English Graduate Level Course Offerings
Spring 2016

Departmental approval is required for all 800- and 900-level courses.
To pre-register email Janine Wilks at janine.wilks@unh.edu, visit Conant 113, 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       | W, 12:40-3:30 | Conant 24 |

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 | Conant 24 |

807 Fiction: Form and Technique
The Art of Writing for Children  E.B. White once wrote, “Anyone who writes down to children is simply wasting his time. You have to write up, not down. Children are demanding. They are the most attentive, curious, eager, observant, sensitive, quick, and generally congenial readers on earth.... Children are game for anything. I throw them hard words and they backhand them across the net.” In this class, we will explore how to write for children. And not just children: starting with the 32-page picture book, we will imagine our way up the ladder of ages, through the 'middle grade' readers, and foray toward a long sampling of young adult literature. And we will learn how several dozen authors (from AA Milne to Nikki Giovanni to Christopher Paul Curtis) conceived their creative works, their relationship to children, and the larger culture. We will write a great deal of our own fiction for children, and humbly remember what E. B. White also said: “Sometimes a writer, like an acrobat, must try a trick that is too much for him.”

| 807.01 | Payne      | W, 5:40-8:00 | Conant 24 |

808 Nonfiction: Form and Technique
Memoir  This course will be focused on the writerly study of memoir. Throughout the term, we’ll be looking at memoir written primarily during the last three decades, with some attention on the origins of the form as well as its commercial and industrial presence in the publishing industry. Though most narratives we’ll be reading will be internally focused, we’ll also be exploring how external narratives—accessed via reportage and research—can be used to amplify and enhance such personal stories. Be prepared to read a book a week, and to lead in-class discussions. Students will also be writing occasionally, although it should be noted that this course is not intended to be a workshop.

| 808.01 | Coffin    | W, 3:40-5:30 | Conant 24 |

809 Poetry: Form and Technique
This course will explore the idea of the poem as an “enactment,” an event made out of words that exists through itself, in the arranged
energy of thought and feeling, not because it refers to some thing outside of itself. As Robert Creeley would have it, the poem is neither a “description” or a “signboard,” it is that moment in which everything is at stake: “Again and again I find myself saved, in words—helped, allowed, returned to possibility and hope.” We’ll be looking at how this takes place through image, tone, rhythm, syntax, metaphor, dramatic structure, narration, discursive statement, open forms, etc. We’ll also look, in a general way, at the problem of aesthetic distance, and how “authenticity” might differ from “sincerity.” Finally, I’d like the class to be informed by something Czeslaw Milosz wrote: “the purpose of poetry is to remind us how difficult it is to remain just one person”—an idea that’s really about what it means to be human, and what it’s like to live inside of both history and dreams (all at once).

More about poetics than prosody, the course will look at writings about the art by Horace, Garcia Lorca, Pound, Keats, Breton, Williams, Olson, Eliot, Frost, Hass, Pinsky, Gluck, Gunn, Hoagland, Hejenian, Auden, Simic, Creeley, and others. Students will be responsible for two short papers, a presentation, and some small, bi-weekly projects (such as developing a poetry exercise, with explanation and instructions, or doing an imitation, etc). Students will also be asked to generate a brief “study question” each week, which will be posted to the course page on Blackboard two days before class.

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.

814 Literary Theory
*Theory and Trauma Narrative:* An introductory graduate course in literary theory that will focus on literature of trauma. In the first part of the course, we will read Joseph Conrad’s *Heart of Darkness* and critical essays on it, representing leading theoretical schools, including among others psychoanalysis, feminism, deconstruction, new historicism, and post-colonial theory. In the second part, we will read Toni Morrison’s *Beloved* as a test case for a trauma narrative. Our reading list will include also Sigmund Freud’s *Beyond the Pleasure Principle*, Cathy Caruth’s *Unclaimed Experience*, and Shoshana Felman and Dori Laub’s *Testimony*.

Course meets theory requirement for graduate students in literature.

814.01 Ramadanovic M, 10:10-12:30 Conant 24

#816 ESL Curriculum Design

716/816.01 Kim, Soo TR, 9:40-11:00 Conant 123

#829 Special Topics in Composition: Composition Theory
Advanced course on a topic chosen by the instructor. Precise topics and methods of each section vary. Possible topics include: alternative discourses and rhetorics; contrastive rhetoric; electronic discourse and digital rhetoric; women’s rhetorics and feminist pedagogies; Montaigne and the essay tradition; theories of literacy; theories of persuasive writing; theories of transactional writing; and written discourse analysis. Barring duplication of subject, may be repeated for credit. For details see the course descriptions available in the English Department.

