

English Graduate Level Course Offerings

Fall 2013

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

To pre-register email Janine Auger at janine.auger@unh.edu, visit Hamilton Smith 52, or call 862-3963.

Indicates an undergraduate/graduate split-level course.

ENGL 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	M, 5:10-7:30	141
805.02	Rivard	T, 2:10-4:30	141

ENGL 806 – The Art of Research for Creative Writers This workshop celebrates content and the role that research plays in creative writing. Unless you are writing only from memory or imagination, you will need to gather material, and to that end we will spend the semester cultivating the skills that enable nonfiction master John McPhee to write volumes on rocks, essayist Phillip

Lopate to ruminate about the Bible, and novelist Ian McEwan to describe the work of Cold War spies. Details build a story and we will explore the resources and techniques – which range from interviewing to intimate reporting to mining periodicals and databases – that will help you collect the content needed to write credibly and with authority about people, place, and conflicts in tales of fact or imagination. Students will write two researched pieces in the genre of their choice. Authors we will read include Isabel Wilkerson, Ayana Mathis, Tom Bissell, Emma Donoghue, and Anthony Doerr. MFA writers of all genres welcome.

806.01	Hertz	M, 1:10-4:00	103
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ENGL 809 - Poetry: Form and Technique A writer's view of the problems, traditions, and structures of poetry.

809.01	McBride	T, 6:10-8:00	141
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ENGL 810 - Teaching Writing This course will introduce you both to the theories and practices of teaching writing in middle and high school at a time of increased accountability. The course is designed for students who are interested in exploring teaching as a possible career. In the course we will try out varied literacy

activities and study teaching writing using a process approach. We discuss different approaches to planning instruction and various forms of writing assessment, including state-wide tests.

#810.01	Smith, L.	MW, 4:10-5:30	41
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ENGL 810S - Teaching Writing This two-semester secondary school English methods course integrates the teaching of reading, writing, speaking, listening, and viewing, and addresses both theoretical and practical issues of teaching. We'll explore how, every day, English teachers accommodate the needs and interests of a richly varied population. We'll review current assessments and accountability standards; arrange a forum of excellent area teachers; and discuss and apply the work of literacy specialists. Working collaboratively in a year-long seminar community, you will have the chance to compare different philosophies of English teaching and to develop your own approaches to instruction (including unit and lesson plans). Over either the first or second term, you will need to devote thirty hours to a mini-internship teaching in a local school and to researching the literacy practices of a young adult case study.

#810S.01	Magnifico	MW, 2:40-4:00	19
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ENGL 815 - Teaching English as a Second Language: Theory and Methods This course serves as an introduction to the theories and principles applicable to various language teaching methods and approaches, including audiolingualism, natural approach, interactionist approach, task-based language teaching, communicative language teaching etc. This course is particularly intended for upper-level undergraduate and graduate students who are interested in pursuing teaching English as a second or foreign language. The format of the class will be lecture, group discussion, and activities with hands-on materials. Students are required to

complete readings, two homework assignments, in-class presentation/discussion, and one final project.

#815.01	Kim, K.	MW, 4:10-5:30	139
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ENGL 819 - 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	MW, 2:40-4:00	139
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ENGL 827- Issues in Second Language Writing In this course, we will examine various issues in second language writing theory, research, instruction and administration. Topics include the characteristics and needs of second language writers, second language acquisition and writing, second language writing processes, contrastive rhetoric, grammar instruction, teacher and peer feedback, assessment, course design and placement.

#827.01	Kim, S.	TR, 3:40-5:00	139
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ENGL 852- History of the English Language This course will cover the history of English from Old English to modern American English. Students will examine texts from all periods. Attention will be given to such topics as language change, the consequences of contact between English and other languages, etymology, the

relation between linguistic facts and literary style, and the politics of language. No previous training in linguistics is required. Three take-home exams, term project, and in-class presentation.

#852.01	Lieber	TR, 2:10-3:30	139
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ENGL 891- English Grammar This course is a survey of the grammar of English (pronunciation, vocabulary, sentence structure, punctuation, dialect variation, historical change) with special attention to the distinction between descriptive and prescriptive grammar. The course is intended to help prospective teachers obtain the background knowledge needed to teach grammar.

891.01	Kim, S.	TR, 5:10-6:30	129
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ENGL 893 - Phonetics and Phonology This course provides an introduction to two related fields: phonetics and phonology. Phonetics is a scientific field that studies the physical properties of speech sounds. Phonology is a theoretical field that studies how speech sounds function within the grammars of human languages. In this course, students will analyze data from English and other languages, and will gain some experience in using laboratory instruments to analyze speech. Student work will consist of (almost) daily homework assignments plus a midterm exam, a final exam, and a term paper on the phonological system of a language other than English.

