English Graduate Level Course Offerings
Spring 2014

Departmental approval is required for all 800- and 900-level courses.
To pre-register email Janine Wilks at janine.wilks@unh.edu, visit Hamilton Smith 52, or call 862-3963.

# Indicates an undergraduate/graduate split-level course.

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, 1:10-3:00 202

807 Fiction: Form and Technique  Desperately Seeking Style
Thoreau, as you’d expect, was severe: "Who cares what a man’s style is, so it is intelligible. It is something for use, and not to look at." One can see Henry miffed with Federico Fellini, who said, “It's not what we say but how we say it that matters." This is not the class for Henry, for we will seek to consider how we say it. We will focus on the line and perhaps the paragraph and some master stylists. The secret of the class is stated adroitly by Katherine Ann Porter: "You do not create a style. You work, and develop yourself; your style is an emanation from your own being."

807.01 Payne R, 9:40-12:00 202

808 Nonfiction: Form and Technique of Literary Journalism
Writers attempting to tell compelling stories of fact face a range of challenges, from the moment they begin research to their final revision. In this course, we will explore the realm of literary journalism, considering decisions writers make by reading and analyzing a variety of magazine and book length work by such writers as Ted Conover and Jeanne Marie Laskas. How do you report with enough detail to show character depth? How do you collect dialogue? How do you recreate scenes? How reliable is memory? Is your allegiance to the reader? The subject? Consideration of such questions will expand the work of writers of any nonfiction form. Students of all genres are welcome.

808.01 Haines R, 1:30-4:00 103

#810 Teaching Writing  Designed for students interested in teaching as a possible career, this course will address the theories and practices of teaching writing in middle and high school. We will try various literacy activities and study teaching writing using a process approach; we’ll also plan instruction and discuss writing assessments, including standardized tests. Open to juniors and seniors only. Writing intensive.

710/810.01 Smith R 5:10-7:30 139

#816 ESL Curriculum Design  This course is designed to help pre-service teachers plan an effective curriculum for ESL students from a range of backgrounds and in various contexts. We will discuss issues in planning individual lessons (e.g., objective writing, task sequencing, and assessment of objectives), and explore the use of authentic listening, speaking, reading, and writing materials for teaching ESL learners of different language proficiencies. The course also involves an introduction to the assessment instruments that are used to measure English proficiency, as well as less formal ways of assessing students’ proficiency and development. There will be various written
assignments throughout the semester, culminating in a final project in which you will design an original curriculum for an ESL student population that you may teach in the future.

#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.

#889 Special Topics in English Teaching Teaching English in the 21st Century National- and state-level policies affect the ways in which teachers think about their curricula and their literacy teaching practices. For example, the Common Core State Standards have emphasized teaching informational and persuasive texts, elements of multimedia, and collaborative methods of text construction alongside English literature. New policies and standards are pushing teachers across content areas to develop curricula that teach disciplinary literacy skills, and many school districts have invested in digital technologies to prepare students for 21st century college experiences and careers. Amidst these changes, how can we learn to innovate our teaching of reading and writing? How can multi-literacies and digital literacies skills be taught in ways that complement traditional disciplines? In this course, we will examine current issues for the teaching profession, explore different ways of entering into these conversations, and develop responses to these challenges. Writing intensive.

#891 English Grammar This is a course about English grammar: how words, phrases, and sentences are constructed and used in spoken and written English. It is an introduction to the terminology and concepts in English grammar, and will cover descriptive vs. prescriptive grammar, parts of speech, phrase structure, clause types, and basic sentence patterns. In addition, the course will also touch upon issues such as the history of English and how it affects the language we use today, challenges for learners of English as a Second Language, the language of literature, register, regional variation, and other linguistic features that serve as markers of ethnicity and social class. One of the major goals of this course is to help you become a more skillful observer of language. Also, the course is designed to help pre-service teachers gain the background knowledge necessary to make informed decisions about the teaching of grammar.

#892 Teaching Literature and Literacy

#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. In this course, we will review current standards and assessments and discuss what these requirements suggest about literacy teaching and literacy learning. Working collaboratively in a year-long seminar community, you will have the chance to analyze instruction, to compare different philosophies of English teaching, and to develop your own units 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. Writing intensive.
#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

898K  Special Studies in Creative Writing  Although this course will survey (in an idiosyncratic way) translations of poetry from the planet’s many poetic traditions, we will do so with an eye toward what makes for a good poem in English. The translator’s task, wrote Walter Benjamin, should be with “that element in a translation which goes beyond transmittal of subject matter . . . the element that does not lend itself to translation.” In that spirit, I’m most interested in “versions” such as Christopher Logue’s Homer in War Music or Stephen Berg’s Rimbaud in Still Unilluminated I, as well as in how certain poets like Catullus, Sappho, Tu Fu, and Apollinaire continue to be updated by successive generations. We’ll also examine the enduring influence of translated works on American poetry in the 20th century. Besides the poets mentioned above, we will probably look at work by Wyslawa Szymborska, Tomas Transtromer, Yehuda Amichai, Adelia Prado, Anna Ahkmatova, Rolke, Basho, Issa, Buson, Ikkyu, among others. Student responsibilities will include a class presentation and directed discussion of one of our prime translation targets, accompanied by a 8-10 page paper on some aspect of the poet’s work or influence. In addition, students will submit a portfolio of seven poems at the end of the semester, in the form of either imitations or actual translations of selected poets. Preference for enrollment will be given to MFA students in poetry.

