University of Massachusetts Boston

English MA Program

Spring 2015
Course Description Book

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

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CONTINUING MATRICULATED ENGLISH MA STUDENTS

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

We also recommend that you schedule an advising session with the Graduate Program Director or an advisor of your choice. Please bring a list of the courses you have completed with you to your advising session. Appointments with the Director should be arranged through the English MA Program Administrator.

The UMB registration website is called WISER. A link to Wiser appears on the UMB homepage (www.umb.edu; it is listed in the right hand column). The Wiser site is: http://www.umb.edu/it/getting_services/wiser/, this site contains detailed directions and announcements. You must use Wiser to register for classes. To locate our English MA courses, follow these steps:

- Go to Wiser via www.umb.edu or http://www.umb.edu/it/getting_services/wiser/
- Sign in using your UMS #; you enter it with “UMS” at the front: UMS#####
- Under “Search,” select “Class Search”
- To do a search for all English MA Courses:
  - Select the correct “Term” from the drop-down menu
  - After “Select Subject” enter “ENGL”
  - Skip “Course Number” (unless you want to search for one specific course)
  - In “Course Career,” select “Graduate” from the drop-down menu
  - De-select (click off) “Show Open Classes Only” if you would like to see all course offerings (you can contact English MA office if you would like to check the status of a class that is full)
You may also visit the **ONE STOP CENTER** located in the Campus Center for help with registration questions or difficulties. The One Stop Center is designed to help with all course registration, tuition, and financial aid issues. It is open for extended hours, as detailed on its website: [http://www.umb.edu/students/onestop/](http://www.umb.edu/students/onestop/). For additional course registration information please visit: [http://www.umb.edu/students/registrar](http://www.umb.edu/students/registrar).

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

**NEWLY ADMITTED ENGLISH MA STUDENTS**

Congratulations and welcome! New students will be registered into courses after they are officially admitted to the English MA Program. After being accepted into the Program, please make sure you send in your confirmation card with deposit. Once UMB has received this, we will contact you with English MA Program details and course information. You will receive an information packet (including this booklet!) and we will work closely with you to register you into the courses you want. We will encourage you to **make an appointment to meet with the Graduate Program Director** to discuss your English MA courses and plans.

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

Non-degree students (students not enrolled in our MA degree program) are allowed to take graduate seminars subject to the approval of the Graduate Program Director, on a space available basis. Non-degree application forms are available on the “Handbooks and Forms” section of our website: [http://www.umb.edu/academics/cla/english/grad/ma/handbooks_and_forms/](http://www.umb.edu/academics/cla/english/grad/ma/handbooks_and_forms/) to qualify to take courses as a non-degree student, please fill out the form and submit to the English MA Program Administrator a critical writing sample and your academic transcripts. Based on the materials submitted, the Graduate Program Director will evaluate your qualifications. If you are given permission to enroll, you will be notified by the English MA Program Administrator. Then, come to the English MA Office three weeks before the semester begins to pick up a course registration form signed by the Graduate Program Director. You will take that form to the One Stop Center, and register for courses there. This same process applies to non-degree students approved to take summer courses, although summer registration can take place earlier.

**ENGLISH MA PROGRAM COMMUNICATIONS CONCERNING COURSE CHANGES, LOCATIONS, ANNOUNCEMENTS, AND CANCELLATIONS**

The English MA Program may need to communicate with you concerning upcoming courses. Please make sure that you **use and check your UMB email address**. Your UMB email is assigned through IT Services; directions for obtaining your email address can be found at [http://www.umb.edu/it/getting_services/email/logging_on_for_the_first_time](http://www.umb.edu/it/getting_services/email/logging_on_for_the_first_time) or by calling them at 617-287-5220. You can **easily forward email from your UMB account to your personal email account**; follow the directions provided by UMB’s IT Services on this page under the “Email forwarding” section.

Note that your “@umb.edu” email address is the address that the Program has readily available and is the
address linked to the Wiser system’s class registration lists. The English MA Program will use Wiser and the UMB email system for many types of communications: a course location may change, a course may be cancelled, or a faculty member may want to contact students before the semester begins. Please check your UMB email regularly!