#893.01	Ravindranath	MW, 1:10-2:30	139
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ENGL 898 - Reading as Writers *Exploring the Short Stories of Anton Chekhov and Flannery O'Connor* We'll begin with Anton Chekhov (1860-1904), a Russian writer who was also a medical doctor, and whose work influenced the short story form as we know it today. As Richard Ford notes: "The reason we like Chekhov so much, now at our century's end, is because his stories from the last

century's end feel so modern to us, are so much of our time and mind." The second half of the semester will be devoted to the short stories and essays of Flannery O'Connor (1925-1964), an American, southern writer whose distinct style and unforgettable voice, continues to haunt and intrigue contemporary writers and readers. Besides gaining a strong knowledge of these two authors' work, artistic intentions, and place in the literary world, we'll explore a few writers whose work has been influenced by them. In lively discussions, we'll approach these stories as writers examining all the elements of craft, including point of view, dramatic action, the arc of the story, setting, plot, dialogue, character, language, description and theme. We'll ask questions of the stories as a way to understand them fully--to see beyond the obvious. What do we make of these sometimes microscopic and/or concentrated views of life? How do the authors involve us in these brief, often unified episodes? What truths do we glean from these fictional worlds? As we question the author's intent and choices, we'll also reflect on the choices we make in our own fiction, as well as try our hand at writing short stories, completely unique, but inspired by Chekhov and O'Connor.

898.01	Williams, A.	R, 2:10-5:00	141
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ENGL 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.	Dept. Office
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ENGL 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

901.01	Payne	M, 5:40-8:30	202
901.02	Payne	T, 9:40-12:30	103

ENGL 903 - Advanced Memoir Writing

Writing-intensive workshop of essays/chapters in narrative nonfiction, and discussion of current models of the form. Bi-weekly 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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ENGL 910 - Practicum in Teaching College Composition

Focus on problem issues and methods for teaching writing to first-year students. Open only to teachers in Freshman English program.

910.01	Ortmeier-Hooper	R, 10:10-1:00	125
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ENGL 912 – Historical and Theoretical Studies in Rhetoric

912.01	Beemer	M, 9:40-12:00	202
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ENGL 920 – Issues in Teaching English and Language Arts

Digital Media and Digital Literacies How are digital media and digital cultures changing what it means to read, write, create, and communicate? What does it mean to become digitally literate? In this seminar, we will work together to examine the nature and the meaning-making potential of digital media and the social communities that surround them. In order to do so, we will compare theories of digital literacies and participation, discuss how print literacy skills change and develop in digital environments, and take part in online communities. Students will devote a substantial amount of time to a semester-long qualitative research project which will involve observation of virtual communities, meaningful

participation in one of these spaces, and reflection on these participant-observation experiences (and how they might constitute development of digital literacies).

920.01	Magnifico	W, 9:40-12:00	52C
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ENGL 924 – Professional Preparation This 2-credit course, offered in alternate years, is designed primarily to help doctoral students prepare to enter the profession. It takes up such topics as writing a resume or curriculum vitae, presenting a conference paper, submitting an article, applying for a job, and interviewing. Cr/F.

924.01	Hackett	T, 12:40-3:00	202
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ENGL 925 - Graduate Study of Literature This course will introduce entering MA in Literature students to graduate reading, research, and writing through a set of assignments that highlight the different aspects of critical scholarship. We will have a focus of study—“Representations of the City”—but this is not a literature seminar, which would have a longer reading list and would ask you to immerse yourself in the subject matter. Instead, you’ll consciously immerse yourself in the processes of literary scholarship: analyzing “primary” texts (the literary works we’ll read) and engaging the critical conversation about these works (that is, scholarly publications, or “secondary” texts), carrying out smart and focused research in the library and in databases, reading and drawing on critical theory, and contributing new knowledge or new perspectives to that scholarly conversation. You will participate in ongoing critical debates about canonical works as well as in recently begun discussions about newer works. You’ll practice the genres of professional writing about texts: the abstract, the conference paper, the annotated bibliography, and the analytical essay. And you’ll become comfortable with taking a much larger share of the responsibility for class discussions than you were accustomed to as

an undergraduate and with presenting the results of your research to the class.

