English Graduate Level Course Offerings
Spring 2017

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. May be repeated for credit with approval of the MFA director.

| 804.01  | Coffin | M, 4:10-7:00 | Conant B-18 |

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 B-18 |

807 Fiction: Form and Technique
The Novella
Novella? Short novel? Longer than a short story, but shorter than a novel? In lively discussions we'll approach the novella 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? How is forward momentum achieved and tension maintained? Is the design and purpose of the novella 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 writing, completely unique, but perhaps inspired by these novellas. Students will lead discussions. Texts will include On Chesil Beach by Ian McEwan; Wide Sargasso Sea by Jean Rhys; Train Dreams by Denis Johnson; The Diving Pool by Yoko Ogawa; So Long, See You Tomorrow by William Maxwell; The Dead by James Joyce; The New Valley: Novellas by Josh Weil; In Hindsight by Callan Wink; Ordinary Love and Good Will by Jane Smiley and First Love by Ivan Turgenev.

| 807.01  | Williams | T, 6:10-8:00 | Conant 123 |

808 Nonfiction: Form and Technique
Travel Writing
This workshop is devoted to reading and writing narratives that fall within the broad spectrum of what is called travel writing. Such narratives of place require the writer to research and reflect, exploring both the external place and the internal experience. Students will write in-class exercises and multiple essays of their own, and will read widely essays by writers such as Jamaica Kincaid, Amanda Petrusich, Pico Iyer, and Teju Cole.

| 808.01  | Haines | W, 1:10-4:00 | Conant G-18 |

809 Poetry: Form and Technique
We will read and analyze poetry, prose poetry, flash fiction and very
short stories, first as separate and different entities. How is a poem
different from a prose poem? What is a prose poem? Why isn't flash
fiction just a different name for a prose poem? Why are huge chunks
of writing with very long lines considered to be poems and not prose?
We will also investigate how these various genres connect and
influence each other.

#816  ESL Curriculum Design, Materials, and Assessment
This is the second in a two-course sequence for pre-service teachers of
English to speakers of other languages. Whereas English 715/815
TESOL Theory and Methods is mostly a theory course in that it deals
with our understanding of how people acquire first and second
languages, English 716/816 Curriculum, Materials, and Assessment
has a more hands-on approach to developing ESL/EFL curriculum and
course material. Students enrolled in this course usually share a
common interest in language learning and teaching, but often have a
variety of situations for which they are preparing. With this variation
in mind, the course is designed to provide some basic insights into the
process of language acquisition, along with an introduction to the
approaches/methods that have been, or are being used, to teach
languages in various circumstances. The course is also designed to
help you develop the pedagogical skills you need to independently and
effectively teach an ESL class. To this end, you will work on lesson
plan development, particularly objective writing, task sequencing, and
assessment of objectives. You will also engage in teaching
demonstrations in which we will focus on classroom management,
giving feedback, and student-teacher interaction. Much attention will
be devoted to choosing and using authentic written and spoken
materials for a variety of levels. For those of you who have taken
English 715/815 TESOL Theory and Methods, this will be a good
chance to put into practice many of the theoretical and pedagogical
issues discussed in that class. Naturally, there will be some overlap
between the two TESOL courses in terms of content, which may serve
as a review for some, or a necessary introduction to important
concepts for others who have not taken English 715/815.

#827 Issues in Second Language Writing
Issues in Second Language Writing is an introduction to the field of
second language writing – an interdisciplinary field of inquiry
concerned with second language writers, ESL/EFL, and teaching
writing.

We will explore the following questions:

- Who are second language (L2) writers? What are the
  characteristics of L2 writers and their texts?
- In what ways are L2 writers similar to L1 writers? In what
  ways are they different?
- How can we develop or modify courses, writing
  instruction, and writing programs to make them more
  inclusive of L2 writers?
- How can we develop fair and effective assessment practices
  for L2 writers?

Throughout the semester, we’ll study landmark and contemporary
research on second language writers in a variety of settings. Our topics
will include: L2 writing development; the interface between second
language acquisition (SLA) and L2 writing, contrastive rhetoric;
teacher and peer response, assessment, academic writing, writing
instruction, biliteracy, and writer identity. Since the characteristics and
the needs of L2 writers vary considerably from individual to individual
and from context to context, it is difficult, if not impossible, to arrive
at a single solution that works in all situations. For this reason, this
course will focus not so much on ready-made approaches to teaching
but on understanding the nature of L2 writing and the various issues
that arise in working with L2 writers.

#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.
**#889 Special Topics in English Teaching**
In recent years, definitions of literacy, language, and literature have grown increasingly complex and contested as a result of new genres and communication mechanisms (“twitteracy,” for instance). The concepts of how we learn and teach English -- in fact, the very disciplines of “English” and “humanities” -- have been formalized and institutionalized over time. Increasingly, though, our digital age questions, synthesizes, and reframes such knowledge. For example, content knowledge and text memorization have been central to schooling for over 100 years, but critical reading, information curation, and synthesis have become increasingly important skills in our newly information-rich society. What do these developments mean for the study and teaching of English? In this course, we will examine “21st century skills,” experiment with different forms of digital communication, and outline implications for learning and teaching English. We will explore such questions as:

- What does it mean to become literate in the 21st century? Digitally literate? How do researchers and teachers think about technology-mediated literacies and cultures?
- How are the processes and products of digital media and digital cultures changing what it means to read, write, create, and communicate?
- What, if anything, is different about learning and participation in digital media and cultures?
- How can we integrate “new literacies” concepts & tools into our English teaching? Should we do so?

