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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/onестop/. For additional course registration information please visit: http://www.umb.edu/students/registrar.

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

### NEWLY ADMITTED ENGLISH 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/ 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 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/](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](http://www.umb.edu/admissions/financial_aid_scholarships) and click on the “Graduate Aid” section. Please make an appointment directly with Financial Aid to discuss your needs: 617-287-6300

For general information on graduate study please see the Graduate Studies website: [http://www.umb.edu/academics/graduate](http://www.umb.edu/academics/graduate) 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/](http://www.umb.edu/hr/). This website features an employment listing search function (See “Search Current Employment...” in left hand column). Other opportunities are posted at the Student Employment Office, located in the Campus Center, 2nd floor. 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](http://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 III: FINAL EXERCISES, ONE-CREDIT WORKSHOPS, INDEPENDENT STUDIES & INTERNSHIPS

PART IV: COURSES OFFERED BY THE GRADUATE CONSORTIUM IN WOMEN’S STUDIES
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 not just the present and how to define it, but also about the relationship between literature and society, and about art and politics more generally. At a moment defined largely by the difficulty of imagining a future radically different from the present, what insights might works of fiction, poetry, photography, and art more generally offer into contemporary politics, their limits, and possible alternatives? The wager of this course is that an attentive reading of recent fiction and visual art seriously challenges the idea that our contemporary moment is best characterized as a timeless “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. Students will be expected to write two short response papers and a final paper.

Concentration: Literature

In his landmark 1832 book, *A History of the American Theatre from Its Origins to 1832*, William Dunlap argued that theater had, quite literally, built the early nation, especially its nascent cities. Recent literary scholarship by Elizabeth Maddock Dillon and Sarah Chinn has argued for scholars to reassess theatre’s importance as a literary and cultural force shaping the politics of gender, race, and class both in and beyond national boundaries. This course takes up that charge, immersing us in the fascinating and understudied world of the early American stage. What kinds of plays did Americans attend, perform, read and write in the colonial era and the early republic? How did this literary and performance tradition develop as part of the Atlantic world? Through primary texts and scholarship in literary history, performance history, and theories of performance, we will gain an understanding of drama’s role in pre-Civil War life, letters and culture. Course work will include frequent short papers and a significant contribution to a critical/cultural edition of one of the plays we discuss. *This course fulfills the pre-1850 requirement

Concentration: Literature

While we may not be living an episode of *Black Mirror* (yet), digital technologies play an immeasurable role in our lives. Once the quintessential noun of literary study, the word “text”
may now have more power as a verb. For some, this shift is a sign of the apocalypse. For others, the speed and precision of texting, Twitter, and Snapchat offer exciting possibilities. As teachers, we are acutely aware of the influence of emerging technologies on literate practices, but we rarely have the opportunity to assess these innovations. Even for those of us who have recognized the potential of digital modes such as blogs and wikis, we hesitate to use them with our students because of the time, energy, and heartache we fear they require.

This course addresses the ways that new technologies are changing the teaching of English at the middle, secondary, and college levels. To understand the angst that accompanies the emergence of new literacies, we will attend to the history of writing technologies, beginning with Plato’s prediction that writing would destroy the human capacity to memorize. We will then consider the ways that scribal proficiency, the printing press, and computer coding have revolutionized our conceptions of writing and the very nature of literacy itself. As we move into what Jay David Bolter has called “the late age of print,” we will examine the rise of peer-to-peer interaction via social networking and texting, identifying their effective uses and their egregious abuses, which range from social activism to online bullying and trolling. To do so, we will immerse ourselves in the digital world, contributing to social networks, blogs, and wikis, and evaluating when and how they should be used in our teaching of language, literature, and writing. In addition to the careful consideration of the philosophical and ethical concerns that accompany these increasingly visual, dynamic, and collaborative environments, the bulk of the course will be dedicated to developing effective strategies for helping our students read, interpret, and produce written, hyper, and multi-modal texts. The ultimate goal is that participants will create digital teaching portfolios that reflects their pedagogical beliefs and revitalizes their instruction.

