English Graduate Level Course Offerings
Spring 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.

804 Advanced Nonfiction Writing: Travel Writing
Advance Nonfiction Writing: Travel Writing. The best travel writing comes from the inside out: A writer steps humbly into new terrain in search of story and finds understanding gained only through experience of that place. Students will travel near or far – it is not important which - and use the tools of strong reporting (interviewing, observation, research, and reflection) to find narratives of their own. They will produce two or three original travel stories, which we will workshop together. And they will take inspiration and instruction from the works of such writers as John Steinbeck and Gabriel Garcia-Marquez, Joan Didion and Elizabeth Rubin. (The exact reading list, much like a journey, is subject to change.) Early on, as a means of explanation and exploration, we will watch “Nostalgia for the Light.”

804.01 Haines, T.  W, 1:10-4:00  202

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 Simic M  M, 1:10-3:00  202

807 Fiction: Form and Technique
The Short Novel
Novella? Short novel? Longer than a short story, but shorter than a novel? In lively discussions we'll approach the short novel as writers examining the technical aspects of fiction--point of view, dramatic action, the arc of the story, plot and subplot, dialogue, character, language, description and theme. We'll ask questions of the form: What sort of ground is covered in these shorter works, or not? What’s been left out? How is the story trajectory achieved in so short a space? How is forward momentum achieved and tension maintained? Is the design and purpose of the short novel different from a longer work? As we question the author’s intent and choices, we'll also reflect on the choices we make in our own work, as well as try our hand at creative work, completely unique, but perhaps inspired by these short novels. Students will lead discussions. Texts will include Ian McEwan’s On Chesil Beach, Denis Johnson’s Train Dreams, Andrei Makine’s The Woman Who Waited, William Maxwell’s So Long See You Tomorrow, Claire Messud’s The Hunters, James Joyce’s The Dead, Ann Beattie’s Walks With Men, Josh Weil’s The New Valley: Novellas, and others.

807.01 Williams T  T, 5:10-7:30  141

808 Nonfiction: Form and Technique
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? What is the balance of scene and summary? From whose point of view is the tale told? What is the role of the author? And what of art? Fact? In this class, we will explore the wide variety of narratives that fall under the umbrella term creative nonfiction, or literary nonfiction, or whatever you want to call factual stories that employ literary devices to create vivid, compelling tales. We will start with some of the earliest practitioners (Michel de Montaigne, Daniel Defoe) and work
our way through to the most current (John Jeremiah Sullivan, Rebecca Skloot), studying the choices they made and the techniques they employed. What was sacrificed? What was gained? 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, Tracy Kidder, Patricia Hampl, Michael Steinberg, Stephen Elliott, and Paige Williams. Students will lead discussions. For the writing assignments, students may choose to analyze an element of the reading or pursue a creative piece of their own, drawing inspiration and craft techniques from the masters.

808.01  Hertz  T, 4:10-6:30  103

809  Poetry: Form and Technique  This version of Form & Technique will be run as a class in prosody (both of classical and “open field” forms). We’ll practice writing in a range of traditional measures, including syllabics, accentuals, blank verse, and ballad meter. We’ll also explore the subtleties of rhyme and the usefulness of various stanza patterns. A number of structural forms will be focused on as well, with a special emphasis on the sonnet (a sort of “ghost” influence on a variety of free verse forms). Some of the other forms may include the sestina, the villanelle, pantoums, and ghazals. I’d also like to look at the ways in which certain American poets transitioned from writing traditional verse to more open forms in the 1950’s and 60’s (esp. Wright, Rich, Levine, Merwin, Kinnell, and Lowell), while others, such as Olson, Creeley, Levertov, Ginsberg, O’Hara, Snyder, Duncan, and Oppen extended the experimental legacies of Modernism. Although this is not a workshop, our main activity will involve writing poems, and we will be looking at and commenting on the work produced by students each week in class. Texts include on-line excerpts from Strong Measures by Philip Dacey & David Jauss and Poetic Meter and Poetic Form by Paul Fussell, as well as The Sounds of Poetry by Robert Pinsky. Essays by Justice, Olson, Creeley, Kunitz, Levertov, Hass, Voight, and others.

