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](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](http://www.umb.edu); it is listed in the right hand column). The Wiser site is: [http://www.umb.edu/it/getting_services/wiser/](http://www.umb.edu/it/getting_services/wiser/), this site contains detailed directions and announcements. You must use Wiser to register for classes. To locate our English MA courses, follow these steps:

- Go to Wiser via [www.umb.edu](http://www.umb.edu) or [http://www.umb.edu/it/getting_services/wiser/](http://www.umb.edu/it/getting_services/wiser/)
- Sign in using your UMS #; you enter it with “UMS” at the front: UMS######
- Under “Search,” select “Class Search”
- To do a search for all English 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 financial aid information, 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 2016

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
ENGL 600:  Studies in Criticism:
Queer Theory
Jackson   M 4-6:45p

What is a queer relationship to narrative? Why should queers embrace their figural association with death and emotional suffering? What exactly does it mean that gender is a performance? Or that homosexuality was “invented” around 1870? “Queer” is a noun, a verb, an adjective, and as students in this course will learn, a shifting concept at the center of a critical approach, an aesthetic sensibility, and even a worldview. Queer theory reveals and revels in the instability of gender and sexual ideologies that underlie texts and everyday life, challenging mainstream approaches to sexuality by undermining the notion of identities like “gay,” “heterosexual,” “man,” and “woman.” This course offers a survey of queer criticism from foundational works to more recent turns in the field theorizing queer forms of time, queer feelings, and queer performances of race and nation. We will use this theoretical canon to read a selection of texts including documentaries, popular culture, subcultural performance, Hollywood film, and literary works by Djuna Barnes, Willa Cather, Henry James, James Baldwin, Carson McCullers, and Nella Larsen.

Concentration: Literature

ENGL 602:  Studies in Fiction:
Contemporary Irish Fiction- Novels and Short Stories
O'Grady   Tu 4-6:45p

“All changed, changed utterly . . .” William Butler Yeats inscribed that phrase exactly one century ago, in the immediate aftermath of the Easter Rising of 1916, the militant rebellion that gave birth to modern Ireland. In this course, the phrase will resonate much differently than it did during the better part of the twentieth century: focused on prose fiction—representative novels and short stories—this course will explore how all has “changed, changed utterly” in Ireland in the past quarter-century defined first by the rise and then by the fall of the so-called Celtic Tiger, the economic boom of the 1990s that collapsed so catastrophically before the end of the first decade of the new millennium, leaving Ireland in its current and ongoing dire straits. The centerpiece of our focus will inevitably be Kevin Barry’s dark and daring dystopic novel City of Bohane, set in the year 2053 and written in a futuristic Hiberno-English dialect:

Whatever’s wrong with us is coming in off that river. No argument: the taint of badness on the city’s air is a taint off that river. This is the Bohane river we’re talking about. A blackwater surge, malevolent, it roars in off the Big Nothin’ wastes and the city was spawned by it and was named for it: city of Bohane.

But our reading will range widely to include both established writers like Dermot Bolger, Colm Toibín, and Anne Enright and newly raised voices—rising stars in the Irish literary firmament such as Donal Ryan (The Spinning Heart), Ciaran Collins (The Gamal), Claire Kilroy (Devil I Know), Gavin Corbett (This is the Way), Lucy Caldwell (All the Beggars Riding), Colin Barrett
(Young Skins) and Eimear McBride (A Girl is a Half-Formed Thing). Late in his life, Nobel Laureate Seamus Heaney, whose poetry essentially defined the literary landscape of Ireland from the late 1960s onward, repeated this musing by Polish writer Czesław Miłosz: “One clear stanza can take more weight / Than a whole wagonload of prose.” The writers and the works that we will engage with in this course will put that notion to the test.

Concentration: Literature

ENGL 605: Studies in Literature and Film: H.O’Connell M 4-6:45
Narrating Global Futures in Literature and Film

Early in Salman Rushdie’s seminal The Satanic Verses, the narrator asks us to consider the conditions of systemic and historical change in the contemporary global moment:

“How does newness come into the world? How is it born?
Of what fusions, translations, conjoinings is it made?
How does it survive, extreme and dangerous as it is? What compromises, what deals, what betrayals of its secret nature must it make to stave off the wrecking crew, the exterminating angel, the guillotine?”