**STUDENTS REGISTERING FOR THE FINAL EXERCISE OR THESIS**

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

Note that the Final Exercise Proposal is submitted the semester previous to the semester during which you plan to complete the Final Exercise. As with the Final Exercise Guide, Final Exercise Proposal Forms can be picked up at the English MA Office or downloaded from the English MA webpage. Students whose proposal for the Final Exercise or MA Thesis has been approved will be registered into the needed course, listed below. Please note that these courses are by permission only and you will add into your Final Exercise course by the MA Program Administrator. You will be informed via email that your proposal has been approved and that you have been registered for the appropriate Final Exercise or MA Thesis course:

- ENGL 691: FINAL PROJECT: COMPOSITION (3 CREDITS)
- ENGL 692: FINAL PROJECT: CREATIVE WRITING (3 CREDITS)
- ENGL 693: FINAL PROJECT: LITERATURE (3 CREDITS)
- ENGL 699: MASTER OF ARTS THESIS (6 CREDITS)

**PART II: ENGLISH MA PROGRAM POLICIES**

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

If you expect to complete the English MA degree requirements within the next two semesters, please review the degree requirements with your faculty advisor or the Graduate Program Director. **Make an appointment with the Graduate Program Director** to make sure you are “on track” to complete your degree and graduate according to your plans.

Also, please examine the *English MA Final Exercise Guide* and start to solidify your plans for your final Exercise, typically completed in your last semester at UMB. One-credit workshops preparing students for the final exercise are offered each semester; see the course listings below. Info-sessions on Final Exercise proposals, planning, and writing are also offered each semester; attendance at these is strongly recommended. The English MA Office advertises dates for these workshops and info-sessions.

**STUDENTS REQUESTING TRANSFER CREDIT**

Applicants and current students are allowed to transfer in a maximum of 6 graduate course credits (two courses), subject to approval from the Graduate Program Director. If you are requesting a transfer of graduate course credits into the English MA Program, you must submit a transcript for each course (showing that you earned a suitable grade in the course) and a course description or syllabus for each course (showing that the course taken is equivalent to a UMB English MA course).

Non-degree students who take courses in the MA English program are required to transfer those courses in after
they have matriculated; a maximum of 6 graduate course credits (two courses) taken as a non-degree student is allowed.

**Students Requesting an “Overload” of Course Credits**

In one semester, students cannot register for more than 10 credits without permission from the Graduate Program Director. Please contact the MA Program Administrator to make an appointment with the Graduate Program Director to discuss your request.

**Students Requesting a Leave**

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

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

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

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

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

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

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

STUDENTS SEEKING TUITION AND FINANCIAL AID INFORMATION

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

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

For general information on graduate study please see the Graduate Studies website:  http://www.umb.edu/academics/graduate Note that the Graduate Studies website contains a helpful FAQ section that contains information on financial aid.

STUDENTS SEEKING ON-CAMPUS EMPLOYMENT INFORMATION

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

STUDENTS SEEKING OFF-CAMPUS INTERNSHIP, JOB, AND CAREER INFORMATION

Off-campus internship, co-op, job, and career opportunities are available through UMB’s Career Services; their website is:  www.careers.umb.edu Career Services maintains a database of off-campus opportunities, but students can access that database only after contacting Career Services and receiving a password. These opportunities are the result of cultivated relationships between the outside agencies and UMB; the application process is thus treated seriously. If a student wants to apply for an internship, co-op, or off-campus position, he or she must work with Career Services to discuss his or her career interests and plans. As part of the application process, he or she must submit a draft of his or her resume to Career Services for feedback and must revise that resume before sending it to the off-campus agency. Career Service bulletins are circulated to the MA students. These bulletins include announcements of specific internship and career opportunities and events such as Job Fairs.
PART IV: IMPORTANT LINKS

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

SPRING 2015
COURSE INFORMATION AND DESCRIPTIONS

PART I: ENGLISH MA COURSES

PART II: ENGLISH MFA COURSES OPEN TO ENGLISH MA STUDENTS

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

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

Engl 600:  Studies in Criticism  
“Making/Archives”  
Anderson  Th 4-6:45p

“[A]s an artist, you’re only as good as your archive.”  
-- Paul D. Miller (a.k.a. DJ Spooky, that Subliminal Kid)

This is a course on the art of archives—physical and digital, personal and public, in theory and in practice. Rather than taking up archives as a source materials for scholarly inquiry, in this class, we will take up the archive itself as an object of critical analysis and a site of aesthetic invention and encounter.

