University of Massachusetts Boston

English MA Program

Spring 2017
Course Description Book

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ENGLISH MA PROGRAM

COURSE DESCRIPTION BOOK

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**PART I: ENGLISH MA COURSE REGISTRATION**

**CONTINUING MATRICULATED ENGLISH MA STUDENTS**

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

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

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

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

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

NEWLY ADMITTED ENGLISH MA STUDENTS

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

NON-DEGREE STUDENTS SEEKING AN ENGLISH MA COURSE

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

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

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

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

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

Please examine the English MA Final Exercise Guide. Hard copies of the Final Exercise Guide are available in the English MA Office, and copies can be downloaded from the English MA webpage: [http://www.umb.edu/academics/cla/english/grad/ma/handbooks_and_forms/](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 month 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 2017
COURSE INFORMATION AND DESCRIPTIONS

PART I: ENGLISH MA COURSES

PART II: ENGLISH MFA COURSES OPEN TO ENGLISH MA STUDENTS

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

PART IV: COURSES OFFERED BY THE GRADUATE CONSORTIUM IN WOMEN’S STUDIES
ENGL 602: Studies in Fiction: The Global Contemporary

This course attempts to understand what “contemporary” has meant to the novel, and in turn should mean, for literary studies. Recent efforts to define the contemporary have posed fundamental questions about periodization and about the possibility of doing literary history at a moment when our sense of the present as timeless has made it practically impossible to imagine the future. Critics interested in the question of beginnings and ends have sought to locate the origins of this problem in the apparent exhaustion of postmodernism, the end of the Cold War, the advent of full-blown globalization, or the ideological entrenchment of the market as the absolute horizon of all human possibility associated with neoliberalism, all of which have animated efforts to define global literature today in terms of post-postmodernism, metamodernism, long modernism, or world-system literature; and indeed, it’s worth remembering that even the term “global literature” is itself of a recent vintage, finding its origins in similar ends and beginnings.

Whether or not we agree with these and similar approaches, we can see that what is at stake here is the concept of the contemporary itself, rather than a definition of “contemporary literature” or “contemporary criticism.” The wager of this course is that an attentive reading of recent global fiction seriously challenges the idea that our contemporary moment is best characterized as a timeless “now.” This course will consequently examine developments in the novel and critical theory over the course of the last decade with an eye to highlighting a set of common concerns that speak to the question of the contemporary. We will also be interested in understanding how these same concerns are inextricably tied to transformations and more global processes that could be said to form the prehistory of the present. Students will be expected to write two response papers (3 pp. each) and a final paper (20-25 pp.).

Concentration: Literature

ENGL 607: The History of the Book

What is a book? Until recently, this question had a deceptively simple answer: printed pages bound with cloth or paper, often found on a shelf. Within our current screen culture, digital readers, such as the Kindle and iPad, have become so common that the “e-book” is no longer a novelty – it is a new kind of book. This expansion of the definition of the “book” is provocative, but it is important to recognize that the book has always been a malleable object, crafted to satisfy the desires of its authors and its readers. Most importantly, the book’s evolving architecture challenges us to consider carefully how its physical forms shape both how we write and how we read.

This course is devoted to uncovering the history of the book, investigating how antique scrolls became medieval codices, how illuminated manuscripts became printed incunables, and how
mass-produced paperbacks became PDF files. Throughout this history, we will consider the book as a technology for reading that affords varying opportunities for editing, annotating, and interpreting. We will therefore compare the ways that, for example, medieval scribes, modern editors, and e-book designers shape the way we read Chaucer’s Wife of Bath’s Tale within its manuscript, printed, and digital environments.

Attention to these older forms of the book require visits to local archives, particularly the JFK Library, the Boston Public Library, and Harvard’s Houghton Library, where we will engage in “hands-on” projects with fragile manuscripts, rare books, and other precious ephemera. In the process, we will become what Jacques Derrida in Archive Fever famously called the “archons,” those endowed with access and “power to interpret the archives.” This is a power that will energize the historical drive of the course, encouraging us to consider not only the relationship between changing book technologies and changing reading and writing practices, but also the ways in which archives organize, preserve, and publish “bookish” knowledge.

In an effort to know more intimately various moments in the history of the book, we will read works of literature whose material contexts have been the subject of scholarly debate. These include, among others, Margery Kempe’s Book, Shakespeare’s King Lear, and Shelley Jackson’s Patchwork Girl. Course activities will include hands-on workshops, digital annotation, blog writing, formal papers, and even a curated digital exhibition project.