Concentration: Literature, Composition

ENGL 621: Literary Theory Today

What is “literary theory” and why should it matter? Pursuing a rigorous course of readings and writings, this class will seek to answer these related questions by introducing graduate students to several traditions of twentieth and twenty-first century thought that have been of fundamental importance to the study of literature and that have made possible a much broader and richer encounter with texts of all kinds, from novels, poems, and plays to films, media, and the visual arts. Our particular attention will be on “literary theory” (something of a mobile category in English literary studies) and its distribution across four major analytic categories: enlightenment, making and action, detection, terror and death. We will use these very broad categories as gathering points for our readings and seminar discussions, which will draw on arguments from linguists, sociologists, psychoanalysts, novelists, poets, and philosophers whose ideas have become central to how we think about “literature” and how it affects language, meaning, and representation and relates to questions of identity, social institutions, and history. Through a wide range of authors and texts, we will consider the relationships between power and violence; globalization and the “new” racism; problems of social power and social organization; ideas of subjectivity and its attendant categories; desire, gender, and the history of sexuality; nationalism and cosmopolitanism; the notion of the sign, of signification. ***Please note: this is a required course for the Literature Concentration for the MA degree.***

Concentration: Literature
What do we mean when we say political cinema? In some sense this seems to be a tautology since all cinema is political on some level; as cultural artifacts, films engage with the political climate of their time and are implicated in political issues. We could also consider political cinema as a genre – if detective films focus on police work, political films focus on politicians. But what if we think differently and imagine political film as more than the mediated representation of social issues or a kind of subject matter? What if we consider political cinema as a mode of film practice, one that positions film as a political tool itself, one capable of embodying a politics in its very form and style and of thus transforming the political landscape? Taking this more radical definition as its starting point, this course is a global, comparative exploration of the idea of political cinema. As such, it focuses on certain key political movements (the Russian Revolution; the popular front; decolonization; 1968; the rise of neoliberalism) and their cinematic counterparts to explore how various filmmakers have imagined the role of cinema in the processes of economic, political, and social transformation. Key to this exploration is aesthetics; while a lot of political cinema is united by its opposition to classical cinematic forms, the various moments and movements taken up in this course are all marked by their own arguments about the politics and ideology of film style. As such, we will focus on the historical and national specificities of each particular political mode of film practice, as well as broader comparative issues, including the tension between realist and experimental aesthetics, debates about modes of spectator engagement, the relationship between mass, folk, and high art, the role of documentary footage, collective filmmaking, and the impact of new technologies. By focusing on the commonalities as well as the differences between these various political moments, we will consider the migration of different cinematic practices around the globe and begin to trace the complex lines of influence that mark the evolution of political filmmaking. Our goal, then, is not to definitively determine what constitutes political filmmaking but to explore some of the varied ways by which the idea of political film has been understood and employed, as well as the possibilities and limits of approaching cinema as a mode of social transformation. No background in cinema studies is required, but you do need to be willing to watch some strange and complicated films!

Possible films include: Battleship Potemkin (USSR: Eisenstein 1925); The Spanish Earth (USA: Ivens 1937); The Crime of Monsieur Lange (France: Renoir 1936); Rome: Open City (Italy: Rossellini 1945); Battle of Algiers (Algeria/Italy: Pontecorvo 1966); Soleil O (Mauritania: Hondo 1967); Hour of the Furnaces (Argentina: Solanas and Getino 1968); WR: Mysteries of the Organism (Yugoslavia: Makavejev 1968); Columbia Revolt (USA: California Newsreel 1968); AKA Serial Killer (Japan: Adachi 1969); Blood of the Condor (Bolivia: Sanjinés 1969); The Man who Left his Will on Film (Japan: Oshima 1970); Tout va Bien (France: Dziga Vertov Group 1972); Can Dialectics Break Bricks? (France: Viénet, 1973); Born in Flames (USA: Borden 1983); Nice Colored Girls (Australia: Moffat 1987); The Thin Blue Line (USA: Morris 1988); Wendy and Lucy (USA: Reichardt 2008); The Green Wave: (Iran: Samadi 2009); The Old School of Capitalism (Serbia: Žilnik 2009); The Square (Egypt: Noujaim 2013); In the Intense Now (USA: Salles 2017).

