

# English Graduate Course Offerings

## Fall 2010

Departmental approval is required for all 800- and 900-level courses.

To pre-register email Janine Auger at [janine.auger@unh.edu](mailto:janine.auger@unh.edu), visit Hamilton Smith 52, or call 862-3963.

# Indicates an undergraduate/graduate split-level course.

**805 Advanced Poetry Workshop** In this workshop, we'll explore how to push your poems into new areas of voice and strategy. I'm most interested, myself, in how a change in either writing process or the form of a poem can open up feeling and thinking. In short, I hope this will be a place where you can begin to figure out how to write the poem you don't know how to write. I'd like to focus, in our discussions, on the tension between "play" and shaping, between content and form, between the poem in the mind and the one on the page. We'll look at examples of the ways poets have dealt with this tension, both in free verse and traditional forms—there will be optional exercises based on some of these. As part of our conferencing, there will also be some directed reading (books of poems and craft essays).

805.01	Rivard	T, 6:10-8:30	141
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**808 Form and Technique: Nonfiction** Ever since the term "Creative Nonfiction" was coined over 20 years ago, writers have debated its definition. Is it only personal essay? Does it include reportage? Where does travel writing fit? Is it an umbrella term for all of the above? In this class, we will blast through the labels and explore the wide variety of factual stories that use literary devices to achieve a compelling, vivid narrative. We will start with some of the earliest practitioners (Daniel Defoe, Jack London) and work our way through to the most current (Eula Biss, Rebecca Skloot), studying the choices they made and the techniques they employed. What are the universal elements that make a nonfiction piece sing? What techniques work well? Is content sacrificed for style? Is style sacrificed for content? How are scenes recreated? How is dialogue used? How do you create a narrative arc out of real life? Authors we will read include Truman Capote, John McPhee, Gay Talese, Joan Didion, Adrian Nicole LeBlanc, Ted Conover, Susan Orlean, David Foster Wallace, Dave Eggers, Jo Ann Beard, and Brent Staples.

808.01	Hertz	M, 3:10-5:00	202
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**809 Poetry: Form and Technique** A writer's view of the problems, traditions, and structures of poetry.

809.01	McBride	R, 6:10-8:30	141
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**#810 Teaching Writing** This will be a seminar style version of the course which will be offered exclusively to graduate students—not as a cross-referenced course. It

will focus on both the theory and practice of teaching writing, with specific attention to major figures in the Writing Process Movement (Macrorie, Moffett, Murray, Elbow, Britton, Emig), and major innovators who have followed them (Romano, Kittle, Atwell). We will explore a variety of writing exercises and prompts by actually trying them out in the seminar, and the culminating paper will be a multi-genre exploration of a chosen topic. We will also explore methods of responding to writing and assessing it. With the shift to common core standards for all states, we will pay special attention to the new writing standards—what they include, what they fail to include, and how to best approach them. There will be guest appearances by distinguished local teachers who will share their teaching practices.

810.01	Newkirk	TR, 5:10-6:30	140
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**#810S Seminar in English Teaching** This two-semester course integrates the teaching of reading, writing, speaking, and listening, addressing both theoretical and practical issues. Through the study of different approaches, students develop their own philosophies of instruction. Preservice teachers will have the opportunity for one term of middle- or high-school teaching in addition to conducting case-study research into students' reading and writing practices

810S.01	Lofty	T, 9:40-12:30	141
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**#815 Teaching English as a Second Language: Theory and Methods** A study of how linguistic, psychological, sociological, and neurological theory influences or determines the choice of methods of language teaching. Research on second language acquisition and bilingualism, language aptitude, and the cultural context of language acquisition. Includes an introduction to standard and exotic methods of language teaching.