Prerequisite: Permission of instructor required for anyone other than MFA poetry students.

809.01  Rivard  M, 5:10-7:30  141

814  Literary Theory  This is an introductory graduate course in literary theory. Its goal is to offer a basic insight into the leading theoretical schools including, but not limited to, psychoanalysis, feminism, deconstruction, new historicism, post-colonial theory, and reader response criticism. We will pay special attention to both how various authors analyze a work of art as well as why they interpret literature (and culture at large) the way they do.

814.01  Ramadanovic  M, 1:10-3:30  141

#879/LING  Linguistic Field Methods  We will investigate the phonetics, phonology, morphology, syntax, semantics, and pragmatics of a language that is not familiar to anyone in the class. 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 that, 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 two 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. Satisfies the Capstone requirement for Linguistics majors.

779/879.01  Ravindranath  TR, 11:10-12:30  139

#890  Special Topics in Linguistics  How We Learn Language  This course provides a basic overview of how languages are learned. The focus will be on first language, second language and bilingual development. This course has to main objectives: (1) to introduce students to key theories, key research findings, and central questions in language acquisition research (e.g., Are children better language learners than adults? What are the benefits of bringing up a child bilingually? Can you become a native speaker of a second language after puberty?), and (2) to introduce you to tools and methods to conduct basic research on language acquisition and development. The course will be in the format of lecture-discussion. Requirements:
active participation, reading, student discussion, two assignments, final paper and presentation (in groups).

790/890.01 Kim MW, 1:10-2:30 139

#891 English Grammar A survey of the grammar of English, including pronunciation, spelling, vocabulary, sentence structure, dialect variation, and historical change, with applications for the teaching of literature, composition, and English as a second language. Daily written assignments plus a midterm, a final, and a final paper that provides an original analysis of a piece of written language.

791/891.01 Clark MW, 9:10-10:30 42

#892 Teaching Literature and Literacy This course introduces theories and practices of teaching literature and literacy, including teaching reading and writing as well as teaching literary analysis at the secondary level. Students will also learn to plan lessons, choose texts, and create learning activities for speaking, listening, and viewing in grades five through twelve. The course is designed for students who are interested in teaching as a possible career.

792/892.01 Smith MW, 4:10-5:30 125

#892S Teaching Literature and Literacy 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 address the needs and interests of a richly varied population. We’ll review current 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 the first and second terms, you will need to devote thirty hours to a mini-internship teaching in a local school or to researching the literacy practices of a young adult case study. This year-long seminar (including both 725 and 726) fulfills the requirements for English 710 and 792.

726/892S.01 Smith MW, 1:10-2:30 42

#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.)

794/894.01 Lieber TR, 2:10-3:30 139

897K Special Topics in Literature The Epic Tradition We will read Homer’s Iliad and Odyssey, Virgil’s Aeneid and Purgatorio (we won’t get to paradise, alas), and Goethe’s Faust, Parts One and Two. If there is a canon of western literature these works are at the center of it.

Among the topics we will consider are these: the oral-formulaic theory (Homer), the difference between oral and written epic, the changing characteristics of the hero from pagan to Christian and beyond, the encyclopedic character of epic, each epic’s absorption of its predecessor(s), the growth of allegory, the adaptation of dramatic form to epic breadth (Faust, Part Two), why these works are considered canonical “classics,” and the social or political beliefs that they support or call into question. All the texts will be in translation, but we will take a look at the original Greek, Latin, Italian, and German to get an idea of how they sounded, e.g., how the verse is structured, and we will occasionally compare translations.

Students will write several short papers rather than a long one at the end, though if a student really wants to write a long one I will be accommodating. We will dip our toes into the enormous sea of scholarly literature on these epics, but we will also discuss from time to time how we might teach them to undergraduates or high-school students.

897K.01 Ferber R, 4:10-7:00 103
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.

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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.

