804 Advanced Nonfiction Writing  Dubbed the “bread and butter course” by students, this workshop focuses on writing and publishing magazine articles, skills writers of all genres find helpful in trying to make a living by the pen. Students will write one long – 3,000 to 5,000 word – piece and one shorter pieces as well as learning how to write query letters and pitch ideas to editors. The stories will be researched-based and require that students devote attention and energy to researching, reporting and interviewing. Each week we will read a variety of quality magazine articles as well as workshop our own writing. Permission from instructor required.

804.01 Hertz T, 9:10-12:00 103

805 Advanced Poetry Workshop  Workshop discussion of advanced writing problems and submitted poems. Individual conferences with instructor. Prereq: writing poetry or equivalent. Written permission of instructor required for registration. May be repeated for credit with the approval of the department chairperson.

805.01 Sircic M, 1:10-3:00 202

807 Fiction: Form and Technique  Reading Like a Writer while Burning Down the House.  In this course we’ll read books and essays by some well-known fiction writers who have written texts on how fiction works. We’ll study and debate their observations as well as read the short stories they use as examples to demonstrate technical aspects in fiction—narration, character, point of view, dialogue, theme, style, language and plot. Texts will include: Reading Like a Writer by Francine Prose, On Writing by Stephen King, The Faith of the Writer by Joyce Carol Oates, Ron Carlson Writes a Story by Ron Carlson, Bird by Bird by Anne Lamott, and Burning Down the House by Charles Baxter. Writing assignments designed to imitate and investigate craft will be shared with the class. Students will lead discussion on essays and stories, reflecting on the choices we make in our own work, while building a repertoire of knowledge in fiction and on fiction.

807.01  Williams, A. T, 2:10-5:00 141

#810 Teaching Writing  An introduction to the various methods of teaching writing. Combines a review of theories, methods, and texts with direct observation of teaching practices.

710/810 Lofty TR, 2:10-3:30 139

814 Literary Theory  Major theoretical approaches to literature and its contexts; a range of works from ancient Greece to the present. Questions addressed include: What is literature? What methods might one use to analyze literary texts? What role might cultural and social conditions play in our understanding of literature? How have traditional answers to these and other questions about literature been contested? Lecture-discussion format.

814.01 Ramadanovic R, 2:10-4:30 206
814.02 Ramadanovic F, 1:10-3:30 141

#816 Curriculum, Materials and Assessment in English as a Second Language  How to design an English course for various types of ESL learners, in various settings. (Students will plan an ESL curriculum as their final project.) We will also discuss procedures and techniques for assessing students’ proficiency level and progress, and how to choose and/or adapt course materials.

716/816.01 Clark M, 4:10-7:00 139
#827 Issues in Second Language Writing  This course provides an introduction to issues in the teaching of second language writers and writing in a wide variety of contexts. The course is especially appropriate for those interested in composition/teaching of writing, literacy studies, immigrant education, linguistics, and TESOL. We will explore the field of second language writing and address questions such as: Who are second language/ESL/EFL writers? What are the characteristics of second-language writing? In what ways are second-language writers similar to first-language writers? In what ways are they different?

We will consider various teaching practices and strategies, focusing on course and assignment design, teacher and peer feedback, grammar instruction, classroom assessment, plagiarism and text borrowing strategies, and negotiating language differences. This course is particularly appropriate for students preparing to become English or ESL teachers – at the college or secondary levels, for students interested in teaching English abroad, and for those interested in working in diverse communities and classrooms in the US.

The course will also be useful for current teachers—teaching at secondary and post-secondary levels—who wish to prepare themselves for the growing linguistic diversity in their classrooms.

727/827.01 | Ortmeier-Hooper | W, 4:40-7:30 | 140

#851 Medieval Epic and Romance  Two major types of medieval narrative; comparative study of works from England, France, Germany, and Iceland, including "Beowulf", "Song of Roland", "Nibelungenlied", Gottfried's "Tristan", Njal's "Saga", and Malory's "Morte d'Arthur". All works read in modern English translations. (Not offered every year.)

751/851 | Carnicelli | MW, 2:40-4:00 | 125

#879/LING Linguistic Field Methods  We will investigate the phonetics, phonology, morphology, syntax, semantics, and pragmatics of an unfamiliar language. You will learn how to acquire information about the structure of a language that is foreign to you, by collecting oral data from a native speaker. You'll figure out what kinds of patterns children learning the language as native speakers must extract from the speech they hear. This is a course which, more than most, requires your active participation. You create the course by finding questions that you would like to explore, carrying out the investigation, and sharing your results with your classmates. Each student will lead at least three class sessions. The final project for this course, which will be completed by the whole class together, will be to put together a grammar of the language, which we will "publish" at the end of the term.

