based ways of knowing. Problems in cross-cultural understanding, the complex roles of race and ethnicity in defining identity, and competing issues of cultural adaptation, cultural accommodation, and cultural appropriation, are addressed throughout the course. Gender and class, elements closely connected to race and culture, are also frequent topics of discussion.

Concentration: Literature

Engl 651: 19th Century American Literature: Jackson  Th 4-6:45p
Literature of the American Civil War

Despite Walt Whitman’s declaration that “the real war will never get in the books,” Americans have produced a diverse, contested, and massive archive of depictions of the Civil War. Rather than evaluating whether “the real war” has ever been captured, we will ask instead how Americans for over a century have imagined the war and why. To explore how literature abets national memory as well as strategic forgetting, this course will focus on the gender and racial politics of depictions of the home front and the battlefield, the cultural work of the “romance of reunion” and “plantation school” dialect writing, and the construction of the “Old South.” We will focus at length on the antebellum period, the events, ideas, and texts that led to the war, and the special role that the city of Boston played in the radicalization of the antislavery movement. The course will conclude with some consideration of modernist and post-modern re-imaginings of this central crisis in American history and culture.

Concentration: Literature

Engl 667: Seminar for Tutors  Davis  W 4-6:45p

This course provides graduate and undergraduate students with an introduction to tutoring and writing center work, a subfield of composition studies. The course features reading, writing, and discussion on the theoretical and practical issues one encounters when working with other writers, and connects those issues with writing broadly defined. Tutors work to apply research about tutoring to the specific context of the undergraduate classroom, learning not only about tutoring goals and practices, but also about writing program philosophy and the writing experiences of undergraduate students. All elements of the course combine to provide an intellectual framework for articulation and synthesis of, as well as reflection on, what is learned in the work experience of the tutor. Students in the course also tutor in the UMB Composition program; this work and the course content provides a foundation for further teaching and tutoring.

Concentration: Literature, Composition, Creative Writing

By permission of the English MA Program Only
**Engl 676: Reading and Writing Fiction**  
*Fulton*  
**Th 7-9:45p**

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

*Concentration: Creative Writing*

**Engl 681: Advanced Workshop in Poetry**  
*Schwartz*  
**M 4-6:45p**

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

*Concentration: Creative Writing*

**Engl 682: Advanced Workshop in Fiction**  
*Kalotay*  
**W 7-9:30p**

Fiction workshop using student manuscripts and published short stories to explore complexities of narration, characterization, scene, dialogue, style, tone, plot, etc. Permission of instructor required; please send a writing sample of 4-10 pages of fiction to (Daphne.kalotay@umb.edu).

*Concentration: Creative Writing*

**Engl 697: Special Topics: Living Composition**  
*Goleman*  
**M 6-6:45p**

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

The personal insights of these writers about the process of their formation will deepen our appreciation of their research choices and help us to understand how such choices are made. In this way, the memoirs will shed light on how careers in composition are shaped and reshaped through dialogue with the literature of the discipline and critical self-reflection on one’s own history as a language user. These two means of producing understanding will also be part of our own practices in Living Composition. Students in the seminar can expect to clarify their personal stake in the teaching of writing while building their knowledge of composition theory and pedagogy. Weekly note-taking assignments and two papers will structure the course.
Examples of authors whose works we may study include: Mike Rose, Min-Zhan Lu, Paulo Freire and Nancy Sommers. Each has written an award winning personal essay or memoir that contextualizes his or her larger body of work. Sample titles of the personal pieces include respectively: *Lives on the Boundary: The Struggles and Achievements of America’s Underprepared*; “From Silence to Words: Writing as Struggle”; *Letters to Cristina: Reflections on My Life and Work*; “Between the Drafts.” No prior coursework in composition is required and students from all tracks who are interested in composition theory and practice are welcome.

*Concentration: Composition*

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### PART II: ENGLISH MFA COURSES OPEN TO ENGLISH MA STUDENTS

**CW 605: Memoir Workshop**

We will read a selection of non-fiction and investigate some ways authors have rendered their life experiences into narrative. What happens when we recollect and transcribe events from our past? Readings will be in the form of excerpts and complete books. Authors include Frederick Douglas, Henry David Thoreau, Gertrude Stein, Emma Goldman, Vincent Ferrini, Patti Smith, Danzy Senna, Diane di Prima, Fanny Howe, Roland Merullo and others. Students will choose their own memoir to read and be responsible for an in class presentation and short analytical paper on the author. *Students will write and workshop their own memoir pieces.* Expect a fair amount of reading (4-5 books and numerous excerpts) lots of open-ended discussion and writing.

