ENGLISH MA PROGRAM

COURSE DESCRIPTION BOOK

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PART I: ENGLISH MA COURSE REGISTRATION

CONTINUING MATRICULATED ENGLISH MA STUDENTS

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

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

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

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

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

**NEWLY ADMITTED ENGLISH MA STUDENTS**

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

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

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

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

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

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

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

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

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

- ENGL 691: Final Project: Composition (3 credits)
- ENGL 692: Final Project: Creative Writing (3 credits)
- ENGL 693: Final Project: Literature (3 credits)
- ENGL 699: Master of Arts Thesis (6 credits)

### PART II: ENGLISH MA PROGRAM POLICIES

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

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

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

**STUDENTS REQUESTING TRANSFER CREDIT**

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

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

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

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

**Students Requesting a Leave**

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

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

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

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

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

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

Note that **all course withdrawals must take place before the course withdrawal deadline,** which is approximately five weeks before a semester’s classes end. After the course withdrawal deadline, a course must be given a letter grade. **Add/drop and withdrawal deadlines are listed on the university’s “Academic Calendar,” which appears on the UMB homepage [www.umb.edu](http://www.umb.edu); it is listed in the right hand column). A course withdrawal is a student’s choice. It is recommended that a student discuss this choice with his or her professor or the Graduate Program Director. Only a student can select a “W”; the course professor or an administrator cannot select a “W” for a student. The choice is 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 2016
COURSE INFORMATION AND DESCRIPTIONS

PART I: ENGLISH MA COURSES

PART II: ENGLISH MFA COURSES OPEN TO ENGLISH MA STUDENTS

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

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

Engl 600: Studies in Criticism
Nurhussein T 4-6:45p
American Literature and Popular Culture

This course will focus on the relationship between American literature and material and popular culture in the nineteenth and twentieth centuries, addressing topics such as literary celebrity, censorship, "trash," and the discourse of advertising, among others. We begin with Harriet Beecher Stowe's *Uncle Tom's Cabin*, an explosive pre-Civil War novel originally published serially in the *National Era* that not only "started this Great War" (as Lincoln supposedly said to Stowe) but saw itself reconfigured repeatedly in American culture: it was reinterpreted as theater, as childhood games and dolls, and other "Tomitudes." As the enduring and proliferating images of Stowe's Topsy indicate, illustration and caricature often strongly determined how readers interacted with fictional texts. We will also view and discuss scenes from early filmic literary adaptations, such as the 1918 film version of best-selling poet James Whitcomb Riley's "Little Orphant Annie" and 1933's pre-code *The Story of Temple Drake*, based on William Faulkner's potboiler Sanctuary. Our primary texts will include poems, stories, and novels by Henry Wadsworth Longfellow, Edgar Allan Poe, Stephen Crane, T.S. Eliot, Langston Hughes, Vladimir Nabokov, and Allen Ginsberg. Critical reading includes writing by Richard Ohmann, Janice Radway, Eric Lott, Ellen Gruber Garvey, Lawrence Levine, David Henkin, James C. Davis, Robin Bernstein, Bill Brown, and others.

Concentration: Literature

Engl 602: Studies in Fiction
Brown W 4-6:45p
Theories and Legacies of Modernism

What is and when was this thing called Modernism? This course will read an assortment of "classic modernist texts" by James Joyce, Oscar Wilde, Joseph Conrad, and Virginia Woolf (among others) next to contemporary engagements with and direct responses to these texts by J.M. Coetzee, Ian McEwan, Zadie Smith, and Salman Rushdie (again, among others). Though our secondary readings will be thematic, theoretical, and exploratory in nature, our focus in class will narrow in on the stakes of literary homage within our primary texts. Take for example, the opening sentence of E.M. Forster's 1910 novel *Howards End*—"One may as well begin with Helen's letters to her sister"—and compare it to the sentence that begins Zadie Smith's 2005 novel *On Beauty*: "One may as well begin with Jerome's e-mails to his father." Is Smith's opening but a clever allusion or is something more going on in this twenty-first century re-write of a twentieth-century literary landmark?

But we will not limit ourselves to novels alone: we will extend our studies of modernism by examining visual culture at large in the twentieth and twenty-first centuries, in the form, namely, of films, paintings, and photography. Further, we will consider the wealth of terms that have emerged from several decades of critical turns within the field of Modernist
Studies—postmodernism, New Modernisms, Metamodernism, Global Modernisms, and Comparison Literature.

On the very first day of class, we will discuss The Picture of Dorian Gray by Oscar Wilde. Please be sure to read the Norton Critical Edition of this novel (second edition), edited by Michael Patrick Gillespie (ISBN: 978-0-393-92754-2). And feel free to e-mail me if you have any questions or concerns about this course. I will be in touch in late December or early January with a more complete book list and an assignment for the first day of the course.