ENGL 610:  The Teaching of Composition
Bowen  Th 4-6:45p

This class examines writing in secondary and higher education contexts by considering writing both as a practice and as a subject of study. As we reflect on our own varied experiences as writers and students of writing, we will work toward developing theories of writing that account for the social, individual, and material dimensions of literate activity. To do so, we will review watershed moments in the field of writing studies, review current research and scholarship on writing, including translingualism, multimodal composition, and writing transfer, and examine the teaching philosophies of highly experienced writing instructors. By the end of the course, each student will have assembled a portfolio of materials that reflect on and enact a theorized writing pedagogy.

ENGL 611:  The 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. 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 literary 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 622: Ecocriticism: Environmental Criticism and Literature

Broadly defined, ecocriticism is an emerging branch of literary criticism concerned with the relationships between literature and the physical world. In this seminar students will develop a critical vocabulary and range of methodologies for discussing such topics and issues as the cultural construction of nature, the poetics and politics of nature writing, land as readable text, the idea of wilderness, land as economic and spiritual resource, Native American literature, “green” pedagogy, sense of place, nature and community, gender and nature, ecofeminism, and the relationship of natural science and nature writing.

Concentration: Literature

ENGL 628: Comparative Studies of Two Writers: Woolf and Eliot

Woolf thought upon first meeting Eliot that he was a “strange young man,” and she wondered if they would ever become friends. It seemed unlikely; she was a left-leaning feminist and atheist, and he was a conservative who disdained and feared the feminine. Despite these differences, however, Virginia Woolf and T.S. Eliot ended up forging a more than 20-year friendship and literary relationship. Even more remarkably, both ended up transforming how we think about fiction and poetry today.

In this course you will get the rare chance to explore both of these writers in depth; putting Woolf and Eliot together will give us a unique and rich understanding of some of the most exciting literary experiments of the modernist period. Called in a 1941 review the “sole indisputable genius” among her contemporary women writers, Virginia Woolf’s writing both shocked and impressed her contemporaries. T.S. Eliot’s 1922 poem, The Waste Land, hit the literary scene with an explosive force that ensured that poetry could not be thought of, or written, in the same way again. Indeed, at his death, the New York Times called him the greatest poet in English of the 20th century. Whether or not we agree with these assessments, their impact on 20th century literature is undeniable. Governing our discussions, therefore, will be a central question in the course: how did Woolf and Eliot, both in their fiction/poetry and in their statements about art, shape the modernist movement in literature?

We will be reading widely in the oeuvres of each writer. Our list of Woolf’s novels will likely include Jacob’s Room, Mrs. Dalloway, To the Lighthouse, The Waves, and Between the Acts. We will also read Woolf’s famous set of lectures on the state of women and fiction, A Room of
One’s Own, and think about her role as an early feminist, her arguments about women’s general absence from the literary canon, and the rhetoric she uses to make these claims. A number of other pieces—essays, memoirs, diary entries, stories—will help us enter into the social, political, and literary worlds of early twentieth-century London. In addition to The Waste Land, we will read Eliot’s earlier poetry and later poetry, including the longer Four Quartets, and his influential essays on writing and literature. Supplementing all of these readings will be a range of scholarly criticism.

Concentration: Literature

ENGL 631: Medieval to Renaissance Literature
Remein
M 4-6:45

This course will explore important works of twentieth-century and contemporary avant-garde literature alongside crucial works of medieval literature from/on which these modern works draw, translate, or model themselves. We will focus on salient instances of medievalism and translation of the medieval in twentieth-century poetry and poetics, including works by Ezra Pound, W.H. Auden, Jack Spicer, Caroline Bergvall, William Morris, Mary Butts, Robert Duncan, Robert Glück, and filmmaker Éric Rohmer. As the interests of these modern and postmodern writers will determine our medieval texts, this course will offer you the chance to survey texts from a diverse variety of medieval styles and traditions, including Arthurian literature, Beowulf, medieval mysticism, Icelandic Saga, dream vision poetry, medieval lyric poetry, and Chaucer. Our comparative reading will yield a variety of questions that will touch on important theoretical issues in queer theory, historiography, temporality, affect theory, eco-theory, literary history, and translation theory: on what terms can practices of medievalism in twentieth- and twenty-first century poetry be said to translate the medieval? How to avant-garde writers turn to and interact with medieval texts to construct alternative models of sexuality, ecology, and history? How do medieval modes of poetics and concepts of textual production inform the production of texts that challenge, expand, critique, or re-imagine the shape and function of mainstream modes and concepts of literary and artistic production? How do poetics of translation and desire (of the medieval) function to re-frame the scale and range of literary history and the function of poetic production beyond the boundaries of national literatures and representational poetics? How do works more overtly under the sign of ‘translations’ function differently than works which reference or allude to medieval literatures? What sorts of relationships can poetry and poetics make across time, and what is at stake in those relationships?