Concentration: Literature
Shakespeare's *Hamlet* is “an artistic failure.” That was the judgement of T.S. Eliot in an essay entitled “Hamlet and His Problems.” This class takes its title from—and marks the 100th anniversary of—Eliot’s famous essay. Like other critics before and after him, Eliot viewed *Hamlet* not as one of Shakespeare’s great tragedies (e.g. *Macbeth*, *King Lear*, *Antony and Cleopatra*, *Coriolanus*) but instead as one of his so-called “problem plays”: *Measure for Measure*, *All’s Well That Ends Well*, and *Troilus and Cressida*. These plays, written in the middle of Shakespeare’s career, will be our focus for the first half of the semester. Like *Hamlet*, these plays, which are rarely taught and even more rarely performed, are full of problems. If, as Eliot complained, *Hamlet* “is puzzling” and contains “superfluous and inconsistent scenes which even hasty revision should have noticed,” then how much more “puzzling” or troubling is *Troilus and Cressida*, which ends abruptly, with the Trojan war still in progress, by having Pandarus, the founding father of pimps, bequeathe his sexually transmitted diseases to us, the audience? And if Hamlet’s disgust with his mother lacks credibility, as Eliot suggests, because Shakespeare failed to depict any events that could properly inspire such intense emotion, then how much more incredible is Helena’s devotion to Bertram, the husband who only consummates their marriage when tricked into thinking he’s sleeping with another woman, in *All’s Well That Ends Well*? And, if audiences wince when Hamlet tells Ophelia “Get thee to a nunnery,” which in Elizabethan English could mean either a convent or a brothel, how will they react when *Measure for Measure* takes them inside two nunneries, one convent and one brothel, to observe its sketchy plot unfold? The “problem plays,” it turns out, all possess (or are possessed by) a darkly sexual, cynical, and even nihilistic atmosphere. Perhaps this is why nineteenth-century critics viewed them as forerunners, in retrospect, of the “problem plays” of Henrik Ibsen and others who confronted spectators with shocking social issues that required, even demanded, audience engagement and participation. The first half of the semester we will not only read and discuss *Hamlet*, *Troilus and Cressida*, *All’s Well That Ends Well*, and *Measure for Measure*, but also survey the past century of Shakespeare studies by looking at how scholars and critics, from T.S. Eliot to the present, have written about, responded to, and repeatedly redrawn the boundaries of Shakespeare’s “problem plays” (often by adding more plays to the group). The second half of the semester will focus on “the problem with problem plays” by considering the kinds of puzzles—affective, authorial, editorial, generic, philosophical, sexual, textual, theatrical, and theoretical—that make “problems” of ALL Shakespeare’s plays. Students who enroll in the class are therefore encouraged (but not required) to email the professor in advance with a Shakespeare play (or plays) they would like to read, discuss, and “problematize.”

*Concentration: Literature*
1925: The BBC called it the “greatest year for books ever”—a year of “original, even revolutionary, creations” (http://www.bbc.com/culture/story/20150310-the-greatest-year-for-books-ever). In the United States we were in the “Jazz Age” celebrated by Fitzgerald, with the first recordings of Louis Armstrong and Duke Ellington; in London writers were grappling with the aftershocks of World War I. Signs of the darkness that would rise and lead to World War II were on the horizon: 1925 was when Mussolini dissolved the Italian parliament and became a dictator, when Stalin consolidated his power in the USSR, and when Hitler published Mein Kampf and began to resurrect his political career. Virginia Woolf published Mrs. Dalloway, F. Scott Fitzgerald published The Great Gatsby, and Franz Kafka published The Trial. It was a moment when older literary lions of modernism like Yeats and Hardy published late or last work (The Vision and Human Shows, respectively), while a young Hemingway published his first book, In Our Time, a collection of World War I focused stories. Major figures of the Harlem Renaissance, including Langston Hughes, Jean Toomer, and Zora Neale Hurston, came to attention in the now classic collection, The New Negro, while further south in midtown Manhattan The New Yorker magazine came out for the first time. The list goes on—Ford Madox Ford published his second volume of the groundbreaking World War I tetralogy, Parade’s End; T. S. Eliot’s Poems 1909-1925 hit the scene; and Gertrude Stein published her massive The Making of Americans, to name just a few.

This course will provide an intensive (and exciting!) exploration of the transnational modernist movement in literature, taking work from this seminal year as our focal point. Prepare for exhilarating and challenging readings (we will be reading many of the texts mentioned above; the readings will include fiction, poetry, and critical and theoretical works) and a deep engagement with questions about literary forms and cultural/political/economic contexts. No knowledge of the period is necessary. Send any questions to Prof. Eve Sorum (eve.sorum@umb.edu).