The first section of the course will focus on the making of archives, as a contested cultural, political, and rhetorical act. Drawing on interdiscipliary theories of archival practice—from philosophy, historiography, media studies, etc.—we will consider questions such as: What is an archive? Why do we archive? How are archives constructed? And toward what end? Students will be challenged to look critically and rhetorically at a range of archival collections and to interrogate the values and assumptions that govern our impulse to collect and curate, to order and preserve.

In the second section of the course, we will turn to consider the aesthetic possibilities of making with archives, exploring a range of contemporary literary, artistic, and popular works that use archival materials—text, image, sound, and film—as materials for the production of new, imaginative texts. Confronting questions of method, materiality, and ethics through hands-on compositional practice, students will be invited to design and produce their own archival interventions in creative multimedia forms.

This is a hybrid seminar/studio course, which welcomes students from all subfields and backgrounds. No previous experience with digital media production is expected or required.

Concentration: Composition, Creative Writing

Engl 606:  Books, Manuscripts, Libraries  
Jackson  M 2-5:00p

Books, Manuscripts, Libraries: Early American Radicalism
Communes; manifestos; utopianism; black nationalism; feminism: schemes to overthrow the existing social order dotted the American cultural landscape at a time that is too often remembered as conservative or repressed. This seminar offers an introduction to hands-on archival research and an exploration of the literature and culture of American radicalism in the long nineteenth century. We will analyze texts and objects charged with revolutionary energy, from Thomas Paine’s pamphlet Common Sense, to unpublished letters by the vigilante
abolitionist John Brown, to utopian novels in support of free love. This course includes on-site work in the Rare Books Room of the Boston Public Library, so students should expect to attend regular class meetings there and at other local research archives.

**Concentration: Literature**

**Engl 610: Teaching of Composition**  
**Center**  
**T 4-6:45p**

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

**Concentration: Literature, Composition**

**Engl 611: Teaching of Literature**  
**Klimasmith**  
**M 7-9:45p**

Designed for prospective and practicing teachers, this seminar is an investigation of how and why we teach literature in the secondary school and college settings. We will read literary texts from a teacher’s perspective, analyze educational research, create unit plans, demonstrate lessons, and respond critically to each other’s work. To clarify and reassess the goals of literature pedagogy, we will attempt to strike a balance between developing practical tools for classroom use and examining theories about teaching and learning. We will address teaching literary genre, teaching canonical and non-canonical texts, teaching poetic and narrative form, and teaching with unexpected materials. In the spirit of collaboration, the seminar will draw on our collective interests, expertise, and experiences to identify useful resources and strategies that will assist our 21st century-students in their responses to print, visual, and digital texts. Students will be expected to teach a lesson to the class, generate practical materials including syllabi, assignment sheets, and lesson plans, reflect upon and write about their developing pedagogy, and develop a curriculum unit to teach a literary text to a specific student audience.

**Concentration: Literature, Composition**

**Engl 613: Teaching English with Technology**  
**Mueller**  
**T 7-9:45p**

*I looked at her funny. "You write?" I said. "With a pen?"*  
*M.T. Anderson, Feed*

While the Internet may not be fed directly into our brains (yet), digital technologies play an immeasurable role in our lives. Once the quintessential noun of literary study, the word "text" now has more cache as a verb. For some, the advent of instant messaging is a sign of the apocalypse. For others, the speed and precision of texting 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 new 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 literate modes, 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 systematic abuses. To do so, we will immerse ourselves in the digital world, contributing to 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 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 each participant will create a digital teaching portfolio that both reflects their pedagogical beliefs and revitalizes their instruction.

Concentration: Literature, Composition

Engl 633: Shakespeare

Tobin M 4-6:45p

This is a seminar devoted to the study of Shakespeare’s manipulation of source materials in the composition of selected plays and sonnets. Each student will adopt one of the 20-40 books which Shakespeare habitually returned to as he created scripts for the use of the Lord Chamberlain's Company (afterwards, The King’s Men). Our goal is to understand how his mind worked when confronted with stimulating and malleable material. Chief among these sources in our seminar discussions will be Plutarch, Nashe, Apuleius, and Spenser. It is not beyond possibility that we will ourselves discover hitherto unnoted sources. Plays studied will include A Midsummer Night’s Dream, Julius Caesar, Hamlet, and Macbeth.