815.01	Clark	R, 3:40-6:30	139
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**#819/LING Sociolinguistics Survey** This course offers an introduction to the role of language in society. We'll examine the way spoken language varies according to the social characteristics of its speakers, focusing on age, sex, ethnicity, style, social status, and geography. We will also explore topics such as politeness theory and language planning and policy. Topics will be explored through a combination of field projects and student presentations on readings. Methods for quantitative analysis of linguistic variation will be introduced. In addition to the aforementioned

projects and presentations, requirements will include a final exam and a final term paper.

819.01	Ravindranath, M.	TR, 11:10-12:30	140
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**#890 Special Topics in Linguistic Theory: Morphology** Have you ever wondered if 'to podium' is really a word? Whether it's OK to say 'bananadom' or 'blockbusterology'? These are things that linguistic morphologists might think about. This class will be a comprehensive introduction to the field of linguistic morphology. Topics covered will include the relationship between dictionaries and the mental lexicon, ways of forming new words (affixation, compounding, conversion, blending, reduplication, etc.), the difference between inflection and derivation, methods of analyzing word formation (including corpus based studies), the relationship of morphology to syntax and phonology, and the kinds of morphology that are found in the languages of the world. We will explore word formation both in English and in other languages, and our approach will be both practical and theoretical. Course requirements will include weekly problem sets, take home midterm and final exams, and two short research projects. Prerequisite for undergraduates: Linguistics/English 405. Undergraduates must have junior or senior status to take this course.

890.01	Lieber	TR, 2:10-3:30	139
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**#891 English Grammar** The main focus of this course will be on English syntax. Through study and writing practice, students will learn to identify and use all the common syntactic structures of English. They will study these structures in the same order in which native speakers learn them, thus becoming familiar with the normal sequence of syntactic development. The function of grammar instruction in relation to writing and reading will be considered in detail, with ample attention given to the important techniques of sentence-combining and miscue analysis. Finally, consideration will be given to common usage problems, to dialectic differences, and to stylistic features of poetry and literary prose. This course is designed for prospective teachers of English. It will also be useful to competent writers seeking to expand their stylistic options.

891.01	Carnicelli	MW, 2:40-4:00	139
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**#893 Phonetics and Phonology** The sounds and sound systems of English in the context of linguistic theory: comparisons of English to other languages. Prereq: a basic linguistic course or permission.

893.01	Clark	MW, 1:10-2:30	139
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**897H Special Studies in Literature** *Queer Theory* This course explores theoretical writing about the complex network of socially constructed and interdependent identity categories through which we live. "Race," writes Peter Sanjek, is a "framework of ranked categories segmenting the human population that was developed by western Europeans following their global expansion beginning in the 1400s." While "race" is very real in its effects, "[i]ts roots and growth lie in nothing more 'real' than the conquest, dispossession, enforced transportation, and economic exploitation of human beings over five centuries that racial categorization and racist social ordering have served to expedite and justify." Nevertheless,

"millions of people today continue to accept inherited racial categories as fixed in nature, and to interpret the systemic inequalities of racist social orders as based on 'real' differences among 'real' races." This is what it means to live, as we do, in a racialized world. Critics working against homophobia and heterosexism have argued that sexual identity categories including "homosexual" and "heterosexual" are very real in their effects, but that one of those effects is the very idea that "homosexual" and "heterosexual" exist as natural and fixed kinds of humanity. Instead, these categories themselves are culturally produced and reproduced. In casual and formal discourse, people employ "homosexual" "gay" and "lesbian" as if each were definable, knowable, and informative. But, as Eve Sedgwick points out, arrangements of same-sex relations vary so tremendously over time and place, and are so profoundly and integrally rooted in other cultural differences, "that there may be no continuous defining essence of 'homosexuality' to be known."

Theories such as those described above have provoked skepticism about naturalized identity categories as well as the social institutions and activist politics that rely on such categories. The goals of the course will be to explore this theoretical material, track debates about identity as they have developed over the last several hundred years, and to clarify similarities and differences between queer theories and other discourses about sexuality, race, and identity. Seminar members should be prepared for heavy reading assignments.