Engl 606: Books, Manuscripts, Libraries
Lyric Presence/Lyric Presents: Theories, Practices, Artifacts, Archives
M 2:30-5:00p

In a 2008 forum in PMLA, the journal of the Modern Language Association, established scholars weighed in on what was called “The New Lyric Studies”; in the wake of this forum there have been a series of publications and debates about how we understand, write about, and teach the slippery beast known as the lyric. From the 2012 publication of The Lyric Theory Reader, edited by Yopie Prins and Virginia Jackson, to Jonathan Culler’s Theory of the Lyric, which just came out this year, the discussions have continued, and our course will enter into them using both contemporaneous and historical lenses to color and clarify the conversations. Our readings will primarily focus on the essays and polemics written by poets, critics, philosophers, and other theorists during the past century, and we will also be reading some of the poetry that is featured in these debates. To focus our thoughts on the question of archival practice, we will spend time over the course of the semester reading T. S. Eliot’s The Waste Land, which provides an exemplary case study of the way that one poem has been read in relation to the archives that surround it.

Students interested in a variety of periods are welcome to this course, since our research will take advantage of the range of historical materials available in the Boston Public Library Rare Books Room. All of our readings and discussions will form the background and provide the interpretive framework for our exploration of the archives, and we will spend a significant amount of our class time in the archives themselves, where we will delve into the materials connected to poets and writing about poetry. Visits to one or two other area archives may also occur, depending on the trajectory of the course.

Concentration: Literature

Engl 610: Teaching of Composition
Bowen
Th 7-9:45p

This class examines theories and practices of teaching of composition in secondary and higher education contexts. We will reflect on our own experiences as writers, teachers, and learners in conjunction with our reading of texts written by experienced writing instructors and researchers, addressing key concepts in composition, such as reflection, transfer, and multimodality. During this course, students will develop their own emerging, theorized
philosophies of composition pedagogy, and practice generating teaching materials that reflect that emergent philosophy.

Concentration: Literature, Composition

Engl 611: Teaching of Literature  Mueller  W 7-9:45p

Designed for prospective and practicing teachers, this seminar is an investigation of why and how 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 genres, teaching canonical and non-canonical texts (ranging from those of the Gawain-poet and William Shakespeare to Marjane Satrapi and M.T. Anderson), teaching poetic and narrative form, and teaching with unexpected materials. In the spirit of collaboration, the seminar will draw on our collective interests, expertise, and experiences to identify useful resources and strategies that will assist our 21st century-students in their responses to print, visual, and digital texts.

Concentration: Literature, Composition

Engl 628: Edith Wharton and Gertrude Stein  Tomlinson  W 4-6:45p

Please be the beef, please beef, pleasure is not wailing. Please beef, please be carved clear, please be a case of consideration.
– Gertrude Stein, Tender Buttons (1914)

It is useless to box your reader’s ear unless you have a salamander to show him. If the heart of your little blaze is not animated by a living, moving something no shouting and shaking will fix the anecdote in your reader’s memory. The salamander stands for that fundamental significance that made the story worth telling. There are subjects trivial in appearance, and subjects trivial to the core; and the novelist ought to be able to discern at a glance between the two, and know in which case it is worth while to set about sinking his shaft.
– Edith Wharton, The Writing of Fiction (1925)

Interviewer: "Hey, Miss Stein, why don’t you write the way you talk?"
 Gertrude Stein: “Why don’t you read the way I write?”
– radio interview (1934)

Why don’t we read Edith Wharton the way Gertrude Stein wrote?

In this seminar we will read both authors as boisterously as Stein's character Melancetha wanders, sinking our readerly shafts into their novels, essays, memoirs, and erotica. (Yes, Wharton wrote erotica. Are you scared?) Wharton’s sumptuously descriptive novels such as The House of Mirth will model, like Lily Bart’s tableau vivant, the realist form on which Stein signifies in The Making of Americans, a novel whose style Terry Castle compares to a firewall that bounces its reader around like spam. What insights might Tender Buttons offer our approach to Wharton’s modernist triumph Summer and her catastrophic Twilight Sleep? In what ways did the ostensibly traditional Wharton and high modernist Stein market their images
as well as their work? Our work will reconsider orthodoxies of category, period, and status and imagine new structures of interpretation.

Concentration: Literature, Composition

Engl 634:  Elizabethean and Jacobean Literature  Tobin  Th 4-6:45p

An understanding of a number of works from this historical moment, both of prose and poetry, is essential to an appreciation of the English Renaissance, a/k/a the Early Modern Period. We shall examine ten (or twelve) representative texts, half from the reign of Queen Elizabeth and a matching half from the time of King James I, the better (1) to comprehend the moral and aesthetic qualities of each individual work and (2) to accept, reject or qualify the statement that there is an essential difference (or set of differences) between ‘optimistic’ Elizabethan literature and ‘pessimistic’ Jacobean literature. The Works will be chosen from the then-important genre of essay, history, sermon, mock-encomium, lyric and tragedy. We know that Shakespeare is not Anonymous and neither is Sidney, nor Spenser, nor Kyd, nor Donne, nor Nashe, nor Marlowe, to cite but a few of our authors.

