

English Department Spring 2019 Graduate Course Offerings

*Departmental approval is required for all 800- and 900-level courses.
To pre-register, email Janine Wilks at janine.wilks@unh.edu.*

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.

ENGL	804	1		Jaed Coffin	R	2:10-5:00		Hamilton Smith	344
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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.

ENGL	805	1		Mekeel McBride	M	3:40-6:30		Hamilton Smith	344
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807 Fiction: Form & Technique Lighting up the Dark, Short Story Collections In this course we'll contemplate craft and creativity in short stories, reading a diverse array of collections. We'll identify unifying themes, ponder the order and presentation of the stories, and consider links whether by character, recurring idea, setting, or simply the author's particular style. Texts will include Stuart Dybek's *The Coast of Chicago*, Yoko Ogawa's *Revenge*, Jennifer Egan's *A Visit from the Goon Squad*,

J. Robert Lennon's *See You in Paradise*, Ottessa Moshfegh's *Homesick for Another World*, Lauren Groff's *Delicate Edible Birds*, and others. Starting each class with a short essay by an acclaimed writer featured in *Light the Dark: Writers on Creativity, Inspiration and Artistic Process*, we'll also explore our own individual creative processes. As we question each author's intent and choices, we'll reflect on what inspires and lights the imagination in our own fiction, as well as try our hand at writing short pieces, completely unique, but inspired by these stories and essays.

ENGL	807	1		Ann Williams	T	4:10-7:00		Hamilton Smith	344
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808 Nonfiction: Form & Technique 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.

ENGL	808	1		Susan Hertz	M	9:10-12:00		Hamilton Smith	344
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#816 ESL Curriculum Design 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.

ENGL	816	1		Soo Kim	MW	10:10-11:30		Hamilton Smith	332
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#829 Special Topics in Composition Studies: Race, Rhetoric, and Social Justice

This special topics course will examine the intersections of critical race studies and rhetoric and composition studies 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, daily writing, and a final project. Any questions should be directed to Dr. Marcos J. Del Hierro via email (marcos.delhierro@unh.edu).

ENGL	829	1		Marcos Del Hierro	T	6:10-9:00		Hamilton Smith	336
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#879 Linguistics 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.

ENGL	879	1		Sean Madigan	MWF	1:10-2:00		Hamilton Smith	108
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#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, register, regional variation, and other linguistic features that serve as markers of ethnicity and social class. By the end of this course, you should be able to talk knowledgeably about these issues, and have a good understanding of the structure of English words, phrases, and sentences. One of the major goals of this course is to help you become a more skillful observer of language. Although knowledge of English grammar may help improve written or spoken skills, this is not the main focus of the course. Many of the students in this class are preparing to become teachers, and the course is required for students who are working toward certification in secondary English or TESOL (teaching English to speakers of other languages). To accommodate the needs of these students, everything we do in this class will be applied, as soon as possible, to issues that are important for teachers. While this is not a methods course, it will give pre-service teachers the background information and content knowledge needed to make informed decisions about the teaching of grammar.

ENGL	891	1		Soo Kim	MW	2:10-3:30		Hamilton Smith	107
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#892 Teaching Literature and Literacy How can we help secondary school readers to visualize, analyze, and appreciate literature and media? This course introduces theories and practices of teaching literature and literacy, grades five through twelve. Evaluating strategies for reading and analyzing texts, we will create learning activities, plan lessons, and choose texts for teaching 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.

ENGL	892	1		Laura Smith	TR	3:40-5:00		Hamilton Smith	201
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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.

ENGL	894	1		Rochelle Lieber	TR	9:40-11:00		Hamilton Smith	108
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#895 The Internship Experience

ENGL	895	1		Molly Campbell	M	2:10-5:00		Hamilton Smith	336
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898 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 look at work by Wysława Szymborska, Tomas Tranströmer, Patrizia Cavalli, Adelia Prado, Anna Ahkmatova, Rilke, Basho, Issa, Buson, Ikkyu, Miyazawa Kenji, Yannis Ritsos, and Cesar Vallejo, among others. Student responsibilities will include a class presentation and directed discussion of one of our prime translation targets, accompanied by an 8-page paper on some aspect of the poet's work or influence. In addition, students will submit a portfolio of poems at the end of the semester, in the form of either imitations or actual translations of selected poets. N.B. This is a class that requires a great deal of weekly reading, both poetry and essays, in addition to the writing we'll do. Over a dozen books are on the required reading list.

ENGL	898	1		David Rivard	W	2:10-5:00		Hamilton Smith	344
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899 MFA Thesis 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.

ENGL	899	1	51376	Janine Wilks		Hours Arranged			
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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.

ENGL	901	1		Thomas Payne	W	5:10-8:00		Hamilton Smith	232
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ENGL	901	2		Thomas Payne	R	9:10-12:00		Hamilton Smith	232
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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 “postprocess” 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.

ENGL	916	1		Christina Ortmeier-Hooper	M	5:10-8:00		Hamilton Smith	232
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935 Seminar in American Literature: “Into the Archive” This seminar explores the archives and afterlives of African American writers in the nineteenth and twentieth centuries. We will consider how various works of fiction and nonfiction have been (re)covered for scholarly and public consumption. How have digital and archival research methods re-introduced these writers to us? Why do some of these texts occupy a fairly prominent place in the American literary canon while other texts are still overlooked? Archival materials such as manuscripts, letters, illustrations, and images will help us to contextualize and understand the writers, texts, and historical periods that we are examining. Readings include but are not limited to Saidiya Hartman's *Lose Your Mother*, Toni Morrison's *A Mercy*, and Zora Neale Hurston's *Barracoon*.

ENGL	935	1		Kabria Baumgartner	R	9:40-12:30		Hamilton Smith	344
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974 Seminar: Literary Modernisms: Return, Revolt, Recycle This seminar focuses on the art and literature of modernity, a literary period with contested boundaries extending from the late 19th century until, according to some, the early 21st. We will discuss writers and artists such as T.S. Eliot who sought to revitalize what he thought of as effete modern culture by looking backward toward a more vital past; writers such as Mina Loy and Virginia Woolf who experimented with revolutionary manifestos and political tracts; late modernists such as Mulk Raj Anand who turned their gaze toward imperial culture; and 21st century writers such as Kabe Wilson who does performance art out of recycled texts of high modernism. We will familiarize ourselves with debates about the contested and shifting terrain “literary modernism.” 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.

ENGL	974	1		Robin Hackett	T	9:40-12:30		Hamilton Smith	344
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995 Independent Study To be elected only with permission of the director of graduate studies and of the supervising faculty member.

ENGL	995	1	50315	Janine Wilks		Hours Arranged			
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996 Reading & Research

ENGL	996	1	50316	Janine Wilks		Hours Arranged			
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998 Master's Paper

ENGL	998	1	50317	Janine Wilks		Hours Arranged			
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999 Doctoral Research

ENGL	999	1	50318	Janine Wilks		Hours Arranged			
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