This question of newness is, then, intimately connected to the concept of futurity and the potential for radical possibility through social, political and economic reorganization. With this in mind, this course will take a broad approach to the question of how the future is imagined, presented and contested in literature and film. As Fredric Jameson, Slavoj Žižek, Mark Fisher and a host of other cultural critics have noted, the very idea of futurity itself seems to be in jeopardy, and we will therefore consider the contemporarily popular notion of apocalypse, whether environmental, economic or militaristic, as part of our discussion. However, we will also explore the cultural presentations of futurity in a much more nuanced and expansive manner. That is, besides the “compromises ... deals ... [and] betrayals,” we will also be interested in the possibilities. As such, our course will examine the relationship between fiction and film, exploring issues of representation, adaptation, narrative, composition, and cultural construction across a range of genres, including: contemporary literary novels; mainstream, indie and art cinema traditions; feminist utopias and dystopias; afrofuturism; science fiction; and postcolonial and indigenous futurisms. This broad approach will allow us to consider different cultural figurations of the future, as well as to consider the future from differing and intertwined gendered, sexed, classed, and raced perspectives.

Some possible novels may include: Salman Rushdie’s Two Years Eight Months and Twenty-Eight Nights, Jeanette Winterson’s The Gap of Time, Amitav Ghosh’s The Calcutta Chromosome, Wu Ming-Yi’s The Man with the Compound Eyes, Marge Piercy’s Women on the Edge of Time, William Gibson’s The Peripheral, Reza Negarestani’s Cyclonopedia, and Nnedi Okorafor’s Lagoon

Some possible films may include: Pumzi (dir. Wanuri Kahiu), Space Exodus (dir. Larissa Sansour), Children of Men (dir. Alfonso Cuarón), Sleep Dealer (dir. Alex Rivera), 2001: A Space Odyssey (dir. Stanley Kubrick), Ex Machina (dir. Alex Garland), Gattaca (dir. Andrew Niccol),
and Solaris (dir. Andrei Tarkovsky)

Some possible novel/film adaptations may include: J. G. Ballard’s High-Rise and Ben Wheatley’s High-Rise; Kazuo Ishiguro’s Never Let Me Go and Mark Romanek’s Never Let Me Go; David Mitchell’s Cloud Atlas and Lana Wachowski, Tom Tykwer and Lilly Wachowski’s Cloud Atlas


\textit{Concentration: Literature}

\textbf{ENGL 608: Intro. to Critical and Research Methods} \quad \textit{Klimasmith Th 7-9:45p}

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

\textit{Concentration: Literature, Composition}

\textbf{ENGL 613: Teaching English with Technology} \quad \textit{Davis Th 4-6:45p}

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

\textit{Concentration: Literature, Composition}

\textbf{ENGL 624: Language of Film: Global Art Cinema} \quad \textit{Hamblin Tu 7-9:45p}

This course is an exploration of one of the most far-reaching and broadly conceived modes of film practice: art cinema. Indeed, one of the fundamental challenges in studying this kind of filmmaking is pinning down its generic boundaries; art cinema, although a commonly used
term, is notoriously difficult to define and covers a range of film philosophies and aesthetic styles. To help navigate this terrain we will begin this course by discussing different theories of art cinema alongside key films from the European postwar art cinema tradition. As such, we’ll examine art cinema’s deviation from classical Hollywood narrative, the rise of auteur theory, the tension between realist and modernist aesthetics, and art cinema’s investments in active and contemplative forms of spectatorship. We’ll also explore the institutional, historical, and economic structures of art cinema, including the new modes of distribution and exhibition that emerge in the postwar period, including art house theaters and international film festivals. At the same time, we’ll examine art cinema’s relationship to other marginal film practices, including cult and avant-garde film and soft-core pornography. From here, we’ll turn our attention to contemporary art cinema production in a global context to explore how the concept has developed in relation to an emerging global film culture. We examine feminist, queer, and minority expressions of cinema and explore recent trends in art cinema production, including slow cinema, new media and installation film, hyper-realism, and sensorial cinema. The aim of this course, then, is not to arrive at a definitive answer to the question, what is art cinema? Rather, we’ll explore a range of definitions and theories and explore various global art cinema traditions, past and present.