Concentration: Literature
Fulfills Pre-1850 Requirement

ENGL 646: Literature and Society:
Srikanth
Tu 5:30-8:15

Literature and Conflict Resolution

This course examines the role of literature in addressing local, national, and global conflicts. Typically parties to a conflict who come face to face to discuss the chances of resolving a recent or long-standing conflict do not typically approach one and other with willingness to engage the complexity of motivations of the other side or the recognition of the need for this adversary to be treated with dignity. There is seldom an acknowledgement of the full humanity of the adversary.
In addition, the asymmetrical power that often frames the relationship between the parties involved ensures a certain degree of blindness or willful ignorance on the part of one side to the vulnerabilities and deeply felt indignities of the other. Mistrust or, at best, a cautious agreement to engage in dialogue is the typical sentiment that frames the interaction.

Within this context, literature (i.e., fiction, memoir, poetry, drama, speech, letter, and testimonial) provides each side the opportunity to make known its deepest anxieties and desires, hopes and despair, yearnings and ambitions. The literary texts also allow each party to use the safe space of literature to consider the complex humanity of the adversary and to imagine a path toward meaningful engagement with the “other.” Literature presents each participant with the vehicle to enter into the consciousness of the other side, to consider what the realities of their everyday circumstances might be, and to connect, even temporarily, with the emotional rhythms of their lived contexts.

Literature is a pre-eminent vehicle for introducing emotion into the realm of conflict resolution. Literature also allows for a discussion of asymmetrical power among the parties in a conflict, and in doing so enables introspection – a necessary pre-condition for meaningful engagement with the “other.” We will read diverse literary texts (novels, poetry, memoir, short fiction, and drama) and learn to examine them closely for the avenues they might offer to engage and mediate conflict.

**Concentration: Literature**

**ENGL 653: Major American Novelists:**

**Sex and the American Novel**

Jackson  W 4-6:45

From its beginnings, American literature has been preoccupied with taboo sex, in opposition to the conventional marriage plots that define the British novel. The earliest works of American literature were “seduction” plots that entwine threats to female virginity with the vulnerable new nation, and the first novel in our tradition is a tale of brother-sister incest. Tracing the surprisingly twisted treatment of sex in the American novel provides an entry point to a range of related issues including race, kinship, and national identity. Students in this seminar will read an array of major American novels from the nineteenth and twentieth centuries, as well as foundational texts in gender and queer theory, and explore the historical forces that have shaped American representations of sex, especially slavery and the invention of homosexuality.

**Concentration: Literature**

**ENGL 673: Digital Writing**

**Digital Writing**

Davis  W 4-6:45p

As writing increasingly moves from the printed page to the screen and beyond, writers have at their disposal a fuller range of expressive modes and means of communication, including—but not limited to—linear alphabetic text. This course invites students to explore these possibilities by experimenting with writing in digital platforms. Students engage born-digital texts alongside of traditional print-based genres and consider the relationship between written, audio-visual and/or interactive textual modes. Classes include engaging with research and scholarship on digital composing, discussing digital craft, peer critique, and experimental work with in media production software. All of these prepare students to
produce their own creative digital texts through a series of independent writing projects. This course does not require specialized technical or computer skills: our goal is to explore and encourage.

Concentration: Composition

ENGL 675: Reading and Writing Poetry: Getting “the news” from Poetry

Bertram      Tu 7:9:45

William Carlos Williams very famously declared “It is difficult to get the news from poems, yet men die miserably every day for lack of what is found there.” Poetry is a portal that can indeed bring us the news. It brings us news from the past and news of the moment in the hopes of moving us forward into a future where having garnered an intimate look our own histories, we don’t die miserably in the wake of repeated mistakes. In this topical poetry class, we will focus on reading poetry that brings us “the news.” The books will call on us to know what they want us to know about the past and to speculate together on an imagined future. They will set before us people, places, and events and insist that we connect with and empathize with distant o/Others. We will join the texts in their processes of excavation and travel down their conceptual and formal rabbit-holes. These poets may very well be called “documentary poets” for they have set themselves the task of looking, seeing, giving voice, recuperating, reclaiming, and unearthing histories, traumas, and voices that—in some cases—have been entirely lost to time and social structures that deemed such histories and voices as unworthy of preservation. The readings will also give us the opportunity to pay close attention to composition methods (persona, image & text, found text) and received forms. Alongside this we will be writing and workshop our own poems that bring the news. Using the power of poetry, what missing histories will you call forward for us to reckon with?