*Concentration: Creative Writing*

**CW 606: Literary Editing and Publishing**

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

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

*Concentration: Creative Writing, Literature*

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### PART III: FINAL EXERCISES, ONE-CREDIT WORKSHOPS, INDEPENDENT STUDIES & INTERNSHIPS
ENGL 689: English Studies/Careers Workshop  
Graduate Program Director (GPD)  
Group meetings: TBA (Spring only)

Have you been wondering what to do after you get your MA in English? Are you trying to figure out whether you want to continue onto a PhD 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 MA students and share the resources you explore. We will have five group meetings and you will attend several info-sessions in the areas that interest you most.

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

ENGL 690: English Research Workshop: PREPARING FOR THE FINAL EXERCISE  
GPD  
Group meetings: TBA (Fall only)

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 exercise, find an advisor, write a proposal, and write the final exercise 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 exercise process. You will come out of this workshop with your proposal and annotated bibliography, and be well on your way to writing your final exercise!

This workshop is strongly recommended for anyone who is planning on doing a final exercise in Spring 2015 and has not already figured out an advisor and topic. Also, this workshop is required if you are planning on writing a 6-credit Master’s thesis.

- Enrolling: Enroll yourself by signing up on Wiser.
- You will get details after you register.
- Course is worth one credit and DOES NOT COUNT towards your MA degree.

ENGL 691: Final Projects in Composition  
GPD and Exercise Advisor

This course provides a structure for students working toward completion of the Final Exercise requirement in composition. A Final Exercise proposal is required in the previous semester and
must be approved by the faculty supervisor of the exercise and the Graduate Program Director. During the semester of Final Exercise 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 project, curriculum unit, or examination is assessed by graduate faculty readers. Students must successfully complete the Final Exercise in order to receive the M.A degree. ENGL 691 is the 3-credit option for the Final Exercise (for the 6-credit option, see ENGL 699 below).

- **PREREQUISITES:** English MA 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 Exercise Proposal has been approved (see explanation in first section of this booklet).

**ENGL 692: Final Projects in Creative Writing**

GPD and Exercise Advisor

This course provides a structure for students working toward completion of the Final Exercise requirement in composition. A Final Exercise proposal is required in the previous semester and must be approved by the faculty supervisor of the Exercise, by the Director of Creative Writing, and by the Graduate Program Director. During the semester of Final Exercise 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 Exercise in order to receive the M.A degree. ENGL 692 is the 3-credit option for the Final Exercise (for the 6-credit option, see ENGL 699 below).

- **PREREQUISITES:** English MA 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 Exercise Proposal has been approved (see explanation in first section of this booklet).

**ENGL 693: Final Project in Literature**

GPD and Exercise Advisor

This course provides a structure for students working toward completion of the Final Exercise requirement in composition. A Final Exercise proposal is required in the previous semester and must be approved by the faculty supervisor of the exercise and the Graduate Program Director. During the semester of Final Exercise 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 Exercise in order to receive the MA degree. ENGL 693 is the 3-credit option for the Final Exercise (for the 6-credit option, see ENGL 699 below).

- **PREREQUISITES:** English MA 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 Exercise Proposal has been approved (see explanation in first section of this booklet).

ENGL 695: Graduate Internship in English  
By Arrangement

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 MA courses to the workplace.

ENGL 696: Independent Study  
By Arrangement

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 exercise with a faculty member who approves a exercise proposal which provides a description or outline of the research and writing work to be undertaken and a bibliography of reading. The exercise must then be approved by the Graduate Program Director. Exercise 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 MA degree. Independent study forms are available on line and in the MA Program Office.

ENGL 698: Intern Seminar  
By Arrangement

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 ENGL 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
GPD and Exercise Advisor

A substantial Exercise 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 Exercise a full semester before the semester in which the exercise 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 Exercise.

- **Prerequisites:** English MA 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 Exercise 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 MA credit, students must do their investigative Exercise and final research paper in the fields of literature, film, composition, or creative writing. Applications are available at: http://mit.edu/gcws/

**Fall 2015 Courses:** See Full Descriptions at http://mit.edu/gcws/

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

**Note:** Graduate Consortium courses are **Recommended** for students interested in applying to PhD programs or completing a six-credit thesis final exercise.
Engl 602: Studies in Fiction: Reading the Gothic          Nixon          MW 6-9p

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

*Concentration: Literature*  
*Fulfills Pre-1850 Requirement*

Summer Session II

Engl 610: Teaching of Composition          Center          TTh 6-9:00p

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

*Concentration: Composition, Literature*  
*Summer Session II*

Engl 611: Teaching of Literature          Mueller          TTh 6-9:00p

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.
Engl 683: Literary Sites and Spaces  
Nixon  
MTWThFSa 10a-5p