Concentration: Literature
Fulfills Pre-1850 Requirement

Engl 644: Studies in the Modern British Novel

Modernism, Loss, and the Modern Subject

Sorum T 4-6:45p

“We are all of us celebrating some funeral.”

-Charles Baudelaire

You might be surprised to learn that the quotation above comes from an art review Baudelaire wrote (and it appears right after a line about the dull black frock coats of the “modern hero”—so it is a statement about fashion, as well as about the modern subject!), but it is the perfect introductory claim for a course on the modern British novel. Fast-forward from Baudelaire’s mid-nineteenth-century observation to Virginia Woolf’s 1919 essay on “Modern Fiction,” in which she argues that modern writers are interested in and strive to write about “the dark places of psychology,” and to Sigmund Freud’s contemporaneous presentation of the ultimate and irreconcilable divisions within the modern subject. Claims like those by Baudelaire, Woolf, and Freud set the trajectory for this course and our reading of modern British novels, and they point to one of the central questions we will ask: what has happened to the modern subject and what
are the boundaries of that subject? These questions about the modern subject emerge from, we will see, a pervading sense of loss in these novels—loss that emerges from social and political shifts in Britain, from mass traumas like World War I, and from intellectual upheavals (like those proposed by Freud) that destabilize any sense of a coherent modern world.

While the topic may seem dark, our course will be defined by lively discussions about some of the most exciting literature coming out of this nation and period. We will probably begin with one of Thomas Hardy’s astounding late novels, and then read books by several of the greatest British modernists—the list will likely include several by Virginia Woolf (Jacob’s Room, To the Lighthouse, Between the Acts or The Waves), Ford Madox Ford (The Good Soldier and one or two of the novels in the Parade’s End tetralogy), E. M. Forster (Howard’s End), and possibly James Joyce (Portrait of the Artist as a Young Man) and Rebecca West (The Return of the Soldier). We will also be reading some pieces by Freud, including his seminal “Mourning and Melancholia” and Beyond the Pleasure Principle, and possibly his case study Dora, which functions as a kind of modern novel in its own right. You will also read theoretical essays on modern form and some of the most interesting new critical debates about loss, subjectivity, and modernism. The readings will be strenuous and exhilarating, and we will grapple with (to quote a recent critic) the movements into “unknowing” that define the modern novel and the modern world.

Concentration: Literature

Engl 646: Literature and Society
Srikanth W 7-9:45p
Literature and Human Rights

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

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

Concentration: Literature

**Engl 655: The Harlem Renaissance**

**Tomlinson  W 4-6:45p**

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

Concentration: Literature

**Engl 664: Transatlantic Approaches to Literature**

**Von Morze  Th 4-6:45p**

It is estimated that approximately 50 million people migrated from Europe to America, whether freely or involuntarily, between 1500 and 1900, which produced a set of networks, cultures, and identities that we call “transatlantic.” For some observers, these cultural exchanges amounted to the creation of a new Tower of Babel, producing a challenge to intercultural intelligibility, while others celebrated this mingling of different languages as a utopian milestone in the definition of the universally “human.” The feature of the Atlantic world that we will deal with in this course is what has been called “the language encounter in the Americas”: the rethinking of linguistic community, translation, and power that emerged as a result of this complex colonial history. We will look at European responses to Indigenous languages, at visions of multilingual utopia, at invented languages, and at modes of translation, examining how all of these are represented in a series of classic as well as obscure texts. Readings will include captivity narratives, poems, and autobiographies, as well as a number of comic writers who located new possibilities of linguistic play in the Atlantic world. Authors studied will include Apess, Brackenridge, Equiano, Shakespeare, Swift, Winkfield, and others. We will read quite a few critical essays by scholars working on questions of language in the Atlantic world. The final project for the course will be either a research paper or an edition of a short work in translation.