897H.01	Hackett	W, 12:10-2:30	41
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**897J Special Studies in Literature** *Writing the Novel* Agents and editors often say: 'I see you have written some fine short stories. Do you have a novel?' Each week, the writers in this class will create and present a new 'active' outline for a novel, using the process of 'mimesis' upon the novels of one or more of the following: Defoe, Austen, Bronte, Hugo, Mary Shelley, Radcliffe, Hugo, Dickens, Lawrence, Chopin, Hamsun, Eliot, Zola, Dickens, Lawrence, Gilman, Dostoevsky, among others of a more modern vintage. The goal will be to crack the fear of plot, and of running such a marathon as a novel. We will also dip into these masterful novels to create mirror images of small scenes of exposition, characterization and conflict, and read selections from essays by novelists on the carpentry of novel construction.

897J.01	Payne	W, 4:10-7:00	141
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**899 Master of Fine Arts in Writing Thesis** Eight credits required, that can be taken in any combination during the student's academic coursework. Maximum of 8 credits. IA (Continuous grading). Cr/F.

899.01	Auger	Hours Arr.	English Grad. Office
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**901 Advanced Writing of Fiction** Workshop discussion of advanced writing problems and readings of students' fiction. Individual conferences with instructor. Prereq: writing fiction or equivalent. Written permission of the instructor required for registration. May be repeated for credit with the approval of the department chairperson.

901.01	Williams, A.	T, 2:10-5:00	141
901.02	Williams, A.	R, 2:10-5:00	141

903 **Advanced Memoir Writing** Workshop of essays/chapters in memoir, and discussion of current models of the form. Individual conferences with instructor. Written permission of instructor required for registration. May be repeated for credit with the approval of the department chairperson.

903.01	Hall, M.	W, 10:10-1:00	202
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910 **Practicum in Teaching College Composition** This will be a seminar style version of the course which will be offered exclusively to graduate students—not as a cross-referenced course. It will focus on both the theory and practice of teaching writing, with specific attention to major figures in the Writing Process Movement (Macrorie, Moffett, Murray, Elbow, Britton, Emig), and major innovators who have followed them (Romano, Kittle, Atwell). We will explore a variety of writing exercises and prompts by actually trying them out in the seminar, and the culminating paper will be a multi-genre exploration of a chosen topic. We will also explore methods of responding to writing and assessing it. With the shift to common core standards for all states, we will pay special attention to the new writing standards—what they include, what they fail to include, and how to best approach them. There will be guest appearances by distinguished local teachers who will share their teaching practices.

910.01	Williams, L.	M, 10:10-12:30	18
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914 **Special Topics in Composition Studies The Essay: History and Pedagogy** This course will explore the historical development of the essay and its use in composition pedagogy. The central figure in this exploration will be Michel de Montaigne who gave the form its name, and we will read extensively from his essays, attending to his extensive process of revision, and to the classical writers—particularly Plutarch and Seneca—whom he took as models. We will read a wide range of essays, both classical and modern, Western and Asian—from Tanizaki’s delicate “In Praise of Shadows,” to Hazlitt’s account of a boxing match in the early 1800’s, to the blunt directness of Orwell’s “Such, Such, Were the Joys,” to Woolf’s “Street Haunting.” As one of the assignments, students in the course will write an extended essay. The course will also look at how the essay has been appropriated in composition pedagogy, admissions essays, and standardized testing assessments. We will, for example, read from anthologies of exemplary student essays, and perhaps from the writing our own students are doing. The course will take its cue from the opening claim in Montaigne’s essays—that he wants to portray a true “naked” self. We will explore ways in which Montaigne, and the other essayists we will read, construct a variety of personae; and we will note the success and difficulties students have in doing the same.