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914  Special Topics in Composition and Rhetoric  The Mind at Work: What Psychology Reveals About the Composing Process

Writing obviously involves processes that have been studied intensively in the field of psychology: learning, motivation, attention, memory, self-efficacy, problem-solving, cognition, and more. Yet the interdisciplinary links between composition studies and psychology have been allowed to languish. One reason is the a reluctance among compositionists to embrace scientific experimentation; the “social turn” of the 1990s seemed to turn the field away from links to psychology. The purpose of this course will be to build (or rebuild) some of these links. Members of the Psychology Department will be invited to conduct several sessions of the course, choosing key studies that relate to the process of written composing. In addition we will read intensively works by Linda Flower, Mike Rose, Peter Smagorinsky, Carol Berkenkotter and other composition scholars who draw from this literature. I (grandiosely) hope that this course can help us step outside our comfort zone to reimagine the field, to consider interdisciplinary links, to open our way to new kinds of research, and to find new colleagues.

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918  Research Methods in Composition  The course provides a critical introduction to empirical research in composition/writing studies.

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935  Studies in American Literature  Black Feminist Criticism  For centuries, African American women’s expressive cultures have commented on American legal systems and contributed significantly to the development of critical race theory. This course revisits black women’s texts to investigate the most important strands of critical race feminism and contemporary African Americanist criticism. We will examine legal documents and creative works as intertexts and attend to the links between race, citizenship, confinement, blackness, sexuality, and gender. Focusing on African-American women’s legal and political struggles, we will consider the ongoing significance of transatlantic slavery to contemporary black women’s texts, the “intersectional” dimensions of black feminism, and the ways that black women’s expressive cultures challenge dominant constructions of black femininity.

Readings, viewings, and listenings may include: Ida B. Wells-Barnett, Natasha Trethewey, Nina Simone, Barbara Christian, Patricia Williams, Assata Shakur, Saidiya Hartman, Elizabeth Catlett, Bebe Moore Campbell, asha bande, Alice Randall, Sharon Holland, Nicki Minaj, and Carrie Mae Weems. As this list suggests,
the interdiscipline (antidiscipline?) of black women's studies is rich, and I invite students to bring their own inquiries and passions to our course. Course requirements include a presentation, an annotated bibliography, and a seminar paper. For the first class, please read Toni Morrison’s *Playing in the Dark: Whiteness and the Literary Imagination* and Adrienne Davis’s “Slavery and the Roots of Sexual Harassment.”

**935.01** Marshall  M, 5:10-8:00  202

**938 Studies in 20th Century American Literature** *American Modernisms* This course explores a variety of American modernist works and media, including film, visual art, music, literature, photography, architecture, and poetry in the context of nationality, region, race, gender, and mass/ subcultures. Special attention will be given to visual culture and the central role of the visual image in Modernism as well as its relation to technology and consumer culture. Topics will explore various American Modernisms and their representation of new cultural realities such as mass immigration, the disappearance of regional/rural cultures, the re-evaluation of race in the context of an increasingly multiracial America, the women’s movement, new technologies of mass standardization, and the growing mass consumerism leading to entirely new lifestyles. We will also look at popular fiction and its use of mass media (Schuyler’s *Black Empire*) as well as photography, film, and art. Cultural sites will be explored: Chicago and its urban development (Daniel Burnham, Louis Sullivan, Frank Lloyd Wright, Jane Addams, the 1893 World’s Fair as represented in Larson’s novel); New York as the new metropolis of Modernism (1913 Armory Show, The Ashcan Painters, art and photo galleries, architecture), including the Lower East Side and its various immigrant cultures (Anzia Yezierska, Jacob Riis, Louis Chu), and Harlem with its musical and cultural Renaissance (Zora Neale Hurston, Langston Hughes, William Johnson, Jim Reese Europe, Duke Ellington and the Cotton Club); the rural South (William Faulkner, Hurston), the rural Midwest (Ford’s film adaptation of *The Grapes of Wrath,* and Paris as the refuge of American expatriates (Gertrude Stein, Josephine Baker, Ernest Hemingway). Use of Blackboard is required.