779/879 LING | Ravindranath | TR, 3:40-5:00 | 140

#890/LING Special Topics in Linguistics Languages in Contact  We will explore the different causes, types and effects of language contact. Different outcomes of language contact, including bilingualism, pidgins, creoles, diglossia, borrowing, code-switching, language maintenance and shift, and language death, will be examined via the reading of case studies and articles. The effects of bilingualism on language planning efforts will also be explored. Students will write a research paper exploring some aspect of language contact, as well as completing several shorter assignments.

790/890 LING | Ravindranath | TR, 2:10-3:30 | 140

#891 English Grammar  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 and to the problems students have with formal expository writing.

791/891 | Clark | MWF, 11:10-12:00 | 139

#892 Teaching Secondary School English  What sorts of literary works do high school students want to read, and how does this correspond to what they are assigned? What are the underlying assumptions behind the required novels in high school curricula? What was the worst book you read in high school? What books do you hope to get to teach (or hope you never have to)? In this course we will form opinions about how literary works speak to a high school audience and how we can study literature with the secondary school reader in mind.

792/892.01 | Krasner | T, 4:10-6:30 | 126

#892S Seminar in English Teaching  In this seminar on teaching English at the middle- and secondary-school levels, students meet the requirements for both English 710, Teaching Writing, and English 792, Teaching Secondary School English. The 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. Permission of instructor required. Open to juniors and seniors only.

726/892S.01 | Lofty | T, 9:40-12:30 | 141
#894/LING  Syntax and Semantic Theory  An introduction to generative grammar as applied to English. The course has two main objectives: (1) to acquaint students with basic principles of generative grammar as a theory of human language, and (2) to teach students how to do syntactic analysis – how to find relevant facts, how to argue for a particular analysis, and so forth. Requirements: paper; midterm and final exams; many short assignments throughout the semester. (Also offered as LING 794.)

894/894.01 LING  Lieber TR, 11:10-12:30  139

897K  Special Studies in Literature  Lyric Poetry in English  We'll look at some of the traditions and conventions of the lyric, fixed and organic form, metered and free verse, recurrent themes, and (recent) traditions or assumptions in the "anthology," poetry pedagogy, specialized anthologies, and about the writer-reader who comes to a class in or on poetry. On the way, relying on anthologies and their introductions, we'll consider the possible gendered dimensions of certain kinds of study and emphasis: if the lyric is "the cry of the heart" why the longstanding focus on persona and speaker, the "extinction of personality" advocated by Eliot? What occasioned the (then) groundbreaking Feminist Press collection No More Masks! in the 1970's and how do masquerade and making up matter in life and lyric? Or, to take a more recent preoccupation: can poetry save the earth? This course is for the poetry ready as well as those (previously) poetry a-verse. Short papers, research project, presentations, explications, and a (small) teaching anthology possible. Attendance and active discussion also required.

897K.01 Freedman T, 3:40-6:00  202

897N  Special Studies in Literature  Spheres of Influence  While T.S. Eliot tells us that "immature poets borrow, mature poets steal," he doesn't say how to become a thief as opposed to a mortgage-holder. The history of poetry is filled with contradictory examples and questionable theories about the nature of influence. In this course, we'll explore the process of poetic influence largely from the point of view of the practicing writer—how is a poet helped to become him or herself through an essential encounter with a master’s work? (Or perhaps a series of masters.) What lessons or tricks has one poet picked up from reading another? Which lessons must be ignored or reacted against? Why is the idea of “mastery” itself both attractive and anxiety-producing? Why is “stealing” from the poems you love often such a great pleasure? What sort of dynamics might be encountered in having a “mentor” or teacher, or in being the translator of a powerful poet’s work. How can two poets be influenced quite differently by the same writer? How do schools and lineages (or ideas like that of “the avant-garde”) help to shape a poet’s work? How might historical forces or cultural change re-direct a writer’s interests and energies?