Concentration: Creative Writing

ENGL 681: Advanced Workshop in Poetry

McDonough  Th 7:9:45

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

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

Concentration: Creative Writing

ENGL 682: Advanced Workshop in Fiction

Fulton  W 7:9:45

An advanced fiction workshop in which students improve the writing skills they have already begun to develop by focusing on a pre-approved project for the semester. All students read contemporary fiction throughout the semester. Class discussion focuses on student work, and individual conferences with the instructor are required. This course may be repeated twice for credit.

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

CW 614: The Teaching of Creative Writing: Bertram M 4-6:45
“Who put the shhhhh in Workshop”

It’s an age-old question: can creative writing be taught? Since we are going to do it anyway, maybe that question doesn’t matter as much as how we teach it and why we teach it the way we do. Why workshop in the first place? Are workshops useful or are they “war”? How do you assess creative work? How do you manage a classroom? What if a student writes a disturbing poem or story? What kinds of exercises or prompts should be used? How do we encourage revision? What about creative writing in the digital age? How do we encourage and foster creativity in the classroom without tacitly inscribing our own aesthetic onto the work of the students and churning out effective mimics? There is really no end to the questions we can ask about the practice of teaching and how to develop effective pedagogy that addresses the needs of a diversity of learners and experience levels. In this class we will examine some of these pressing pedagogical questions, develop a shared corpus of useful resources and exercises, and read around in some of the relevant theory that has been recently emerging. 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.

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

ENGL 691: Final Projects in Composition
GPD and Exercise Advisor

This course provides a structure for students working toward completion of the Final Exercise requirement in composition. A Final Exercise proposal is required in the previous semester and must be approved by the faculty supervisor of the exercise and the Graduate Program Director. During the semester of Final Exercise completion, essay plans and drafts are studied and critiqued in regular tutorial conferences with individual faculty supervisors. For the curriculum unit option, unit drafts and exercises are similarly critiqued. For the exam option, examination materials and sample questions are analyzed. The final project, curriculum unit, or examination is assessed by graduate faculty readers. Students must successfully complete the Final Exercise in order to receive the M.A degree. ENGL 691 is the 3-credit option for the Final Exercise (for the 6-credit option, see ENGL 699 below).
PREREQUISITES: English MA candidacy and satisfactory completion of **four courses in the composition concentration** plus permission of Graduate Program Director.

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

ENGL 692: Final Projects in Creative Writing
GPD and Exercise Advisor

This course provides a structure for students working toward completion of the Final Exercise requirement in composition. A Final Exercise proposal is required in the previous semester and must be approved by the faculty supervisor of the Exercise, by the Director of Creative Writing, and by the Graduate Program Director. During the semester of Final Exercise completion, creative writing drafts are studied and critiqued in regular tutorial conferences with individual faculty supervisors. The final manuscript is assessed by graduate faculty readers. Students must successfully complete the Final Exercise in order to receive the M.A degree. ENGL 692 is the 3-credit option for the Final Exercise (for the 6-credit option, see ENGL 699 below).

- **PREREQUISITES:** English MA candidacy, **acceptance of writing sample by CW faculty,** and satisfactory completion of **four courses in creative writing and three courses in literature,** plus permission of Graduate Program Director.
- **NOTE:** The Graduate Program Director and Program Administrator will enroll you into this course once your Final Exercise Proposal has been approved (see explanation in first section of this booklet).

ENGL 693: Final Project in Literature
GPD and Exercise Advisor

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

- **PREREQUISITES:** English MA candidacy and satisfactory completion of **five courses in the literature concentration, including at least one course in literature before 1850,** plus permission of Graduate Program Director.
- **NOTE:** The Graduate Program Director and Program Administrator will enroll you into this course once your Final Exercise Proposal has been approved (see explanation
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/gews/

Spring 2016 Courses: See full descriptions at http://mit.edu/gcws/

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

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

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

Admission

Students wishing to pursue this track must do the following:

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

Course requirements

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

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

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

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

Pre-practicum (student teaching) requirements

Students must complete at least 75 supervised pre-practicum field hours in a middle or high school. All hours must be satisfied during EDC G 650, which requires one full day a week of fieldwork. To be eligible for pre-practicum, students must have passed the Communication and Literacy MTEL, have taken the English MTEL, and have passed ENGL 610 Teaching of Composition, ENGL 611 Teaching of Literature, APLING 603 Cross-Cultural Perspectives, and EDC G 644 Developmental Stages. All students must apply for their pre-practicum at this site: https://docs.google.com/forms/d/1wmF4TlwYJZ40rhPjphV_CZ_fdzUwcF5iY44wJJ40jk/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