ENGLISH MA PROGRAM

COURSE DESCRIPTION BOOK

TABLE OF CONTENTS

1. ENGLISH MA PROGRAM INFORMATION
   Part i: English MA Course Registration
   Part ii: English MA Program Policies
   Part iii: Financial Aid, Employment, & Career Information
   Part iv: Important links

2. SPRING 2018 COURSE INFORMATION & 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: The Graduate Consortium in Women’s Studies

3. INFORMATION ABOUT INITIAL TEACHER LICENSURE FOR MIDDLE OR SECONDARY SCHOOL
ENGLISH MA PROGRAM INFORMATION

PART I: ENGLISH MA COURSE REGISTRATION

PART II: ENGLISH MA PROGRAM POLICIES

PART III: FINANCIAL AID, EMPLOYMENT, & CAREER INFORMATION

PART IV: IMPORTANT LINKS

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; 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 
English Department Website
Wiser Log-In Website
Registrar’s Office Website
Bursar’s Office Website:
Financial Aid Website
Career Services Website
Graduate Studies Website
Summer School (CCDE) Website
Graduate Consortium in Women’s Studies

www.umb.edu
http://www.umb.edu/academics/cla/dept/english/
http://umb.edu/index.php/it/services_detail/wiser/
http://www.umb.edu/students/registrar/
http://www.umb.edu/administration_finance/bursar/tuition_fees.html
http://www.umb.edu/admissions/financial_aid_scholarships/
http://www.careers.umb.edu/
http://www.umb.edu/academics/graduate/
http://ccde.umb.edu/
http://mit.edu/gcws/

SPRING 2018
COURSE INFORMATION AND DESCRIPTIONS

PART I: ENGLISH MA COURSES

PART II: ENGLISH MFA COURSES OPEN TO ENGLISH MA STUDENTS

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

PART IV: COURSES OFFERED BY THE GRADUATE CONSORTIUM IN WOMEN’S STUDIES
ENGL 600: Studies in Criticism: Avant-gardes: Texts, Theories, Communities
Remein Tu 7-9:45p

This course will examine avant-garde, coterie, and experimental literary practices of the post-war period through the present, taking the distant past as a crucial background.

We will be concerned with avant-garde texts not as lonely objects of virtuosity or singular unintelligibility, but rather as active phenomena that give rise to a host of questions about how specific social practices lead to and are led by avant-garde modes of production and circulation, and how avant-garde forms, styles, and aesthetics have shaped and can shape concrete social-formations. Coteries and minor literary movements will be considered not only as exclusive, provincial, or anti-democratic phenomena, but also as crucial sites for the development of alternatives to mainstream and hegemonic modes of literary practice and production, especially for minority communities. Texts considered will range from medieval poetry and classical rhetoric to post-war theoretical prose, outlandish manifestoes, and at least one example of experimental film in the context of a larger avant-garde movement. Older texts—read in translation—may include Old English Riddles, Medieval Italian Lyric, and medieval women’s writing, as well as contemporary experimental translations of texts like Beowulf and the Aeneid.

More recent texts will be selected from a diverse range of avant-garde communities and may include examples of the “New American Poetry” (from both west and east coasts, e.g., Charles Olson, Robin Blaser, Robert Duncan, Jack Spicer, the beats, or John Ashbery), the Queer “New Narrative” of the 80’s and 90’s (e.g. Kevin Killian, Dody Bellamy, Robert Glück), the Boston-based community around John Wieners and Stephen Jonas, Bernadette Mayer and the 2nd Gen New York School, L=A=N=G=U=A=G=E, or current cutting edge work from feminist writers like Lisa Robertson, or Mexican writer Heriberto Yépez. Students may have the opportunity to explore archival materials in local special collections libraries as part of the work for this course.

*Students will have the opportunity to take this course as a pre-1660 by arrangement with the instructor.