Concentration: Literature

*Fulfills pre-1850 requirement*

**Engl 675: Reading and Writing Poetry**

**Torra  M 4-6:45p**

This is a graduate poetry workshop for experienced writers, and students who’ve done little poetry writing. More experienced writers will concentrate on developing skills, and studying great poems. Students newer to writing poetry, or students who wish to learn more about it can develop their skills studying great poems in various forms, including free verse, and through the actual practice of writing poetry. The main work of the semester will be reading, writing, and discussing poetry. Each student will do an in class (10-12 minutes) presentation on a poet of their choice. We’ll consider poetry’s relationship with other art forms such as music, dance, and
painting. Students will write and revise 6-8 poems during the semester.

Concentration: Creative Writing

Engl 681: Advanced Workshop in Poetry Torra W 7-9:45p

An advanced poetry workshop in which students will practice and improve the poetic skills they have already begun to develop. We will make a writing community and create an ongoing conversation. Class discussion will focus on student work, and individual conferences with the instructor are required. Occasionally, students will choose a poem from a poet they admire, and share it with the class. Writing will be ongoing. Students will write and revise 8-12 pages of poetry during the semester. This course is by permission of the instructor only. Please email a 3-5 page sample of your poetry to (Joseph.torra@umb.edu) by December 1. Final decisions will be made no later than December 15 if not earlier.

Concentration: Creative Writing

Engl 682: Advanced Workshop in Fiction Fulton F 2-4:45p

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 Díaz, 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 me (John.Fulton@umb.edu) any time between December 4th and the first week of the Spring semester.

Concentration: Creative Writing

Engl 697: Special Topics Revolutionary Romantics Fay W 4-6:45p

Who were the really revolutionary thinkers and writers in the “Age of Revolution,” as the Romantic Period is also known? To consider this question, this course will understand revolution in the sense of a “family affair.” The family unit was an operative ideological concept for very different kinds of revolutions, from the politics of liberation to the feminist revolution in education and social practices. Orienting this affair will be what we can call “the First Family” of
revolutionary thought, which is not that of the French king and his famous queen Marie Antoinette, nor that of the mad George III and his politically rebellious son, later George IV, but that of the Godwin-Shelley Circle. The primary members of this circle are William Godwin, Mary Wollstonecraft, Mary Shelley and Percy Bysshe Shelley (who came to study at Godwin’s feet and instead eloped with his daughter). Behind this family romance of “free love,” revolution, and theories of education lies the political thought of highly influential figures such as Rousseau, and the feminist politics of care, a contribution to the enduring problem of ethical action. The problematic of human rights versus ethical action as the primary motivation provoked Romantic thinkers to return to earlier theorists such as Spinoza, who we will also turn to in order to understanding the restaging of politics that took place in the Romantic period. Both revolution and care as ethical action struggle against the increasingly dominant ideology of the aesthetic for this family that combines and traverses the standard period division into “first generation” and “second generation Romantics.” As we read our primary writers, we will bring in other thinkers and materials to provide both historical and literary contexts, genre contrasts, and contemporary interventions in these dramatic and self-dramatizing issues.

Concentration: Literature

PART II: ENGLISH MFA COURSES OPEN TO ENGLISH MA STUDENTS

CW 614: The Teaching of Creative Writing  McDonough  W 7-9:45p

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

Concentration: Creative Writing

CW 697: Reading and Writing the Novel  Fulton  Th 7-9:45 p

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

Concentration: Creative Writing, Literature

**CW 697: Special Topics:** Michael Patrick MacDonald M 5:30-8:15 p
**Dealing With the Past:**
**Local and Global Perspectives on Truth-telling, Social Justice, and Healing**

This course will look at the role of storytelling as a tool for the transformation of individual lives and communities. Local and global restorative or transitional justice movements create the space for individuals to tell their truths and to listen, whether as victim or offender. Therefore empathy is at the core of these movements for peace and justice. By the same token, a writer might undertake personal reflection on his/her own life to access that “place” that allows for greater empathy in order to write most effectively about peace and justice issues. With more in-depth understanding, one might create a unique and passionate “voice” that “brings the reader in.”

Students will read and write on the topic of restorative or transitional justice. We will begin with the memoir in order to experience the role of empathy in telling one’s story and listening to others’. From there we will work outward—to other nonfiction approaches: straight journalism/research, personal journalism, and opinion essay. Our writing material will come from personal reflection, observation of local and global peace and justice movements (including visits to the local community), as well as assigned reading and research.

