

English Graduate Level Course Offerings

Spring 2015

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.

804 Advanced Nonfiction Writing This workshop embraces all forms of narrative nonfiction, including essays, memoir, literary journalism, and travel writing. Students write multiple pieces that serve as the heart of class discussion. In addition, the class discusses elements of craft and a myriad of selected readings that reflect the genre's range.

804.01	Haines	R, 1:30-4:00	202
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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
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807 Fiction: Form and Technique Reading for Writers: A Pleasure Cruise Through Old *New Yorkers*.

The New Yorker, a weekly magazine first published in 1925, has published a lot of good writing over the years. Some writers--John Hershey, E.B. White, Alice Munro, James Thurber, William Faulkner, Vladimir Nabokov, Ann Beattie, Hannah Arendt, Lorrie Moore, Elizabeth Bishop, John Cheever, and John Updike--are famous, and some are forgotten. Using bound library volumes and the magazine's online archive, we will sample, burrow, and browse, moving forward more or less chronologically, and see what we turn up, while

discussing matters of style, length, copyediting, fact-checking, page layout, and overall lightness of touch. What were the journalistic precursors to the Talk of the Town piece? How did the magazine's coffee-table success affect what sort of topics it assigned? To what extent can the predilections of a few editors influence the literary history of a country? Was there such a thing as a typical *New Yorker* story, and how did it change over the years? How does a story start, and where does it end? With the help of appreciations by Brendan Gill, Lillian Ross, Ben Yagoda, Roger Angell, John Updike, and others, we will do our best to take stock of this remarkable twentieth-century eminence in the history of publishing. And maybe we'll discover some unsung writerly heroes along the way.

Students are asked to keep a commonplace book of notable passages, and to make short weekly experiments with style and genre.

807.01	Baker	W, 3:10-5:30	18
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808 Nonfiction: Form and Technique of Nonfiction From Seneca, Plutarch, and Montaigne to Lopate, Didion, and Ander Monson, this course will explore the evolution and art of the personal essay. We will read as writers, examining the author's narrative quest, content selection, the role of scene and exposition, and all the other elements that build an essay. Reading assignments include selections from John D'Agata's *The Lost Origins of the Essay* to essays by Cheryl Strayed, Steven Harvey, Zadie Smith, and Kevin Sampsell. Writing assignments will range from short weekly imitations of the masters to

two longer personal narratives. MFA students of all genres welcome. This course may be repeated for credit.

808.01	Hertz	W, 1:10-3:00	103
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#810 Teaching Writing Designed for students interested in teaching as a possible career, this course will introduce you both to 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
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#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.

716/816.01	Kim, Soo	MW, 2:40-4:00	126
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#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	Ortmeier-Hooper	T, 4:40-7:00	139
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#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
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#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.

789/889.01	Magnifico	T, 5:10-8:00	19
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#890 Special Topics in Linguistics: Sustainable Languages By current estimates, between 50 and 90% of the world's languages will die out within the next century, a prediction met with alarm by many linguists. Arguments that seek to diminish this alarm generally focus on the benefits of the social and/or economic development of communities that may occur at the expense of linguistic diversity. This course explores connections between language and sustainability by examining the factors that affect language endangerment, including macro social factors such as demography, economic development, and language policy; and micro social factors such as individual and community language ideologies and language attitudes. A particular focus will be on the question of whether language endangerment is an inevitable outcome of economic development.

790/890.01	Ravindranath	TR 2:10-3:30	139
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#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.

791/891.01	Kim, Soo	MW, 4:10-5:30	126
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#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. Open to juniors and seniors only. Writing intensive.

792/892.01	Smith	TR, 9:40-11:00	218
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#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.

726/892S.01	Magnifico	TR, 3:40-5:00	19
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#894 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. **Prereq: ENGL/LING 605 or written permission of the instructor required for registration.**

794/894.01	Medeiros	MW, 1:10-2:30	139
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898 Special Studies in Creative Writing *Spheres of Influence* While T.S. Eliot writes 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. 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 must submit a portfolio of poems in order to get permission of the instructor.*

898.01	Rivard	T, 4:10-6:30	141
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899 Master of Fine Arts in Writing Eight variable credits required. Credits can be earned in one semester or over the course of two or more semesters. Maximum of 8 credits. IA (Continuous grading). Cr/F.