925.01	Bailey	R, 3:40-6:00	202
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ENGL 926 – Seminar: Introduction to Trauma Theory Why trauma theory? Why in literary studies? To what end? Who is supposed to be traumatized – the reader?, the character? How is trauma present in a novel or a poem? The course will start with a close reading of works by two literary scholars, Cathy Caruth and Shoshana Felman, who were instrumental in adapting trauma theory for our field. We will also read Sigmund Freud’s *Beyond the Pleasure Principle* that is usually singled out as the work that defined trauma. Immanuel Kant’s work on the sublime will help us place in perspective trauma as an aesthetic category. The remainder of the course will be devoted, first, to criticism of trauma theory (e.g., Wendy Brown’s *States of Injury*, Dominick LaCapra’s *Writing History, Writing Trauma*), and then to the work on trauma by the participants in the course. I will introduce my own and will invite you to present your projects.

926.01	Ramadanovic	M, 1:10-3:30	202
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ENGL 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, 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. We will also spend quite a bit of time on English academic conventions, practices, and “genres” as well as the changing shape of literary studies and what to do with degrees in English.

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, a short annotated bibliography, and peer response are also required.

Readings may 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 if you have any questions.

935.01	Freedman	T, 3:40-6:00	202
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ENGL 935 - Seminar: Studies in American Literature *F. Scott Fitzgerald* This seminar will focus on F. Scott Fitzgerald, with particular attention to his most famous work, The Great Gatsby (1925). We will be studying the full range of Fitzgerald's writing, as well as related texts by his predecessors and contemporaries. These possible other authors include Henry James, Edith Wharton, Willa Cather, T. S. Eliot, Ernest Hemingway, and Nella Larsen. We will be looking carefully at the social and cultural contexts of Fitzgerald's work. For example, we will be examining the construction of racial and ethnic identities, the shift in gender roles, the influence of a fully-developed consumer culture, the crises of faith precipitated by the end of the First World War, and the advent of "modernity" as a cultural critique, artistic style, and way of life. In addition to issues of class and social mobility, we will take account of the rise of New York City as a cultural center during the period and the draw of Europe to young United States writers and artists. Fitzgerald's interests in psychoanalytic and Marxist theories will also be explored, along with his fascination with popular culture, film, and celebrity. While the seminar will have Fitzgerald as its central figure, readings and discussions should enable students to survey a broad range of literary writers and issues in the period between World War I and World War II. For example, Fitzgerald's critical reception, both during his lifetime and after, offers an important case study in shifting cultural and literary values. By the time of his death, in 1940, he had been reduced to pleading with his agent for loans; now The Great Gatsby is conventionally considered one of the greatest American novels. How and why did this happen? Does this novel deserve its privileged status in the canon? What is the future of Fitzgerald's reputation in light of new questions being asked about his treatment of gender, race, and class? Students will be asked to give at present a conference-length (8-12

page) paper to the seminar and to write an article-length (20-25 page) research essay. Some brief, ungraded reviews of the scholarship may also be required.

935.02	Sherman	W, 1:10-4:00	202
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ENGL 970 - Seminar: Studies in the Romantic

Period *Wordsworth and the Roots of Romanticism* William Wordsworth (1770-1850), the first great poet of nature, was the father of British Romanticism and a grandfather of the environmentalist movement; as an explorer of consciousness and uncanny experiences, he anticipates much of modern psychology; as a zealous supporter and then bitter opponent of the French Revolution, he is a precursor of twentieth-century political passions; and as the poet of "the real language of men," he is the chief fount of modern poetry. In this seminar we will read all his major poetry and some of his prose, as well as a few poems by his friend and collaborator Samuel Taylor Coleridge and excerpts from the notebook of his sister Dorothy.

But we will also be concerned with his own poetic roots or sources, the British poetry he grew up with and studied—Milton, Thomson, Gray, Collins, Smith, and others.

This seminar may count as either a pre-1800 or post-1800 course. Students choosing the former will be expected to devote much of their paper(s) to Wordsworth's relations with his predecessor poets.

970.01	Ferber	W, 4:10-7:00	202
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ENGL 994 - Practicum in Teaching English to Speakers of Other Languages

Students have an opportunity to observe and discuss ESL classes and to design and carry out their own lessons, with follow-up evaluation. Cr/F.

994.01	Auger	Hours Arr.	Dept. Office
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996.01	Auger	Hours Arr.	Dept. Office
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ENGL 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.	Dept. Office
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ENGL 996 - Reading and Research

ENGL 998 - Master's Paper

998.01	Auger	Hours Arr.	Dept. Office
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ENGL 999 - Doctoral Research

999.01	Auger	Hours Arr.	Dept. Office
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