*By permission only:* All students interested in enrolling should contact Renata Tutko in the MFA program. (Renata.tutko@umb.edu)

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

**ENGL 689: English Studies/Careers Workshop**
**Graduate Program Director (GPD)**
**Group meetings: M 3-3:50p**

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

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

**ENGL 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
ENGL 693: Final Project in Literature  
GPD and Exercise Advisor

This course provides a structure for students working toward completion of the Final Exercise requirement in composition. A Final Exercise proposal is required in the previous semester and must be approved by the faculty supervisor of the exercise and the Graduate Program Director. During the semester of Final Exercise completion, essay plans and drafts are studied and critiqued in regular tutorial conferences with individual faculty supervisors. For the curriculum unit option, unit drafts and exercises are similarly critiqued. For the exam option, examination materials and sample questions are analyzed. The final paper, curriculum unit, or examination is assessed by graduate faculty readers. Students must successfully complete the Final Exercise in order to receive the MA degree. ENGL 693 is the 3-credit option for the Final Exercise (for the 6-credit option, see ENGL 699 below).

- **PREREQUISITES:** English MA candidacy and satisfactory completion of five courses in the literature concentration, including at least one course in literature before 1850, plus permission of Graduate Program Director.

- **NOTE:** The Graduate Program Director and Program Administrator will enroll you into this course once your Final Exercise Proposal has been approved (see explanation in first section of this booklet).

ENGL 695: Graduate Internship in English  
By Arrangement

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

ENGL 696: Independent Study  
By Arrangement

An independent study features the comprehensive study of a particular area of literature, a particular author, or a specialized topic not offered in regular seminars. Students arrange a exercise with a faculty member who approves a exercise proposal which provides a description or outline of the research and writing work to be undertaken and a bibliography of reading. The exercise must then be approved by the Graduate Program Director. Exercise proposals must be
submitted by the end of the semester previous to the one in which the study is to take place. Students are allowed to take a maximum of 6 credits of independent study work to count toward the MA degree. Independent study forms are available on line and in the MA Program Office.

ENGL 698: Intern Seminar  
By Arrangement

This seminar is for both composition and literature teaching assistants during their teaching associate (TA2) or intern semester. It involves a preliminary summer workshop and weekly meetings and classroom visits during the semester. The course is taught by the two internship supervisors, with students divided into a composition and a literature section according to their intern appointment. The seminar develops more fully the pedagogical and content material covered in ENGL 610 and 611. It involves collaborative work (designing a joint syllabus, reading list and assignments for the undergraduate composition and literature sections to be taught by interns), classroom research, and reflective reports. Students have the option to register for 3 credits each semester.

- **Prerequisites:** ENGL 610 or ENGL 611 and assignment as Teaching Assistant (TA2), plus permission of Graduate Program Director.

ENGL 699: Master of Arts Thesis Project  
GPD and Exercise Advisor

A substantial Exercise of approximately 60 pages in literature or composition/rhetoric. Creative writing students will include a related analytical paper (15-20 pages) with their creative writing manuscript. A thesis proposal is required in the previous semester and must be approved by the student’s faculty supervisor of the thesis and by the Graduate Program Director. For creative writing theses, approval by the Director of Creative Writing is also required. The student works under the supervision of a faculty thesis director in regular tutorial conferences. **Students should begin working on their Exercise a full semester before the semester in which the exercise is due.** The thesis will be read by a committee of three graduate faculty members who will judge its suitability as partial fulfillment of the requirements for the Master of Arts degree. Finally, a thesis defense before the student’s committee and open to all members of the English department will take place. English 699 is the 6-credit option for the Final Exercise.

- **Prerequisites:** English MA candidacy and satisfactory completion of the course requirements of the concentration in which the thesis is written – composition, creative writing, or literature. Permission of Graduate Program Director is required.

- **Note:** The Graduate Program Director and Program Administrator will enroll you into this course once your Final Exercise Proposal has been approved (see explanation in first section of this booklet).
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 Declaration of 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/1wmmF4TtwJYzQ0hPjphV_CZ_fdzUwCF5iY44wJJ4ojk/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