"English 683: Literary Sites and Spaces" will engage you in literary "field work," encouraging experiential learning at libraries, museums, archives, and writers' homes and communities. The course creates opportunities for you to explore what happens when a literary text is connected to a literary site. The act of situating literary texts within different spaces of literary inspiration, production, reading, and preservation can have a profound impact on how those texts are understood. Each day of the course will feature on-site learning in a literary space, with field trips, workshops, and assignments designed to give the group unique insights into the interpretive possibilities created by literary field-based research. By working outside of the classroom, you will place literature in new social and historical contexts, while also testing the latest theoretical understandings of literary history, literary and cultural geography, cultures of the book, and the history of the book.

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

Engl 697: Surrealist Cinema  
Hamblin  
MTWTh 5-7:45p

This course is an in-depth examination of the political, cultural, psychological, and aesthetic ideologies of surrealism and surrealist cinema. Although surrealism is primarily associated with literature, poetry, and painting, key surrealist artists were fascinated with the expressive and experiential possibilities cinematic technology. As such, we'll pay special attention to surrealist investments in film to understand the surrealist potential embedded in the medium and to explore the idea of a surrealist cinematic genre.

We will begin with an exploration of the fundamental principles and concepts of surrealism, including its challenge to reason and rationality and its concomitant investment in the unconscious and alternative modes of experience. From here, we'll investigate some of the key modes of surrealist subjectivity, including trance, hallucination, insanity, mad love, and unconstrained sexual experimentation, as well as the concepts of space, time, reality, and the social that underscore the celebration of these alternative subjectivities. At the same time, we'll
examine the revolutionary politics that underscore the movement and explore its relationship to communism, socialism, anarchism, and libertinism. We’ll also watch a range of surrealist and surrealist-inspired films from around the world to develop our understanding of the movement as a fundamentally international mode of artistic and political practice. At the same, we’ll consider how the core concepts of surrealism have penetrated various modes of film practice, from the experimental and avant-garde to more mainstream commercial productions. The course will finish with a focused examination of four contemporary global surrealist filmmakers – Nikos Nikolaidis (Greece), Nelly Kaplan (Argentina/France), Jan Švankmajer (Czech Republic), and David Lynch (USA) – to consider how the principles of surrealism have transformed around the world since the emergence of the movement in the early 1920s.

Over the course of the semester, then, you will become familiar with the long history of the surrealist movement and develop and understanding of its basic ideologies and practices, as well as key filmmakers and historical events. You’ll also learn to trace its influences across film history and to develop a deeper understanding of the intersections of politics, philosophy, and aesthetics as they relate to surrealism and surrealist cinema.

TEXTS AND FILMS
All readings for this class are posted as PDFs or web links to Blackboard Please bring printed copies of the texts under discussion to class on the appropriate day; digital copies are not acceptable. You will be expected to quickly isolate and discuss specific passages from these texts as well as take extensive notes on them in preparation for and during class. So, make sure that you print these texts in a format large enough to enable you to both fully prepare for and participate in class discussion.

Since this is a film course, our primary texts are films. All films are posted to Blackboard, either as web links to online videos or directly streaming on Blackboard themselves. You are required to watch the film before class in order to be prepared for discussion each week. In some instances, you may be required to rent a digital copy of a film. Typically, these rentals will cost between $3-$5.

Concentration: Literature Special Session (7/13-7/30)

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

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

Admission
Students wishing to pursue this track must do the following:

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

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

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

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

- EDC G 644—Developmental Stages (3 credits)
- EDC G 650—RETELL: Rethinking Equity in Teaching English Language Learners (3cr)
- EDC G 630—Inclusion K-12 (3 credits)
- EDC G 687 or EDC G 688 Practicum Seminars plus Practicum (6 credits)

Pre-practicum (student teaching) requirements

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

Required examinations

The Massachusetts Department of Education requires all candidates for initial license to pass the Massachusetts Test for Educator Licensure (MTEL). This test consists of two parts: the first tests the candidate's communication and literacy skills through a reading and writing test; the second tests the candidate's competency in the subject matter specific to the certification area sought (English). Students must successfully complete the Massachusetts Department of Education Communication and Literacy Skills Portion by midway through the program. Students must successfully complete the Subject Test in English by the semester before student teaching. Information about upcoming MTEL administrations and registration materials is available from (413) 256-2892 or via the MTEL web site: www.mtel.nesinc.com. The English MTEL Test Information Booklet is available at http://www.mtel.nesinc.com/PDFs/07_ENGLISH.pdf. Full-length practice tests are available here: http://www.mtel.nesinc.com/MA_PT_opener.asp.

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