899.01	Wilks	Hours Arranged	dept. off.
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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	Payne	M, 5:40-8:00	141
901.02	Payne	T, 9:40-12:00	202

914 Special Topics in Composition and Rhetoric A Personal Tour of Landmarks in the Field

“The past is never dead. It’s not even past.”

William Faulkner

For my last seminar at UNH, I have imagined myself as a kind of tour guide, conducting a class among the greatest contributions in composition studies (or at least my version of it). I have not picked all the readings, but I imagine the course proceeding in parts: Antecedents (Plato, Montaigne, Rousseau); The Pragmatists (Dewey and James); The Theorists of Discourse (Moffett, Britton, and Kinneavy); The Ethnographic Turn (Heath, Brandt, and Emig); The Writing Process (Murray, Perl, Macrorie, Elbow, Shaughnessy); and Great Contemporaries (Johnston, Rose, Purcell-Gates). My hope is that this tour can illuminate perennial issues and concerns that each generation must deal with in its own way. I have long thought that you don’t know who you are until you know where you came from. We need to know what traditions we stand in. So this will by my own attempt to create a genealogy. I hope it will help doctoral students in creating their own maps of the field. And for those not in doctoral programs, I hope that the course create an appreciation for the great thinkers and writers who have cleared the way for us. There will be regular weekly responses and a final project.

914.01	Newkirk	W, 1:10-3:30	202
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914 Special Topics in Composition and Rhetoric This course examines hip-hop rhetorics with a focus on the relationship between composed, performed, and material rhetorics in United States history. We will look at the work of hip-hop rhetors, from the birth of hip-hop

culture (late 1970s) to the present, and contextualize hip-hop rhetorics within contemporary issues in hip-hop culture and its art forms.

Hip-hop culture in the United States reflects the work, innovation, and cultural traditions of people coming from several communities, including, but not limited to: African Americans, Latino/as, American Indians, and Pacific Islanders. Most of our work will focus on intersections among African American, Latino/a, and American Indian cultures, but we will also include some information about other contributors to hip-hop rhetorics. This course will provide a better understanding of hip-hop rhetorics and its relationship to other rhetorical traditions. Assignments will include: weekly responses, a literature review, a book review, discussion leading, and a final seminar paper. If you have questions about this course, contact marcos.delhierro@unh.edu for more information.

914.02	Del Hierro	M, 4:10-6:30	202
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936 Seminar: Material Memory: Early New England Texts and Artifacts This seminar will focus on various texts artifacts that address the expression and uses of memory in constructing personal, social, colonial, and global identities--or social locations--in New England literature, gravestone art, architecture and other artifacts, 1620-1800. The textual and physical engagement with the natural world and the Indigenous peoples of New England will lead us to discussions of the function of myth, memory, nostalgia, and biblical narratives in early travel, contact, and settlement. The uses of memory and history to represent gender, race, and class in the formation of an "American" nation will guide our examination of the Revolutionary and Early National periods. An examination of contemporary trauma theory will aid in our understanding of texts and sites related to King Philip's War, 1675-77, and to texts and images associated with the execution of African Americans in the Colonial and early National periods. We will also consider the more general erasure of the history of slavery in colonial and early national New England.

The seminar will focus on many literary genres that utilize and represent memory, such as confessions of faith, spiritual autobiographies, captivity narratives, slave narratives, execution and witchcraft narratives, and poetry. We will read early New England

natural, religious, and war histories, as well as a sampling of the political and fictional writings of the Revolutionary and Early National Eras. We will also examine early American novels that draw on local memory and sites to construct national identity. Notable authors included in the seminar are Anne Bradstreet, William Bradford, Roger Williams, John Winthrop, Mary Rowlandson, Cotton Mather, Increase Mather, Jonathan Edwards, Samson Occom, Phyllis Wheatley, Olaudah Equiano, Ann Eliza Bleecker, Britton Hammon, Venture Smith, and Boyereau Brinch.