914.01	Newkirk	W, 4:10-6:30	202
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918 **Research Methods in Composition** Research Methods in Composition provides a critical introduction to empirical research in composition studies. Although the main focus will be on composition research, the methods and issues to be discussed in this course will be equally applicable to those working in related fields such as Literacy Studies, Education, Applied Linguistics, and TESOL. We will examine various approaches to empirical research—both quantitative and qualitative—and explore issues in reading, designing, and conducting empirical studies on writing and writing instruction. This course is one of the core

requirements for Ph.D. students in composition studies; it is also appropriate for master’s students who are interested in conducting empirical studies for their master’s paper project.

918.01	Ortmeier-Hooper	M, 10:10-12:40	52C
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925 **Graduate Study of Literature** This course will introduce new graduate students to the methods, approaches, and purposes of professional literary study. Its goal is to make students more self-conscious as literary critics and as teachers of literature, as well as to help them through the transition from undergraduate study to graduate-level scholarship. Our subject will be the nature of narrative art, but our larger purpose will be to consider what is worth saying about literary works in general and to explore critical approaches that are useful to readers and interpreters of texts. I shall select a total of six fairly short novels as the core texts we study, and to enhance our understanding of the differences between narrative and lyric modes of expression, throughout the term we will occasionally study selected poetry.

925.01	Yount	M, 3:10-5:30	142
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935 **Seminar: Studies in American Literature** *Recent Memoir /Autobiographical Scholarship* Addressing the issues of self-inclusion, emotion, and voice and story in literary criticism and theory and academic writing more generally, this course has historically been for a range of students—from those interested in composition and rhetoric, feminist and critical theory, and/or American literature to creative writers to teachers of writing and literature.

An increasing number of scholars—especially feminist scholars—are joining the personal with the critical as well as political, thus challenging both the literary canon and conventions of critical prose. The borders between reader and writer and author and subject, like those between genres and disciplinary discourses, the personal and the professional, begin to blur. Memoirs in general, which invoke and reflect current thought about trauma, illness, identity, authority, and testimony, are increasingly the subject of scholarly attention as well as woven into scholarly practice. In this course, we will examine, map the influence of, and emulate some of the hybrid forms a range of scholars and poet-critics are creating to express multiple and conflicting writerly and personal identities in a culture which has long silenced persons not of the dominant gender, race, ethnicity, class, sexual orientation, and/or state of mental or physical health. Readings include literary memoirs, including a graphic memoir; autobiographical scholarship, including in disciplines other, and related critical-theoretical texts. We’ll discuss “technologies of memory,” recent controversies around fraudulent memoirs (*A Million Little Pieces*, *Love and Consequences*, *The Angel at the Fence*), the truth quotient and autobiographical pact expected in memoir, and gender issues in memoir, among other aspects of this growing field. Writings will include responses to, assessments of, and practice in personal-scholarly writing. Attendance, careful and complete reading, engaged and knowledgeable discussion, an oral presentation/inauguration, and peer response are also required.

Readings will likely include (not in this order) Lucy Grealy’s *Autobiography of a Face*, Jeanette Walls’ *The Glass Castle*, Ann Patchett’s *Truth and Beauty*, Lauren Slater’s *Lying*, Joyce Maynard’s *At Home in the World*, and Alison Bechdel’s *Fun*

Home; chapters from Patricia Hampl's "I Could Tell You Stories," *The Teacher's Body*, and *Autobiographical Writing across the Disciplines*; and various articles.

Email instructor at [dpf@unh.edu](mailto:dpf@unh.edu) if you have any questions.