Concentration: Literature

ENGL 601: Studies in Poetry: Techniques and Meaning
Schwartz M 4-6:45p

What are the technical choices that go into making a great poem? Why are they important? Why are they exciting? We’ll be looking closely at some of the greatest poems written in English, from Chaucer to Jill McDonough. Our objective will be to enlarge our understanding of the emotional and intellectual content of a poem by exploring the decisions that went into writing it. We’ll be examining form (both traditional and non-traditional), sound and rhythm (all the musical aspects of a poem), imagery, and diction (from elevated language to street talk), and how certain traditions themselves (love poems, elegies) affect the poet’s intentions. Our emphasis will always be on how these techniques convey and expand meaning. THIS IS A COURSE NOT JUST FOR POETRY STUDENTS BUT FOR ANYONE WHO LOVES POETRY! (Three short papers, including a paper on popular song lyrics; a bibliography; and very brief weekly assignments.)

Concentration: Creative Writing
ENGL 602: Studies in Fiction: Modernism and Popular Women Writers  
Tomlinson  Th 4-6:45p

This course examines constructions of feminism, modernism, and popular culture, focusing on novels published by American and British women between the First and Second World Wars. Reading widely-taught authors such as Edith Wharton and Nella Larsen alongside their contemporaries like Fannie Hurst and Dorothy Canfield—bestselling celebrities in their day but now fairly obscure—gives us an opportunity to think about authorship and readership, literary production and consumption, and form and representation. This course will also consider the business and politics of publishing: whose work is published, marketed, deemed literary (e.g., modernist), and kept in print? What criteria determine literary value, and what relationships can we discern between market value and cultural values? The novelists in this course offer fascinating perspectives on these questions and more; they explored these questions in the work they wrote and confronted them in the work of writing.

Concentration: Literature

ENGL 605: Studies in Literature and Film: Modernism in Fiction and Film  
Brown  W 7-9:45p

Dying in a dull Parisian hotel room in November 1900, Irish writer Oscar Wilde reportedly uttered these final words: “That curtain is horribly ugly, and I’m not feeling so well myself. One of us has to go.” Needless to say, the curtain remained. Certainly archetypal, perhaps even apocryphal, Wilde’s wit set the tone for much early twentieth-century fiction—writing characterized by morbid irony, studied disaffection, deep social critique, and a transformative sense of style. Taking Wilde’s writing as a starting point of sorts, we will chart the intersections between the broad cultural phenomenon we know as modernity and the narrower literary and aesthetic phenomenon we call modernism by reading fiction and watching films produced in Great Britain, Europe, and the United States between 1895 and 1939.

We will take a historical approach to modernism and modernity by discussing, among other things, transformations in social mores, in gender politics, in constructions of individual identity; the modernist critique of truth and value; Bloomsbury aesthetics; nationalism and cosmopolitanism in Ireland; narrative responses to World War I; anxiety and anomie in European cinema; Freudian ruptures. Authors will include Oscar Wilde, Joseph Conrad, Virginia Woolf, James Joyce, DH Lawrence, Katherine Mansfield, Elizabeth Bowen, Ford Madox Ford, EM Forster, Sigmund Freud, Walter Benjamin, among others. We will also study the emergence of cinema and trace the beginnings of film theory by watching short films by the Lumière brothers and European avant-garde cinema, among other productions.

In January, I will e-mail all enrolled students a complete book list for the course. On the first day of class, we will discuss Modernism: Evolution of an Idea by Sean Latham and Gayle Rogers (2015) so please read this book before our first meeting.

Concentration: Literature
This is an era of mass writing. Economic shifts, new communication technologies, and global flows of people and information have led to the current moment, in which humans are writing more than ever before. How, then, can formal writing instruction respond to such high demands? How do we prepare students not only to write their way into a rapidly changing social world, but also to shape that world for the better?