| 789/889.01 | Magnifico | R, 5:10-8:00 | Conant 101 |

**#92 Teaching Literature and Literacy**
This course introduces theories and practices of teaching literature and literacy at the secondary level (grades five through twelve). In particular, you will learn strategies for teaching the reading and analyzing of texts. You will also learn to plan lessons, choose texts, and create learning activities for reading as well as writing, speaking, listening, and viewing. 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, 11:10-12:30 | Conant 8 |

**#892 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 must meet the needs and interests of a richly varied population. We’ll review current English teaching standards, construct and critique teaching documents, 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 in which you will teach in a local school or build a case study of the literacy practices of a young adult. This year-long seminar (including both 725 and 726) fulfills the requirements for English 710 and 792. This course is writing intensive, and we will focus on teaching writing in the Fall semester (and reading in the Spring).

| 726/892S.01 | Magnifico | T, 5:10-8:00 | Conant 101 |

**#894 Syntax and Semantic Theory**
In this course we explore the relationship of sentential structure and meaning viewed from the standpoint of modern linguistic theory. Emphasis on the syntax and semantics of English, with special attention to the construction of arguments for or against particular
analyses. Prereq: a basic linguistics course or permission. (Also offered as ENGL 794.) Writing intensive.

| 794/894.01 | Madigan   | MWF, 1:10-2:00 | Kendall 106 |

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    | Payne     | W, 5:10-8:00   | Conant 24  |
| 901.02    | Payne     | R, 9:10-12:00  | Conant 24  |

914 Special Topics in Composition and Rhetoric
This special topics course will examine the intersections of critical race studies, rhetoric and composition, and technical communication with the goal of producing ideas, theories, pedagogies, and scholarship that contribute to social justice efforts. Tentative weekly class themes include: decolonial approaches to writing studies; the role of queer of color critique; building inclusiveness in the digital humanities; radical pedagogies; theory in the flesh; nontraditional workspace technical communication; and hiphop approaches to scholarship. Participants are not expected to be experts in issues covered in the class, but they are expected to engage deeply with subject matter through class discussion, weekly response papers, a pedagogy project centering social justice, a book review, and a final paper. Any questions should be directed to Dr. Marcos J. Del Hierro via email (marcos.delhierro@unh.edu).

| 914.01    | Del Hierro| W, 5:10-7:30   | Conant B-18 |

916 History of Composition
When Thomas Newkirk was interviewed for the first “composition” position at the University of New Hampshire in 1977, a faculty member came up to him after his job talk and told him that, in his view, the position shouldn’t exist because composition wasn’t a discipline. The world has changed a great deal since then, but we continue to consider the development and history of Composition Studies in order to understand current debates/trends in the teaching of writing, the position of First-year composition and other writing courses, student writers, discourse, and literacy.

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, which may include the works of Albert Kitzhaber, Joseph Harris, James Berlin, Robert Connors, David Russell, Nan Johnson, Sharon Crowley, 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 1960s and 1970s which saw the creation of the Conference on College Composition and Communications, the Dartmouth Conference, the Open Admissions policy at CUNY, 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. We will also look at how composition has embraced the work of literacy scholars, and how that has informed our definitions of writing, student writers, and the kinds of research that we pursue.

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. Assignments will include reading responses, a short project, and a final seminar project/paper.

| 916.01    | Ortmeier-Hooper | R, 10:10-12:30 | Conant B-18 |

936 Seminar: Literature of Early America
*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 Boyrereau 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.

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936.01 Watters M, 12:10-3:00 Conant 24

938 Seminar: Studies in 20th American Literature Indigenous Digital Literatures
Native American and Indigenous people have maintained robust governmental and cultural traditions despite centuries of genocidal policies meant to extinguish them. This course focuses on some of the indigenous fiction, nonfiction, poetry and drama produced in North America after the mid-twentieth century, when settler governments sought to “extinguish” or “terminate” aboriginal governance and title. We will read some of the highly visible authors including Louise Erdrich and Sherman Alexie alongside lesser-known regional writers. Additionally, the course functions as a soft landing for students interested in learning about the techniques and theories associated with the Digital Humanities. You will experiment with tools for mapping, text encoding and text “mining,” data visualization, and archiving; and you will share your research on public platforms including Wikipedia, Omeka, and WordPress. You will write about 1000 words per week and craft a final project, in consultation with Professor Senier, that meets your professional needs. Students from programs other than the MA and PhD in literature are most welcome.

938.01 Senier R, 2:10-5:00 Conant B-18
Seminar: Studies in 20th Century British Literature
Masculinity and Trauma in the First World War

World War One (1914-18) is considered the first truly modern, mechanized war in history; it was also one of the most costly and brutal, leaving millions dead and maimed in its wake. The war’s centennial has been the occasion for a tremendous upsurge of critical and creative interest across numerous disciplines, including history, sociology, women studies and literature. In this course we will discuss works of poetry, fiction and nonfiction by those directly or indirectly involved in the war - combatants, nurses, and the millions affected on the home front - as these intersect with ongoing critical discourses like disability, trauma, and gender studies. War has traditionally been a proving ground for young men, yet modern warfare is as likely to unsettle as it is to affirm one’s sense of manhood. In light of this, we will pay particular attention to the construction of maleness and the changing roles of women as they are represented in the writings of the war’s participants, witnesses, and critics. Probable works include Mrs. Dalloway by Virginia Woolf, T.S. Eliot’s The Waste Land, Rebecca West’s Return of the Soldier, Lady Chatterley’s Lover by D.H. Lawrence, Ernest Hemingway’s A Farewell to Arms, along with plays and nonfiction by less well-known figures. These will be supplemented by recent fiction by Pat Barker and John Boyne, and pertinent readings in contemporary criticism and theory. Students are also welcome to pursue their own interests, whether it be in graphic narrative, film or some other medium or genre.

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Independent Study

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