We’ll look at these and other questions primarily through the work of poets themselves, both poetry and essays, as well as through the theories of a small number of literary critics. Some of our focus: Robert Frost/Michael Ryan, Emily Dickinson/Robert Creeley & Heather McHugh, the Black Arts Movement & The Darkroom Collective, Apollinaire & Cubism/Surrealism, The New York School, Czeslaw Milosz/Robert Hass, W.C. Williams/Denise Levertov, and others. There’ll be one 8-10 page essay due at the end of the semester (a topic of your own choosing related to some aspect of influence), and one in-class presentation about an aspect of influence that shows up in a single poet’s work, accompanied by a 5 page paper. There will also be a series of smaller projects I'll assign every couple of weeks—poetry exercises that will require a considerable amount of previous experience in the writing of poems. N.B.—All those who are not MFA students in poetry must submit a portfolio of poems in order to get permission of the instructor.

897N.02 Rivard T, 6:10-8:40  141

899  Master of Fine Arts in Writing  Eight credits required, either 4 credits in each of two semesters or 8 credits in one semester. Maximum of 8 credits. IA (Continuous grading). Cr/F.

899.01 Auger Hours Arranged dept. off.

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 Payne M, 4:10-7:00  141

901.02 Payne W, 4:10-7:00  141

914  Special Topic in Composition Studies  Theory and Practice of Transactional Writing  This course will explore theories of transactional writing—writing that informs or persuades, or writing that is typically done in the workplace. This exciting and constantly developing area of research reflects a growing trend in Composition Studies and college curricula. Topics include a brief history of technical writing, theories of communicative interaction, audience analysis, ethical and power considerations, document
design, visual rhetoric, situated learning, genre awareness, and pedagogy. Some of the genres we will examine include business correspondence (e.g., letters, memos, proposals, resumes), technical documents (e.g., instructions, manuals, technical reports, charts, graphs), persuasive documents (e.g., letters to editors, editorials, Op-Eds, ads), and digital writing (e.g., email, chats, blogs, PowerPoint presentations, web pages, e-portfolios). Have no fear if you believe that you are technologically challenged. This course does not require previous knowledge of computer programs—we will work together. This is a traditional seminar, but we will venture into the computer lab for a hands-on session or two. This course also provides theoretical background for those graduate students who wish to expand their teaching experience by teaching Technical Writing (ENGL 502) or Persuasive Writing (ENGL 503).

916 History of Composition When I was interviewed for the first “composition” position at the University of New Hampshire in 1977, a faculty member came up to me after my job talk and told me that, in his view, the position shouldn’t exist because composition wasn’t a discipline. The work could be handled by someone in literature with an interest in writing. I remember sputtering something about our roots in classical rhetoric, but I’m sure he was unconvinced. This course will look at his question. Is Composition Studies a discipline? If so, how did it become one? What questions emerged as central to this disciplinary formation?

In this course we will look at the emergence of composition as a discipline, beginning with the development of writing courses after the Civil War. We will read from the established histories of this period, those of Albert Kitzhaber, Joseph Harris, James Berlin, Robert Connors, David Russell, Nan Johnson, Sharon Crowley, and the important documentary work of John Brereton. We will also look for the gaps in this work (for example, Ann Gere writing about the extra-curriculum, Paul Matsuda exposing the lack of attention to ESL Writing). We will look at the tendencies of some of these histories to define “periods” with uniform and definable practices—and we will attend to ways in which this periodization has been challenged, particularly by those doing archival work.

We will pay special attention to the mid and late 1960s which saw the creation of the Conference on College Composition and Communications, the Dartmouth Conference, and the beginnings of research and scholar-ship in composing processes. We will also look at the “social turn” to “post-process” in the late 1980s, including a movement to eliminate general writing courses altogether. In addition to the reading of published histories, students in the class will be encouraged to explore textbooks and artifacts retained in various archives, in the hope of making our own modest contribution to that history.

923 Advanced Essay Writing Writing and reading course in which students are encouraged to experiment with a variety of styles and forms. Discusses outside reading by focusing on techniques that the student might want to apply to his or her own material. Prereq: permission.

937 Seminar: Studies in 19th Century American Lit The Poetics of Slavery This innovative survey of African American literature focuses on the poetics of slavery from Phillis Wheatley to August Wilson. A major unit of the course will examine the tradition’s engagement in anti-slavery protest. Thus, we will explore slave narratives by Olaudah Equiano and Harriet Jacobs as well as fiction by Frederick Douglass and William Wells Brown or Hannah Crafts. Our course will continue by examining the legacy of slavery as another form of poetics. Here, we will study Booker T. Washington’s Up From Slavery and August Wilson’s Gem of the Ocean. Finally, our course will consider the poetics of slavery in more contemporary contexts. We will interrogate allegorical fiction, neo-slave narratives, prison narratives, music and cinema, and creative non-fiction by diverse artists such as Zora Neale Hurston, Margaret Walker, Jill Nelson, and Malcolm X. Throughout the semester, we will cultivate a nuanced appreciation for the poetics of slavery by paying minimal attention to trans-atlantic traditions and those of early white American authors. By way of professional development, we will address issues of pedagogy and the teaching of African American literature more generally. Active participation, student presentations, and a final seminar paper are required for the course. Please feel free to contact me either in person or by e-mail should you have any questions.