This course addresses such questions by positing that writing teachers need flexible, research-validated theories of writing and writing pedagogy. Through exposure to key concepts in writing studies (such as audience, genre, multimodality, multilinguality, and transfer of learning), students in this class will develop a working theory of writing pedagogy that accounts for the social, cultural, cognitive, and material dimensions of writing for academic and other purposes. The work of the course will be distributed among three interrelated activities: (1) brief written responses to readings; (2) critical reviews of the philosophies and practices of experienced writing teachers; and (3) a portfolio project in which students will create and explain teaching materials that exemplify and enact their theories of writing and writing pedagogy.

This course is required for graduate students who wish to apply for a teaching assistantship in the English Department’s Composition Program, but it is also strongly encouraged for students who have an interest in teaching English, and/or who are pursuing or considering a concentration in rhetoric and composition.

Concentration: Literature, Composition

ENGL 611: The Teaching of Literature

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
As Aníbal Quijano and Immanuel Wallerstein have influentially argued, “Americanity” ties North and South America together as the “discovery” of the New World ushered in and was necessary for the invention of modernity. Taken as a whole, then, do the Americas have a shared narrative history in addition to a shared economic and political history? If they do, then how do these narrative forms – genres – shape national imaginaries? If the Americas ushered in modernity, what does that modernity look like?

These are just a few questions that this course will seek to answer. Beginning with notions of Americanity, we will investigate the ties that bind the Americas together. We will then examine two genres that emerged as a result of U.S. expansion, the western and the Southern gothic, before turning to how slave narratives and testimonios bear witness. From there, we consider how the Latin American Dictator novel, magical realism, and the guerrilla conversion narrative emerged as genres of resistance. In this way, we will investigate the tension between literature as a colonial institution and genres that emerge to resist coloniality. If literature, and the novel especially, informed the construct of the nation, then what possibilities emerge for genres that resist, upend, and subvert the nation?

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Eve Kosofsky Sedgwick

As the quotation from Sedgwick suggests, queer and gay are not the same thing. But if queer isn’t gay, then what is it? How does queer function as a theory? What does it mean to queer rhetoric and composition? In this course, we will explore core questions, concepts, and ideas that are of concern to those working with/on/in queer theory. In addition to foundational texts
from Judith Butler, Eve Sedgwick, Michel Foucault, and others, we will explore special issues on queer theory in rhetoric and composition from *Pre/Text, Computers and Composition, College English*, and *Reflections*. Reflecting on these special issues will help us understand how the field makes use of central concepts in queer theory to think about the rhetoric and composition’s many concerns. Along the way, we may consider queer people of color critiques, Black queer literacies, two-spirit critiques of colonialism, (un)productive tensions between feminism and queer theorists, materialist critiques of identity politics, queer failure, and other interests that emerge during our time together. In the end, you may not become queer theorists, but you should have a more sophisticated understanding and appreciation for queer theory and what it offers and takes from rhetoric and composition than when you arrived.

Community members will be expected to compose weekly 2-page, single space response essays and develop a semester-long research project. Projects may take any form as long as they demonstrate a deep engagement with the central ideas of our course.

*Concentration: Composition*

**ENGL 675: Reading and Writing Poetry: What’s Digital Got to Do With It?: Introduction to Digital Poetry**

Bertram  M 7:30-9:45

What do sonnets, prosody, and computer code have in common? A lot! Actually, it might surprise you to know that digital (digitized or otherwise) poetry has its roots in ancient Greco-Roman poetry and that for as long as there have been computers, there have been poets meddling with them—all in the service of art. But what happens when we turn an art, like poetry, over to a machine? Is a poem any less of a poem because it was written on—or assembled by—a computer program? Where is the human in the digital poem? This class will provide an introduction to the history, theory, and aesthetic practice of the nebulous realm known as digital poetics. One of our central questions will be *how can we make meaningful and purposeful poetry while using the tools and methods of the digital age?* This is an experimental project-based course—who knows what we will create! The only requirements are curiosity, willingness, and an open mind.