Seminarians will present two oral reports each, one on an Elizabethan text, one on a Jacobean work (ca. 30 minutes in length, subsequently to be submitted in written form), and write one 15-20-page paper on a representative text that deserved to be part of the syllabus but did not make the David Letterman top-ten (or twelve) cut.

Concentration: Literature  Fulfills Pre-1850 Requirement

Engl 642:  Victorian Literature  Penner  T 4-6:45p

This seminar focuses on issues involving credit, debt, speculation and bankruptcy in Dickens’s and Gaskell’s fiction and in Victorian culture. We read about late-eighteenth and early-nineteenth-century political economy and consider how Gaskell and Dickens represented -- and the women and men in their novels deal with -- crucial Victorian issues of economic instability, consumerism, speculation, and imperialism.

Concentration: Literature  Fulfills Pre-1850 Requirement

Engl 652:  American Romanticism  Edelstein  Th 4-6:45p

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

Concentration: Literature

Engl 670: Philosophy and the Composing Process     Bruss     M 4-6:45p

Concentration: Composition

Engl 675: Reading and Writing Poetry     Torra     W 7-9:45p

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     M 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     T 4-6:45p

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

Concentration: Creative Writing

PART II: ENGLISH MFA COURSES OPEN TO ENGLISH MA STUDENTS

CW 614: The Teaching of Creative Writing  McDonough  T 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: Special Topics: Edge of Genre  Kalotay  T 7-9:45p

Literary Twists on Generic Modes, from Thrillers to Speculative Fiction

This course is for readers and writers, looking at novels and stories that appropriate elements of genre fiction to create something newly original. Some of the most enduring works of literature have been built on the blueprints of more “popular” fiction: mysteries, Westerns, psychological thrillers, romance novels, fantasy and sci-fi. In this course we’ll read both genre classics and literary twists on existing formulas, exploring the ways they stretch, expand or subvert their chosen structures. We’ll also write our own short works (scenes, stories) taking archetypal cues from generic tropes. Readings may include stories by Daphne du Maurier and Raymond
Chandler and longer works by Charles Portis, Walter Mosely, Louise Erdrich, Ruth Rendell, Muriel Spark, Sarah Waters and Emily St. John Mandel.

Concentration: Creative Writing

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 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 a exercise with a faculty member who approves a exercise proposal which provides a description or outline of the research and writing work to be undertaken and a bibliography of reading. The exercise must then be approved by the Graduate Program Director. Exercise proposals must be submitted by the end of the semester previous to the one in which the study is to take place. Students are allowed to take a maximum of 6 credits of independent study work to count toward the MA degree. Independent study forms are available on line and in the MA Program Office.

ENGL 698: Intern Seminar  
**By Arrangement**

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

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

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

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

- **Prerequisites:** English MA candidacy and satisfactory completion of the course requirements of the concentration in which the thesis is written – composition, creative writing, or literature. Permission of Graduate Program Director is required.
- **Note:** The Graduate Program Director and Program Administrator will enroll you into this course once your Final Exercise Proposal has been approved (see explanation in first section of this booklet).
PART IV: COURSES OFFERED BY THE GRADUATE CONSORTIUM IN WOMEN’S STUDIES

The University of Massachusetts Boston is a member of the Graduate Consortium in Women’s Studies, “which offers interdisciplinary, team-taught seminars to students matriculated in graduate programs at member schools. Students are granted credit for participation by their home institutions.” In order to receive English MA credit, students must do their investigative Exercise and final research paper in the fields of literature, film, composition, or creative writing. Applications are available at: http://mit.edu/gcws/

FALL 2014 COURSES: SEE FULL DESCRIPTIONS AT HTTP://MIT.EDU/GCWS/

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

NOTE: Graduate Consortium courses are RECOMMENDED for students interested in applying to PhD programs or completing a six-credit thesis final exercise.
MA in English with Initial Teacher Licensure for Middle or Secondary School

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

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

1. Update their “English MA Program Concentration” form in the MA office (W-06-08) and submit a copy to the College of Education, Student Services (W-01-51).
2. Create an Educator Licensure and Recruitment (ELAR) account with the Massachusetts Department of Elementary and Secondary Education (DESE). Go to https://gateway.edu.state.ma.us/elar/userregistration/RegistrationPageControl.ser.
3. Schedule an initial meeting with the English Department licensure advisor, Alex Mueller (alex.mueller@umb.edu), in order to plan a program of study in English.
4. Schedule an initial meeting with College of Education licensure advisor, Kevin Ziomek (kevin.ziomek@umb.edu), in order to plan a program of study in Education.

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

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

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

- EDC G 644—Developmental Stages (3 cr)
- EDC G 650—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/1wmF4TLwY3rY44wJJ4ojk/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