958 Seminar/ Studies in Shakespeare Othello Othello is unique among Shakespeare's tragedies for several reasons: alone among Shakespeare's tragedies, it is principally the tale of a domestic and romantic downfall rather than a political downfall; it is Shakespeare's only tragedy which explicitly explores the psychological dimensions of identity politics; and given its vigorous afterlife on stage, screen, and in literature, of Shakespeare's plays it has had the greatest impact upon how racial difference has been
This course will focus exclusively on *Othello* for the semester with two goals in mind. First, we will be thinking of *Othello* not as a single text, but as a family of related works, each with its own distinct issues and concerns, historical contexts, and revisionary strategies. That is, our central concern will be with the arts and processes of adaptation, with Shakespeare's *Othello* as our organizing focus. Second, in the course of our discussions you will be introduced to many current critical approaches to Shakespeare. We will take up such approaches as editing, close reading, intertextuality, historicisms new and old, identity politics (gender, sexuality, race, ethnicity, class, and religion), psychoanalysis and trauma studies, performance history and cultural studies. The aim is to acquaint you with the critical state of early modern literary studies as we consider *Othello*'s myriad permutations. We will begin by discussing sources for the play, then turn to the play's variant texts in Shakespeare's day, then to its early modern historical and performance contexts, and then to the play's history of performance, editions, and visual reproduction in subsequent centuries. Finally, we will examine several selected plays, films, and novels that engage or adapt *Othello* for twentieth- or twenty-first audiences. We will range freely across the centuries and across curricular divides (British, American, post-colonial and world literature and film examples will be among our concerns). Requirements include class presentations, weekly one-page response papers, and a long research essay on a topic of your choosing related to *Othello*.

958.01 Lanier W, 9:40-12:00 202

974 Seminar: Studies in 20th Century British Literature Literary Modernisms This seminar focuses on poets, novelists, and essayists of the late nineteenth and early twentieth centuries in relation to the contested terrain "literary modernism." We will explore the aesthetics, the politics, and the history of this period, as well as current critical debates in the revitalized and rapidly changing field of modernist studies, including debates about early and late modernism, and about the national boundaries of modernist studies. The ways in which ideologies of nation, gender, race, and sexuality are shaped, appropriated and re-appropriated in literary texts will be major topics of discussion.

974.01 Hackett M, 9:40-12:00 202

981 Seminar: Studies in Post-Colonial Literatures in English This seminar orients graduate students toward some of the questions, concerns, and modes of postcolonial inquiry today. Focusing on a specific cluster of exemplary texts, concepts, and events with which recent scholarship in the field has been engaged, we will draw some conclusions regarding the kinds of questions typically engaged by postcolonial criticism and the nature of the expertise that these questions and the investigations they drive pre-suppose. And, we will examine the ends and objectives these questions seem to point toward. Historically, postcolonial literary studies has been most closely identified with the (re)appraisal of cultural production within modern European nations/empires, postcolonial nation-states, and in the transnational space between them. More recently, ‘globalization,’ a terrain that encompasses a heterogeneity of topics and positions, has become an important site of critique. In the first half of the seminar, our aim will be to develop a general, but still nuanced, understanding of the content, methods, and objectives of reading and research in the field of postcolonial literary studies. The second half of the seminar will shift away from this survey of research subjects and scholarly concerns to narrower ground. Here we will focus on a recent body of work located at the intersection of postcolonialism and ethics. The convergence of these two lines of inquiry has generated a rich interdisciplinary discourse centered on concepts of sovereignty, terror, death, the enemy, the animal, the human, and responsibility, to name the more prominent. All our inquiries will be grounded in a variety of texts -- theoretical, critical, and literary. The latter are to be drawn from a range of British, African, and Asian writers.

981.01 Shetty R, 10:10-12:30 141

995 Independent Study

995.01 Auger Hours Arranged dept off.

996 Reading and Research

996.01 Auger Hours Arranged dept off.

998 Master's Paper

998.01 Auger Hours Arranged dept off.

999 Doctoral Research

999.01 Auger Hours Arranged dept off.