Concentration: Literature

ENGL 667: Seminar for Tutors Messier Th 4-6:45

This course teaches graduate students to tutor undergraduate students who are taking Freshman English 101 and 102 at UMass Boston. It 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 undergraduate classroom, learning not only about tutoring goals and practices, but also about the UMass Boston Freshman English program’s philosophy and the UMass Boston undergraduate experience. This knowledge 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, Literature

ENGL 670: Philosophy and the Composing Process Oleksiak M 4-6:45

Rhetoric and Composition’s most unassailable assumption is that writing is a process. And with good reason! Process theories of writing transformed what we can know about the act of composing, who composers are, and how we might teach composing as a conscious and deliberate act. In this seminar, we will explore rhetoric and composition prior to process, the
process revolution, and theories that claim to be post-process and beyond post-process. While our focus will be on process theories of writing in rhetoric and composition and seminar projects should engage in the ideas emerging from our discussions, seminarians are encouraged to bring their interests and passions for English studies into our community. Thus, while the course focuses on concerns of rhetoric and composition, all graduate students in the English department are welcomed.

**Reading:** Authors may include Peter Elbow, Donald Murray, Sharon Crowley, Thomas Kent, Stacey Pigg & Crystal van Kooten. We will read books, edited collections, and academic journal articles over the course of the semester.

**Writing load:** Short, weekly writing responses to scheduled reading. Near the mid-point of the seminar you’ll be invited to create an (in)formal proposal for a longer semester project of your choosing.

**Concentration:** Composition

**ENGL 675:** Reading and Writing Fiction: Melnyczuk W 4-6:45

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 Torra W 7-9:45

This course is an opportunity for you to create a community of writers. You will workshop poems, become stronger readers of poetry, consider the details that make good poems, and become flexible, accurate critics of your classmates’ work and your own. We will do generative exercises that keep the writing process fun and help you to avoid writer’s block, talk a lot about revision, and work together in meter and form.

Students must be accepted into this course; apply by submitting five poems and a paragraph on why you want to take the class to Joseph.torra@umb.edu

**Concentration:** Creative Writing

**ENGL 682:** Advanced Workshop in Fiction Unrue M 7-9:45

This workshop-based course will focus on fiction writing from two perspectives—craft and process. In our discussion of our own and published fiction, we will explore how writers construct character, voice, suspense, story, etc. We will also discuss the more hazy area of process, with which every writer must finally struggle. I will encourage you to develop an awareness of what works for you and what doesn’t. I will ask you to think about what sort of risks are important for you to take in your work and what material inspires you to take these risks. What is most compelling, important, fun, and scary for you to write about?

In addition to focusing on our own writing, we will be reading recently published fiction by such writers as Junot Diaz, Jhumpa Lahiri, Jennifer Egan, Ian McEwan, Tobias Wolf, Elizabeth
Strout, ZZ Packer, Lauren Groff, Tim O’Brien, and many others. We will also take a look back at such canonized writers as Earnest Hemingway, Flannery O’Connor, Anton Chekhov, Eudora Welty, and Henry James. Discussions will focus on what makes this work successful and how we, as writers, can learn from it.

This course is by permission of the instructor only. Please e-mail a short sample of your writing (4-8 double-spaced pages of fiction) to (askold.melnyczuk@umb.edu) any time between April 4th and the first week of the Fall semester.

Concentration: Creative Writing

PART II: ENGLISH MFA COURSES OPEN TO ENGLISH MA STUDENTS

CW 697 – Special Topics:”Not Otherwise Specified (NOS)” Th 4-6:45 Bertram

This class is? or is not? about genre. It is about encountering “texts” or that which presents itself as having a kind of legibility or various modes of entry and access, texts that altogether challenge the notion of genre or question the utility of taxonomy. It is more than hybrid or hybridity, which presupposes a mixture of at least two or more (known) things. These encounters may take the shape of what we recognize as “a book,” others as “web page”, others as “augmented reality”, or “graphic novel.” This is a project-based course centered on encounter, exploration, and creation. As of yet, there is no “reading list” because some of the materials may demand assembly or need to be handled as opposed to “reading” in the traditional sense, but students can expect to interact with the aforementioned types of “texts.” No experience necessary, but bring an open mind, sense of adventure, and flexibility.

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**  
**GPD**

The Graduate Internship in English allows students to explore possible careers connected to and furthered by the postgraduate study of English. Internships can take place within a wide variety of fields that feature an applied use of English, including publishing, marketing, publicity, professional writing, creative writing, library work, and non-profit administration. Internships can include experiences such as organizing rare books materials for a Boston area research library, leading literacy workshops for a non-profit organization, composing publicity materials in a corporate setting, editing literary or non-literary publications, creating website content for an educational institution, and holding creative or professional writing workshops for local schools or libraries. The Graduate Internship in English affords students the opportunity to bring the ideas and skills learned in English 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 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/

Spring 2016 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—RETELL: 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/1wmEz7TwJY7s0r8hPjiplhV_CZ_fdxUwcF5lY444kJJ4njk/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