729/829 Del Hierro MW, 3:40-5:00 Nesmith 326

#879/LING Linguistic Field Methods
Devoted to the study, with use of an informant, of some non-Indo-European language that is unfamiliar to both the students and the instructor at the beginning of the class. The primary aim of the course is to give students a practical introduction to linguistic analysis without the support of a text. Theoretical concepts are introduced as needed. Special fee.

779/879.01 Madigan MWF, 1:10-2:00 Nesmith 110
### #889 Special Topics in English Teaching
Adolescence, for many students, seems to be a period during which love of reading dies. In fact, studies reveal that “less than one-third of 13-year-olds read daily” and “only 16 percent of high school students” identify as “high frequent readers” (Gilmore 47; Newkirk 117). But there is hope in the burgeoning field of popular young adult (YA) literature! In YA lit, adolescents can find books that match their interests and reading levels. In this course, we’ll explore how YA literature can be used to foster lifelong readers. We will read widely among genres of young adult literature (including both contemporary YA works as well as canonical literary works written for an adult audience but deemed appropriate for secondary students), focusing on the particular skills of literary criticism and theory required to establish a developmentally appropriate literature curriculum at the secondary level and to link young adult literature to canonical literary traditions. Students should prepare themselves for quick-paced reading, discussion, and assignments in varied formats, from written responses to booktalks.

| 789/889.01 | Smith | TR, 3:40-5:00 | Conant 123 |

### #890 Special Topics in Linguistics: Poetry & Linguistics
Those who love poetry often shrink from the cold technical aura of linguistics, and linguists tend to treat poetry as a marginal phenomenon if they consider it at all. This course will try to show that both are mistaken: that linguistics can shed light on how poetry works, or plays, and that poetry has something to teach linguistics.

Topics will include (1) sound: meter, rhyme, onomatopoeia; (2) syntax: unusual word order in traditional verse; and (3) sense: meaning, metaphor and other figures of speech, style, and translation.

This course is intended for graduate students and upper-level undergraduates in English and Linguistics. No knowledge of linguistics is assumed, but there will be opportunities for linguistics students to go into whatever depths they like. Some competence in a foreign language will be presumed, as students will try their hand at translating a poem, but an alternative assignment could be devised for those who have forgotten their high-school Spanish or whatever.

### #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.

| 790/890.01 | Ferber | MW, 2:10-3:30 | Conant 330 |

### #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 also learn to plan lessons, choose texts, and create learning activities for speaking, listening, and viewing in grade five through twelve. The course is designed for students who are interested in teaching as a possible career.

| 791/891.01 | Kim, Soo | TR, 2:10-3:30 | Nesmith 326 |

### #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.

| 792/892S.01 | Krasner | TR, 5:10-6:30 | Conant 330 |

### #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.**

### 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 Lieber
- TR, 8:10-9:30
- Conant 330

### 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.

### 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
- M, 3:40-6:30
- Conant 24

### 901.02 Payne
- R, 9:40-12:00
- Nesmith 118

### 918 Research Methods in Composition
Overview of major research approaches including historical, case study, ethnographic, and textual; special emphasis on research design.

### 918.01 Magnifico
- W, 10:10-12:30
- Conant 123

### 935 Seminar: Studies in American Literature
*To Hell with Milton and African American Literature*
In 1667, John Milton published *Paradise Lost*, the canonical epic where he proclaims to “pursue / Things unattempted yet in prose or rhyme” (*PL* 1.15-15). In 2014, Reginald A. Wilburn published *Preaching the Gospel of Black Revolt: Appropriating Milton in Early African American Literature*. Wilburn’s work pursues things unattempted in literary criticism, offering the first work to theorize African Americans’ richly diverse receptions of Milton. Spring 2016 offers the **first** opportunity for graduate students to enroll in a seminar solely devoted to studying and examining African Americans’ tradition of appropriating or sampling Milton along the color lines of literary tradition. In this graduate survey of select early and contemporary African American works, we will specifically examine the poetics of Hell in Milton’s epic and diverse works by Phillis Wheatley, Olaudah Equiano, Anna Julia Cooper, Richard Wright, Toni Morrison, and others. Assigned readings will consist of poems, slave narratives, orations, novels, essays, literary theory and criticism. We will read these texts and consider what does Hell mean and signify in Milton’s epic? More specifically, how does “Satan’s poetry” speak to diverse African American authors throughout literary history and on what intellectual/interpretive frequencies? We shall explore this exciting and burgeoning field in literary studies with a keen focus on cultivating a keener intellectual appreciation for African American literature, Milton, and the art of intertextuality. By semester’s end, students may expect to (1) refine their skills of closely reading primary and secondary texts, (2) develop novel interpretive responses to dense/resistant texts, and (3) teach courses devoted to African Americans’ double-voiced heritage with Milton and other white canonical writers in literary tradition. Additionally, my personal pedagogical goal is to provide graduate students a “premium education” that aids them in thinking, reading, and writing critically through the interpretive method I identify as the “beautiful science” of literary study. Response papers, presentations, a final seminar paper, theater outing, and active class participation are critical components of this course. Literature, Rhet/Comp, Creative Writers, and students from other academic disciplines are strongly welcomed to enroll. For students other than MA/Ph.D Lit, I am more than amenable to developing a final seminar paper assignment that complements your specific area of study.