898K.01  Rivard  M, 5:10-7:30  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  Wilks  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  Williams, A.  W, 3:10-6:00  202
901.02  Williams, A.  R, 2:10-5:00  202

914A  Special Topics in Composition and Rhetoric  The Politics of Language  Scholars in Composition Studies—and English/Literacy Studies more broadly—have been engaged with issues of diversity, multilingualism, and critical pedagogies for quite some time. It is, in fact, very difficult to read or write in our disciplines without considering language, identity, and culture —our own and that of our students. As Raymond Williams observed, “a definition of language is always, implicitly or explicitly, a definition of human beings in the world.” Paulo Friere noted that language is never neutral, and neither are the classrooms in we teach language. Ideologies of language are not about language alone; they are linked to the identity of the speaker, debates over national identity and literacy, race and ethnicity, and the politics of power and access.

In this course, we will explore to what extent writing, language, identity, and ideology are intertwined in particular national contexts. What do we mean when speak of “alternative discourse”? How do we understand the CCCC Statement on “Students’ Right to Their Own Language”? How do different varieties and understandings of English have their own sociological, literary, and pedagogical manifestations in the U.S. and other countries? What possibilities do translingualism and cross-cultural theories of rhetoric/writing offer us in the 21st century? While we will read and talk about theory, we will also always be concerned with teaching, rhetoric/composition, and academic culture. We will read approximately five book-length works (including
the work of scholars like Victor Villanueva, Keith Gilyard, Ellen Cushman, A. Suresh Canagarjah) as well as a series of foundational articles. Assignments will include: weekly responses, discussion leading, a mid-term presentation, and a final seminar paper. If you have questions about the course, please contact christina.ortmeier@unh.edu for more information.

914D   **Special Topics in Composition and Rhetoric**  *Art, History & Pedagogy of the Essay*  
Phillip Lopate describes the personal essay as follows:

> The hallmark of the personal essay is its intimacy. The writer seems to be speaking directly into your ear, confiding everything from gossip to wisdom. Through sharing thoughts, memories, desires, complaints, and whimsies, the personal essayist sets up a relationship with the reader, a dialogue—a friendship, if you will, based on identification, understanding, testiness, and companionship.

In this seminar we will explore the development of the essay from classical times (Plutarch and Seneca) through the Renaissance (Bacon and Montaigne) with attention to great letter writers (Madame de Sevigne), nature writers (Thoreau and Dillard) and distinctive voices of the 20th century (Didion, Sanders, Woolf, Sedaris). In addition, participants in the class will introduce us to their own favorites. My hope is that this course will draw a mix of students—creative writers, students of rhetoric and composition, those who teach the essay in their classes, and perhaps some who just love the form. There will be regular response papers and a longer creative or analytic final project.

914D.01   Newkirk   W, 1:10-3:00   202

923   **Advanced Essay Writing**  The writers in this workshop are encouraged to experiment with voice, organization, and, if desired, the techniques of creative nonfiction. There are no restrictions on the subject matter. There are, however, two rules:
- The essays submitted to this workshop must be intended for a general readership, as opposed to a specialized group.
- Only one essay, at most, may be entirely about the writer. While the other essays may include significant first-person components, they must be focused primarily on a subject other than the writer, and they must include substantial research components.

923.01   Merton   T, 4:40-7:00   103

935   **Studies in American Literature**  *To Hell with Slavery in African-American Women’s Literature*  
This graduate seminar in African American Women’s literature is designed as a survey of the tradition, spanning the poetry of Phillis Wheatley to Toni Morrison’s 2008 novel, *A Mercy*. In addition to understanding black women’s alternative approaches to writing as literary artists, we will especially emphasize the poetics of hell and slavery as defining tropes and key rhetorical figures in poems, essays, oratory, and fiction by an array of representative authors. Together, we will study spiritual autobiographies by Jarena Lee and Zilpha Elaw, select poetry by Frances Ellen Watkins Harper, and serialized novels by Pauline Hopkins. Moving deeper into the 20th century, we will read Jesse Fauset’s *Plum Bun* and study the art of Kara Walker before reading a drama by Lydia Diamond and interrogating Saidiya Hartman’s *Lose Your Mother*. A primary goal of this survey in African American women’s literary traditions seeks to empower graduate students to affirm the power of their critical voices especially in relation to academic discussions of race, class, gender, and sexuality as found in the texts we shall explore together. To that end, students will engage with secondary readings, perform individual presentations, and produce a final seminar paper. No prior exposure to African American literature is required. However, students should welcome the opportunity to study and engage with topics concerning “white ignorance” and womanist politics. Please do not hesitate to contact me via e-mail should you have any questions.