**938.01** Konzett, D.  W, 1:10-3:30  103

**964 Studies in 16th Century Literature** *Poetry of the English Renaissance: The Tudor Era.* During the more than century-long reign of the Tudor family (1485-1603), Renaissance English society underwent a series of unprecedented changes in a remarkably short time. The monarchy was centralized and strengthened, and a woman, Queen Elizabeth, occupied the throne for nearly fifty years; continental Humanism was brought to England's shores; the country developed a powerful secular educational system; London emerged as the country's center of political power and trade; England shifted from being a loyal Catholic nation to the first European Protestant state, with profound consequences for religious belief and practices; scientific and geographic discovery transformed mankind's understanding of its place in the cosmos; and the erosion of feudalism heralded more recognizably modern forms of social organization. Most important, it was a time of extraordinary literary fervor, where English poets, under the spell of Humanism, the classics and their own restless age, extended English poetry in new directions and created works of great power and beauty. It was during this time that we see the fashioning of a distinctively British literary tradition, and development of new ideas about what constitutes beautiful and well-made poetry, what constitutes authorship and a successful literary career, what the relationship of art should be to shifting politics and religions, and how issues of gender, religion, class and ethnic identity might shape the poetic arts.

This class offers an overview of English Renaissance poetry written during the Tudor period, concentrating on the era of Queen Elizabeth (1557-1603), but also addressing poetry written earlier in the sixteenth century. We will begin by looking at Humanist conceptions of poetry in Thomas More's *Utopia* and Philip Sidney's *Defense of Poetry.* We will then turn to examples of the major poetic genres of the day, examining, for example, the Petrarchan sonnet craze of the 1590s, Christopher Marlowe's romantic epic *Hero and Leander,* Shakespeare's erotic poems *Venus and Adonis* and *The Rape of Lucrece,* the sly political commentary offered in pastoral poetry by Edmund Spenser and George Gascoigne, contemporary satires by John Skelton and John Donne, and devotional lyrics of Robert Southwell and others. We will consider the relationships between poetry and political power in the period, particularly the grand cultural myth of
Queen Elizabeth many of these writers contribute to and sometimes subtly resist. The class will culminate with an in-depth look at one book of the great poetic masterpiece of the period, Edmund Spenser’s *The Faerie Queene*, a work which combines Arthurian and classical epic adventure, religious and political allegory, and poetic experimentation. Along the way we will peek at selections from conduct and rhetorical manuals, sermons, political pamphlets, and other prose of the period, as well as paintings and music.

Requirements include short writing assignments, a class presentation, a final research paper and lively class discussion.

964.01 Lanier T, 9:40-12:30 202

981 Studies in Post-Colonial Literatures in English The field of postcolonial studies is notoriously heterogeneous; despite its success in institutionalizing itself, it has never been able to claim a univocal agenda or stable parameters. Multiple ways of understanding and “doing the postcolonial” jostle against each other. This seminar will focus on one corner of the field of postcolonial studies: Anglophone literary postcoloniality. It will offer students the opportunity to engage with some part of the range of literary texts usually studied under the sign of “the postcolonial.” This engagement will involve as well a study of historical contexts and of critical practices associated with postcolonial literary study. We will begin with a brief overview of 1990s debates about the term and approach named postcolonial in order to underline some useful and salient points about what the postcolonial agenda has been in general. As we turn to the study of individual writers/texts, we will attend to aesthetic, political and ethical questions. Along with a selection of key literary texts, we will also study secondary materials that allow us to familiarize ourselves with the dominant themes and problems with which postcolonial literary criticism has typically engaged. These materials should also work to illustrate the variety of strategies critics have employed to articulate their insights about postcolonial texts as well as the material and intellectual matrices from which they emerge. Texts will be drawn from the work of Rushdie, Ondaatje, Ghosh, Coetzee, Farah, Mahasweta Devi, Agha Shahid Ali, Roy, and Soyinka among others.

981.01 Shetty T, 2:10-4:30 202

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.