### 956 Seminar: Studies in Medieval Literature
*Making the Medieval Body: Mothers, Martyrs, and Monsters*  In this course, we will look critically at the way that medieval poets, theologians, and scientists participated in the creation of ideas about the human body. Our study will include bodies labeled as normative or ideal, and bodies identified as aberrant due to race, religion, gender
presentation, sexual behavior, humoral physiology, or the general sinfulness of the human condition. In fact, due to the fall from Eden, one perspective might see all human bodies as monstrous, another perspective might argue that the bodies of saints, grotesque in their sanctity, might themselves be understood as monsters. The three categories in the title (mothers, martyrs, and monsters) thus have a tremendous amount of overlap and ambiguity. We will study the boundaries and excesses of the fundamentally human attempt to categorize our own flesh, and the flesh of others.

Readings will include works as diverse as St. Thomas Aquinas’s *Questions Concerning Aristotle’s On Animals*, Geoffrey Chaucer’s *Canterbury Tales*, and a gynecological text. We will also read several romances, and stories of heroes from Beowulf to King Arthur. All Old English, Latin, and French readings will be provided in translation, as well as many of the Middle English texts (although Chaucer will be read in the original).

974 Seminar: Studies in 20th Century 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 rapidly changing field of modernist studies, including debates about early and late modernisms, front-line and home-front modernisms, raced and gendered modernisms, and national modernisms. The ways in which ideologies of nation, gender, race, class and sexuality are shaped, appropriated and re-appropriated in literary texts will be major topics of discussion. Readings will be international, and may include work by Mulk Raj Anand, W.H. Auden, Willa Cather, Tsitsi Dangarembga, T.S. Eliot, Zora Neale Hurston, James Joyce, Claude McKay, Wilfred Owen, Evadne Price, Jean Rhys, Siegfried Sassoon, Sylvia Townsend Warner, Virginia Woolf, and W.B. Yeats. Course requirements include an oral presentation accompanied by a book review with copies for seminar members, a research proposal and annotated bibliography, and a 20-page research paper.

981 Seminar: Studies in Post-Colonial Literature

This seminar seeks to orient students towards some of the many modes and concerns of postcolonial critical inquiry, with particular emphasis on literary and cultural studies of globalization. We will begin with a historical overview, briefly reviewing the earliest breakthroughs that initiated (in the 1980s) the reappraisal of European and nonwestern cultural production and introduced different models of reading across national and other geopolitical boundaries. We will then turn to more recent developments in the area of literature and globalization. Ranging over two centuries and several continents, our broad aim will be to conceptualize some dimensions of the processes called “globalization.” Our reading of globalization theory and literary narratives (from and about diverse geographic spaces in Asia, Europe, Africa) will help us capture how and for whom the “globe” was fashioned into what it is today. While providing a finer sense of the lived and embodied realities in various “locals” shaped by global processes, these literary texts by English, South and East Asian, and African writers also focus political, philosophical and ethical problems (touching on biopolitics, war, subalterntiy, migration, hospitality, the animal, the anthropocene, and so on) engendered by the attempt to integrate disparate economies, polities, and cultures. Secondary materials will enlarge our appreciation of texts and issues and serve as models of practice, instructing us on what scholars do when they read "globally."

995 Independent Study

995.01 Wilks Hours Arranged dept off.

996 Reading and Research

996.01 Wilks Hours Arranged dept off.

998 Master’s Paper

998.01 Wilks Hours Arranged dept off.

999 Doctoral Research
| 999.01 | Wilks | Hours Arranged | dept off. |