*Concentration: Creative Writing*

**ENGL 681: Advanced Workshop in Poetry**  McDonough  Tu 4-6:45

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 each other’s work and your own. We will do generative exercises that keep the writing process fun and help you to avoid writer’s block. We will talk a lot about revision and editing, and learn ways to approach a poem for the second, third and nineteenth times, with the right balance of tenderness and ruthlessness. We will talk about narrative, form, line breaks, word choice, meter, getting published, and getting over not getting published.

*Concentration: Creative Writing*

**ENGL 682: Advanced Workshop in Fiction**  Fulton  W 4-6:45

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

In addition to focusing on our own writing, we will be reading recently published fiction by such writers as Junot Diaz, Jhumpa Lahiri, Tobias Wolff, Elizabeth Strout, Tim O’Brien, and many others. Discussions will focus on what makes this work successful and how we, as writers, can learn from it.

I expect the utmost seriousness and attentiveness from each student, especially when responding to fellow students’ work. Everyone will be expected to present work to the workshop at least twice during the term. While writing is serious business, it’s also fun. So come with a sense of humor and a willingness to be a part of a dynamic community of writers.

Students interested in the course should email the instructor (John.Fulton@umb.edu) a sample 4-8 double-spaced pages of fiction. Please try to get the sample in during the final two weeks of the fall semester. I will, however, consider students until the course is full.

*Concentration: Creative Writing*

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**PART II: ENGLISH MFA COURSES OPEN TO ENGLISH MA STUDENTS**

**CW 605 - Memoir Workshop;** (Wickersham)
16668
Th 4:00-6:45pm
W06-0094

**Description:**
The primary activity of the workshop is discussion of student work in the area of life writing. This course will examine various examples of memoir, as well as address the following questions: What responsibility does the memoirist have to facts? Are facts and truth always synonymous? What is the difference between memoir and autobiography? Why write memoir when you could compose a story or poem? Students will read and discuss classical and contemporary examples of the genre to support their own written work.

**CW 614 - The Teaching of Creative Writing;** (McDonough)
9768
Th 7:00-9:45pm
W06-0094

**Description:**
The teaching of creative writing involves both the teaching of craft and the nurturing of students' imaginations. This course addresses ways of doing both, as well as theoretical frameworks for creating new models. What are the principal elements of poetry and fiction? 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 understanding of technique? How should students share their work - in a workshop, in small groups, on an online bulletin board, and 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.

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

**ENGL 691: Final Projects in Composition**  
GPD and Exercise Advisor

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

- **Prerequisites:** English MA candidacy and satisfactory completion of four courses in the composition concentration plus permission of Graduate Program Director.
- **Note:** The Graduate Program Director and Program Administrator will enroll you into this course once your Final Exercise Proposal has been approved (see explanation in first section of this booklet).

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

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

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

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

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

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

**ENGL 695: Graduate Internship in English**  
**By Arrangement**

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

**ENGL 696: Independent Study**  
**By Arrangement**
GPD and Study Advisor

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

ENGL 698: Intern Seminar

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

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

ENGL 699: Master of Arts Thesis Project

GPD and Exercise Advisor

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

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

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

Spring 2016 Courses: See Full Descriptions at http://mit.edu/gcws/

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

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

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

Admission

Students wishing to pursue this track must do the following:

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

Course requirements

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

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

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

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

Pre-practicum (student teaching) requirements

Students must complete at least 75 supervised pre-practicum field hours in a middle or high school. All hours must be satisfied during EDC G 650, which requires one full day a week of fieldwork. To be eligible for pre-practicum, students must have passed the Communication and Literacy MTEL, have taken the English MTEL, and have passed ENGL 610 Teaching of Composition, ENGL 611 Teaching of Literature, APLING 603 Cross-Cultural Perspectives, and EDC G 644 Developmental Stages. All students must apply for their pre-practicum at this site: https://docs.google.com/forms/d/1wmF4TlwJYZq0rhPjphV_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