Possible films include: Bicycle Thieves (Italy: de Sica 1948); Rashomon (Japan: Kurosawa 1950); The Seventh Seal (Sweden: Bergman 1957); The 400 Blows (France: Truffaut 1959); Breathless (France: Godard 1960); Last Year at Marienbad (France: Resnais 1961); 8 ½ (Italy: Fellini 1963); El Topo (Mexico: Jodorowsky 1970); Tokyo Story (Japan: Ozu 1972); Last Tango in Paris (France/USA: Bertolucci: 1973); Taste of Cherry (Iran: Kiarostami 1997); Killer of Sheep (USA: Burnett 1977); Eraserhead (USA: Lynch 1977); Edward II (UK: Jarman 1992); Three Colors: Blue (Poland: Kieślowski 1993); Chungking Express (Hong Kong: Wong 1994); Waiting for Happiness (Mauritania: Sissako 2002); Werckmeister Harmonies (Hungary: Tarr 2000); Uncle Boonme who can Recall his Past Lives (Thailand: Apichatpong 2010); Blue is the Warmest Color (Tunisia: Kechiche 2013); Winter Sleep (Turkey: Ceylan 2014).

Concentration: Literature

ENGL 633: Shakespeare

Maisano  Tu 4-6:45p

On December 16th, 2015, under the headline “The Coming Shakespeare Extravaganza,” an article in The Wall Street Journal trumpeted:

In 2016, the 400th anniversary of Shakespeare’s death, the Bard will be everywhere. Theater companies, orchestras, cinemas and opera houses are presenting his works—and works inspired by him—in venues ranging from London and Duluth, Minn., to Tehran and South Sudan. A New Orleans jazz funeral will mark his death. The hashtag #Shakespeare400 will beckon Shakespeare-lovers on Twitter. And a publishing frenzy has already begun, with titles ranging from academic treatises to a cocktail recipe collection to fictional adaptations... “In our lifetimes, this will be the biggest Shakespeare extravaganza,” said James Shapiro, a Shakespeare scholar at Columbia University...
Shakespeare’s Globe theatre is driving home the universality of these 400-year old stories with an ambitious project to take “Hamlet” to every country in the world... [On the weekend of April 23rd], the Globe will present 37 short films of the Bard’s 37 plays on 37 screens along a 2.5-mile route on the banks of the Thames... The project best showcasing Shakespeare’s relevance to today may be the Hogarth Shakespeare series: Margaret Atwood, Gillian Flynn, Edward St. Aubyn, Jo Nesbo and others are recasting Shakespeare plays as novels over the next several years. The first three are all set in contemporary times.

This class focuses primarily (though not exclusively) on “late” Shakespeare in the sense of his “later” works, those written in the second decade of his career from about 1600 to 1610. But we might also think about “late” in the sense of “recently deceased” as well as “late” in the sense of a crop, fruit or flower that grows, ripens, or blossoms after the expected or usual time (the OED offers as an example “The autumn bringeth a somewhat late harvest”).

While dying 400 years ago hardly counts as “recently deceased,” Shakespeare’s work continues to yield not only a bumper crop of adaptations—novels, films, videogames—but also, and equally important, an abundance of new interpretations. In this class, we will analyze some recent remakes of Shakespeare’s later works, including but not limited to the casting of Benedict Cumberbatch and Michael Fassbender as Hamlet and Macbeth, respectively, and Jeanette Winterson’s recasting of Shakespeare’s The Winter’s Tale, a 17th-century tragicomedy, as The Gap of Time, a 21st-century novel. But by far the most important thing we’ll do is to arrive at our own, original interpretations of plays by Shakespeare. The list of plays has not been finalized but will likely include (though not be limited to) The Comedy of Errors, Midsummer Night’s Dream, Hamlet, Macbeth, The Winter’s Tale, Antony & Cleopatra, Timon of Athens, Cymbeline and The Tempest. Possible secondary readings include but are not limited to James Shapiro’s The Year of Lear: Shakespeare in 1606, Kiernan Ryan’s Shakespeare’s Universality: Here’s Fine Revolution, and Alain Badiou’s Saint Paul: The Foundation of Universalism.