935.01   Wilburn   W, 6:10-8:30   202
While Chinese, Japanese, and Koreans were the predominant Asian immigrants before 1965, the U.S. Hart-Cellar Act and Canada’s mid-1970’s immigration reforms opened the doors to middle-class persons associated with transnational corporations who hailed from “Hong Kong, Taiwan, Singapore, South Korea, and Malaysia” (Eleanor Ty xxiv), many with a higher socioeconomic status and educational achievements than their Asian predecessors, redefining the image of the poor Asian immigrant. But the fall of Saigon in 1975 introduced an influx of refugees from Vietnam and Laos (including Hmong), some arriving by plane, others floating across the Pacific on inflated rubber rafts. While many refugees had fought with American military units in the Viet Nam War (or the “American War” as it is called by many in Southeast Asia), their veteran status was unacknowledged, their eventual dependency on welfare angering a majority of the nation. At the 1979 conclusion to Pol Pot’s reign of terror, traumatized Cambodians also sought refuge on North American shores, challenging the U.S. healthcare system inept at healing their psychic wounds. The rise of transnational adoption, particularly from China and Korea, and the arrival of “búi doi” (the children of Vietnamese women and American GIs who fought in the Vietnam War) introduced new issues of identity and nationalism beyond the black-white one predominating in North America. These new arrivals brought a multiplication of faiths, some a noted self-confidence over deference, others obstacles to Western medicine and education that have, in many instances and after much resistance, changed the systems for the better.

In this course, we will read literature and theory about new global citizens whose unique situations trouble discussions about racial formation and racial perception, about citizenship, nationality, ethics, and belonging. In his work on adoption, for example, Vincent Chen wonders what propels white American parents to enroll their adopted Chinese children in Asian culture camps, readily available against the paucity of such camps for children adopted from, say, Russia. In Fadiman’s work on Hmong and illness, how can Hmong refugees from Laos change American medical systems if they were once deemed “stone-aged people”? More locally, UNH is keen to globalize the campus; our partnership with NAVITAS has brought over a hundred Chinese students: what interaction exists between these international students and our domestic students in this globalization process, one UNH also views as a diversifying one, resonating with its commitment to “inclusive excellence”? This course investigates global exchanges in the field, introducing students to contemporary Asian American literature, theory, and the pressing issues this work raises about refugee adaptation, transracial adoption, the documentation of trauma, “mail-order” brides, helicopter parents who swoop in and out of their Asian children’s academic lives in North America, and post-9/11 surveillance. Requirements: informal student presentations (on primary sources and theory); informal and formal writing, a final 15-page research paper.

Possible primary readings: Fadiman’s *The Spirit Catches You and You Fall Down*; Thi Diem Thuy Le’s *The Gangster We Are All Looking For*; Ruth Ozeki’s *A Tale for the Time Being*; Brian Ascalon Roley’s *American Born Son*; Jane Trenka’s *The Language of Blood*; Amy Chua’s *Battle Hymn of the Tiger Mother*; Jhumpa Lahiri’s *Unaccustomed Earth*; Mohsin Hamid’s *The Reluctant Fundamentalist*; Chang-rae Lee’s *The Surrendered*. Possible films (screened outside of class): *Daughter From Danang*, *Seeking Asian Female*, *Somewhere Between*, *First-Person Plural*, *The Reluctant Fundamentalist*.

938.01 Chiu M, 9:30-12:00 202

956 Studies in Medieval Literature Chaucer’s *Canterbury Tales*: *Upheaval, Dissent & 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.
974 Studies in 20th Century British Literature  

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 T, 9:40-12:00 202

974 Studies in Post-Colonial Literature  

Despite its success in institutionalizing itself, postcolonial criticism has never been able to claim a univocal agenda or stable disciplinary parameters based on region, nation, language, or period. The field of postcolonial criticism is notoriously heterogeneous; multiple even contradictory ways of thinking and “doing the postcolonial” abound, some even rudely jostling against each other. This seminar seeks to orient students towards a few of the many modes and concerns of postcolonial literary-critical inquiry today. We will begin with a very brief overview of the field, reviewing the earliest breakthroughs that initiated (in the 1980s) a massive reappraisal of the cultural production of modern European empires and of postcolonial nation-states – a reappraisal for which postcolonial critique is best known. Our main focus will be on reading a select cluster of literary texts produced by postcolonial writers of African, British and South Asian origin. In addition to being responsible to the literariness of these texts, we will also consider them in their relation to key historical questions (colonialism, decolonization, nation-state), political-philosophical concepts (sovereignty, biopolitics, necropolitics, war), and ethical issues (subalternity, hospitality, justice, the animal). Secondary materials will open up readings of these texts in ways that will enlarge our appreciation of them, or irritate us into argument. Acting as models of reading practice, they will also serve to illustrate contemporary postcolonial critics in action. Together, these theoretical, literary, and historical materials should help students develop an understanding of postcolonial criticism’s conceptual terrain as well as a working knowledge of the critical-theoretical vocabulary and interdisciplinary expertise that the field demands.

974.01 Shetty T, 2:10-5:00 202