The ways in which social locations are embodied in early New England will be examined through a study of architectural space and furniture. Memory and memorialization will be studied closely through an examination of New England gravestone carving, needlework, and other arts, with opportunities for field work in local cemeteries, historical societies, and museums. The preservation of memory, along with strategies of forgetting, in the construction of a New England in an American nation, will be the subject of the final segment of the course when we analyze narratives by and about African Americans. Since early American memory is preserved, interpreted, and marketed through museums and historical societies, students will be encouraged to visit a number of institutions, such as the Woodman Institute in Dover, Strawberry Banke Museum and the Portsmouth Athenaeum in Portsmouth, the Peabody Essex Museum in Salem, and the Museum of Fine Arts, Boston.

The course presents a broad survey of important texts and interpretive issues in early New England literature to form a foundation for teaching and research on this period as well as a context for the study of later periods, but it also provides an opportunity for primary research leading to the completion of a seminar paper. Short papers, oral reports, an artifact study, and a final seminar paper.

936.01	Watters	M, 9:30-12:00	202
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938 20th Century American Literature: Graphic Narratives This course introduces students to the medium of graphic narratives & comics in the United States: the history of comics from the late nineteenth century through the superhero genre, comics under and after the Comics Code Authority, Underground comics, women's

comix, autobiographical comics, alternative comics, manga and Original English Language manga, and contemporary graphic narratives. Students will learn and apply comics theory and terminology. Requirements: short papers, class presentations/leading class discussions, annotated bibliography, research paper (15 pages). Primary texts (proposed, but not final): Miodrag's *Comics and Language*; Hatfield's *Alternative Comics*; Eisner's *A Contract With God*; Gloeckner's *A Child's Life and Other Stories*; Spiegelman's *Maus*; Ware's *Jimmy Corrigan: The Smartest Kid on Earth*; Muzzechelli's *Asterios Polyp*; Tomine's *Shortcomings*; Lynda Barry's *One Hundred Demons*; Bechdel's *Fun Home*; Cruse's *Stuck Rubber Baby*; Gene Yang and Sonny Liew's *The Shadow Hero*; Michael Nicoll Yahgulanaas' *Red: A Haida Manga*; possible selections from Siegel's *Superman Chronicles*, Moore's *The Watchmen*, Pekar's *American Splendor*; the Hernandez Brothers' *Love and Rockets*.

938.01	Chiu	W, 10:10-1:00	8
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959 Seminar: Milton "The New Milton Criticism"

Milton Studies in 2014-2015 is in a transitional phase. Some new critical models (new formalism, eco-criticism, cognitive poetics, among many others) have fundamentally challenged the ideologically oriented criticism that has dominated Milton Studies in the last several decades. Milton scholarship also has been renewed by a return to literary theory. Two French theorists, Bruno Latour, the sociologist of science, and Alain Badiou, the post-structuralist philosopher, have been especially influential. This seminar has three main aims: (1) to cover a wide range of Milton's poetry and prose; (2) to review the prevailing historicist-ideological approach; and (3) to assess the relevance and impact of new critical models and theoretical influences on current Milton scholarship. While the focus is on Milton, the critical issues raised and scholarship surveyed will be of use to those working in the early modern period more generally.

959.01	Trubowitz	R, 9:40-12:00	202
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970 Seminar: Studies in the Romantic Period *Keats and Shelley*

Though they knew each other only slightly, Percy Shelley and John Keats have been linked in readers' minds since nearly their own time. Romantics of the second generation (after Wordsworth and Coleridge),

they both cultivated Greek paganism, championed liberal views in an illiberal era, and died young. Both were careful craftsmen imbued with the entire history of western poetry.

In this seminar we will read a fairly full selection of poetry by both poets with an emphasis on the shorter poems, though we will read Shelley's *Prometheus Unbound* as well.

970.01	Ferber	T, 2:10-5:00	202
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995 Independent Study

995.01	Wilks	Hours Arranged	dept off.
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996 Reading and Research

996.01	Wilks	Hours Arranged	dept off.
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998 Master's Paper

998.01	Wilks	Hours Arranged	dept off.
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999 Doctoral Research

999.01	Wilks	Hours Arranged	dept off.
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