**Concentration: Literature, Fulfills Pre-1950 requirement**

**ENGL 654: Modern American Novelists**

S.O’Connell Th 4-6:45p

A study of significant works of American fiction written in the late 19th and the early 20th century, an era of social flux, economic dislocation, foreign wars and increased international awareness in culture and politics. American modernists helped to define what has been called the “American century” and demonstrate the sustained achievement and range of expression in modern American fiction. Students will increase their critical and writing skills by reading, discussing, and writing about these important writers and by placing them in various contexts: biographical, historical and critical. Research into these writers will amplify and enrich understanding and appreciation of their works.
Writers during this period established the American novel as what Henry James called “the great form” by extending its range and techniques. American novelists explored national identity and purpose, poverty, gender, sexuality, economic and racial inequity. They incorporated elements of literary modernism into their works: stream of consciousness, oblique narrative perspectives, time dislocations, stylistic innovations among them. Faced with what T.S. Eliot called "the immense panorama of futility and anarchy which is contemporary history," modernists, first in Europe and then in America, developed original techniques of literary presentation—in W.B. Yeats’s words, “fitting emblems for adversity.”

Concentration: Literature

**ENGL 659: Women in Literature:**

*British Women Writers 1740-1870*

In this course we take an overview of the development of women’s writing in the British Isles and territories from the mid-eighteenth century through the better part of the nineteenth. Taking individual writers and works as exemplars in this development, we will also use them to question why women had to either position their art against the grain of dominant literary trends, or insinuate their art into gender-acceptable expressions that thereby subordinated them in importance to literature by men. To ponder the “why”s of both resistance and compliance, we will intersect our mapping of female literary production in the period of the first real flourishing of women writers with theoretical readings that will give us a variety of lenses with which to ask our questions. We will also keep our eye on the developing community of writing women, a kind of female republic of letters in which women interested in literary publication—as well as those who were not—corresponded, networked, and responded to each other’s works and innovations.

Historically, we will chart the rise of women’s writing with the introduction and development of the novel as a genre; the concomitant rise of women’s poetry as the increases in literacy, magazine circulation and subscription libraries provided more venues for amateur poets and an attendant increasing respect for women’s voices; and the rise in leisure time and expendable funds for leisure activities such as reading made the literary marketplace a site of prolific literary production. Although ups and downs in the national economy often signaled decreases in expenditures on nonessential items like magazines, books, and plays, women often profited by finding new venues for their writing such as didactic pamphlets, literary reviews, encyclopedia entries, works of history, and religious verse. To help us parse these literary and extra-literary texts, we will draw on the theories and ideas of: first, second, and third wave feminisms from Mary Wollstonecraft to Simone de Beauvoir to Joan W. Scott; French Feminism (Luce Irigaray and Julia Kristeva); Donna Haraway and Judith Butler. These different approaches are themselves exemplary of their historical place in the development of feminist thought; by juxtaposing theory and praxis, we will see how literary writers sometimes anticipated theory and sometimes were spurred on by it. Putting the two kinds of female writing together will help clarify our own thinking about what we read.

Concentration: Literature

**ENGL 667: Seminar for Tutors**

This course provides students with an introduction to writing center studies (the site of most scholarship and research on tutoring writing in postsecondary contexts) as a point of entry for learning to tutor students taking Composition I and II (English 101 and 102) at UMass Boston.
The course features readings, writing, and discussion on the theoretical and practical issues one encounters in working as a composition tutor. Tutors learn to apply research about tutoring to the specific context of the composition classroom, learning not only about tutoring goals and practices, but also how to situate the UMass Boston Composition Program philosophy and undergraduate writing experience within the context of writing center studies. This knowledge and practice provides a foundation for further teaching at UMass Boston. All elements of the course combine to provide an intellectual framework for articulation and synthesis of, as well as reflection on, what is learned in the work experience of the tutor.