935.01	Freedman	T, 3:40-6:00	202
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**935 Seminar: Studies in American Literature** *Edith Wharton in Her Times* This seminar will use the example of Edith Wharton to explore a variety of approaches to authorship and early twentieth-century fiction. We will look, for example, at feminist and biographical critics who assess the psychosocial dynamics of Wharton's fiction and her struggle to construct herself as a writer. Using cultural studies approaches we will examine Wharton's critique of modern US culture, including her incisive analysis of status anxieties and materialism, as well as her representation of class, ethnic, and racial identities. Related topics include her effort to imagine a "cosmopolitan" perspective that preserved traditional values while acknowledging their social construction, as well as her exploration of sexuality, ranging from its outright repression to its more illicit and even tabooed forms of expression. Finally, a major theme of the seminar will be Wharton's place in literary history, especially her ambivalence toward earlier "feminine" traditions, such as local color and sentimentalism, and her relationship to the realism, naturalism, and modernism of her contemporaries, such as Henry James, Theodore Dreiser, and F. Scott Fitzgerald. Texts by Wharton will include, among others, The House of Mirth, The Custom of the Country, Ethan Frome, Summer, The Reef, The Age of Innocence, selected short stories and Wharton's memoir, A Backward Glance. Texts by Wharton's contemporaries will include Daisy Miller by Henry James, Maggie, A Girl of the Streets by Stephen Crane, Sister Carrie by Theodore Dreiser, The Professor's House by Willa Cather, The Sun Also Rises by Ernest Hemingway, Quicksand by Nella Larsen, and Tender is the Night by F. Scott Fitzgerald. Supplementary seminar materials will deal with painting, architecture, interior design, and material culture. If time allows, we may also view recent film adaptations of Wharton's work. Seminar participants will be required to read at least one biography of Wharton and to acquaint themselves with a range of representative criticism. Writing requirements will include brief reviews of criticism, a shorter paper with an oral presentation (8-12 pages) and a longer, article-length, research essay (15-20 pages).

Note: Although this seminar focuses on Edith Wharton, it does cover a range of contemporary writers and literary/cultural issues in the period from 1890 to 1930.

935.02	Sherman	F, 9:40-12:00	202
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**956 Seminar: Studies in Medieval Literature** *Chaucer/Canterbury Tales: Upheaval, Dissent, and Community* Chaucer walked a tightrope between religious orthodoxy and heterodoxy and between politically conservative and radical positions. At the same time, the Plague, the Crusades, and England's home-grown Wycliffite heresy all informed Chaucer's writings. In this course, we will read Chaucer's *Canterbury Tales* as well as longer works such as *Anelida and Arcite* and the *House of Fame* in the contexts of late fourteenth-century social, religious, and political upheaval. In order to begin the work of understanding the complex network of relationships between the often dissenting claims of Chaucer's narratives and characters, we will read Chaucer's works in the original Middle English along with

contemporary medieval theology and philosophy. In addition, we will become familiar with modern Chaucerian literary criticism.

956.01	Whitaker	W, 9:40-12:00	18
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**974 Seminar: Studies in 20th Century British Literature** *Poetry in Age of Global English* This course explores the varieties of poetry in English that have emerged in Britain, Ireland and beyond since the end of the Second World War. The second half of the twentieth century saw the rise of a number of "post-British" poetries - Scottish, Welsh, and above all Irish - that have participated in the move toward regional autonomy and cultural self-definition. Immigrant groups within England have likewise brought their own traditions and linguistic backgrounds to bear on established practice and standard English. Commonwealth writers in the former colonies have continued to reshape the British tradition and the English language. At the same time, "native" English writers have had to redefine themselves within a radically diminished political framework. The result is a diverse body of poetry in a range of Englishes, as well as in translation from Irish, Scottish Gaelic, and Welsh. The primary concern of the course will be the language of poetry, and how it embodies the changing attitudes and realities of an increasingly fragmented tradition.

974.01	McKinsey	R, 5:10-7:30	202
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**995 Independent Study** To be elected only with permission of the director of graduate studies and of the supervising faculty member.

995.01	Auger	Hours Arr.	English Grad. Office
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#### 996 Reading and Research

996.01	Auger	Hours Arr.	English Grad. Office
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#### 998 Master's Paper

998.01	Auger	Hours Arr.	English Grad. Office
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#### 999 Doctoral Research

999.01	Auger	Hours Arr.	English Grad. Office
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