Concentration: Composition

ENGL 676: Reading and Writing Fiction  Melnyczuk  Tu 7-9:45
A craft is a vessel for carrying something forward—yet the word “craft” derives from the Old German for strength, and when you combine the two etymologies, you can begin to see your craft as your strength. The craft of fiction, however, is one of the hardest of all arts to codify. Poets studying their craft have it easy by comparison. Forms give them a catwalk over an abyss—if they want it. Even writers who haven’t discovered their subject, who aren’t sure what they want to say, will find shelter in the architecture of a sonnet, a villanelle, or a sestina. Fiction writers have no comparable blueprint. Yet the difficulties aren’t insurmountable. While the vehicle for telling a story is nowhere as precisely diagrammed as are the poetic forms, there’s a lot about craft and structure that fiction writers can learn from well-made tales by masters of the craft. And that’s what we’ll focus on in this class.

Concentration: Creative Writing

ENGL 681: Advanced Workshop in Poetry  Bertram  Th 7-9:45
An advanced poetry workshop in which students practice and improve the poetic skills they have already begun to develop by focusing on a pre-approved project for the semester. Class discussion focuses on student work, and individual conferences with the instructor are required. This course may be repeated twice for credit. PERMISSION OF INSTRUCTOR IS REQUIRED. EMAIL ENGLISH.DEPARTMENT@UMB.EDU FOR SUBMISSIONS.

Concentration: Creative Writing

ENGL 682: Advanced Workshop in Fiction  Packer  W 7-9:45p
An advanced fiction workshop in which students improve the writing skills they have already begun to develop by focusing on a pre-approved project for the semester. All students read contemporary fiction throughout the semester. Class discussion focuses on student work, and individual conferences with the instructor are required. This course may be repeated twice for credit. PERMISSION OF INSTRUCTOR IS REQUIRED. EMAIL ENGLISH.DEPARTMENT@UMB.EDU FOR SUBMISSIONS.

Concentration: Creative Writing
PART II: ENGLISH MFA COURSES OPEN TO ENGLISH MA STUDENTS

TBD

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

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**

**GPD and Study Advisor**
An independent study features the comprehensive study of a particular area of literature, a particular author, or a specialized topic not offered in regular seminars. Students arrange an exercise with a faculty member who approves an 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 online 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 internship 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).
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 2014 COURSES: SEE FULL DESCRIPTIONS AT HTTP://MIT.EDU/GCWS/**

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

**NOTE:** Graduate Consortium courses are RECOMMENDED for students interested in applying to PhD programs or completing a six-credit thesis final exercise.
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 Concentration” form in the MA office (W-06-08) and submit a copy to the College of Education, Student Services (W-01-51).  
2. Create an Educator Licensure and Recruitment (ELAR) account with the Massachusetts Department of Elementary and Secondary Education (DESE). Go to https://gateway.edu.state.ma.us/elar/userregistration/RegistrationPageControl.ser  
3. 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. 
4. 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 cr) 
- EDC G 650—RETEL: Rethinking Equity in Teaching English Language Learners (3 cr)  
- EDC G 630—Inclusion K-12 (3 cr)  
- EDC G 687 or EDC G 688 Practicum Seminars plus Practicum (6 cr)

Pre-practicum (student teaching) requirements

Students must complete at least 75 supervised pre-practicum field hours in a middle or high school. All hours must be satisfied during EDC G 650, which requires one full day a week of fieldwork. To be eligible for pre-practicum, students must have passed the Communication and Literacy MTEL, have taken the English MTEL, and have passed ENGL 610 Teaching of Composition, ENGL 611 Teaching of Literature, APLING 603 Cross-Cultural Perspectives, and EDC G 644 Developmental Stages. All students must apply for their pre-practicum at this site: https://docs.google.com/forms/d/1wmF4TlwYZ4rhPjphV_CZ_fdzUwcF5lY44wJJ4ojk/viewform Applications are due March 1st (for fall) or Oct 1st (for spring). Once accepted, Danielle Wheeler, the Field Placement Coordinator, will make arrangements for your pre-practicum site. 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 website: 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 MTEL.

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