

# English Graduate Level Course Offerings

## Fall 2012

*Departmental approval is required for all 800- and 900-level courses.*

*To pre-register email Janine Auger at [janine.auger@unh.edu](mailto:janine.auger@unh.edu), visit Hamilton Smith 52, or call 862-3963.*

*# Indicates an undergraduate/graduate split-level course.*

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### **ENGL 805 - Advanced Poetry Workshop**

In this workshop, we'll explore how to push your poems into new areas of voice and strategy. I'm most interested, myself, in how a change in either writing process or the form of a poem can open up feeling and thinking. In short, I hope this will be a place where you can begin to figure out how to write the poem you don't know how to write. I'd like to focus, in our discussions, on the tension between "play" and shaping, between content and form, between the poem in the mind and the one on the page. We'll look at examples of the ways poets have dealt with this tension, both in free verse and traditional forms—there will be optional exercises based on some of these. As part of our conferencing, there will also be some directed reading (books of poems and craft essays).

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| 805.01 | Rivard | M, 5:10-7:30 | 141 |
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### **ENGL 805 - Advanced Poetry Workshop**

In this workshop, you'll be asked to choose a mentor, a writer whose work you're interested in but haven't really spent much time reading. You'll be researching and reading this person the whole way through the semester and at some point, you'll give a brief and succinct presentation on your poet. My focus for this workshop will be to help you move out of old patterns and away from familiar strategies in your

work. Partly this will be accomplished through in-class writing exercises and partly through in-depth conferences. Permission required.

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| 805.02 | McBride | T, 2:10-4:30 | 141 |
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**ENGL 809 - Poetry: Form and Technique** A writer's view of the problems, traditions, and structures of poetry.

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| 809.01 | McBride | W, 4:10-6:30 | 141 |
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**ENGL 810 - Teaching Writing** This course is designed for prospective and practicing teachers. We will examine a range of strategies for teaching the process of writing to secondary students. As much as possible we will take on the role of writers, trying out these strategies in a workshop environment. Another major focus for the class will be the new accountability reforms and standardized assessments of writing. We will examine state standards, the Common Core standards, writing tests, and sample essays in order to explore the way assessment is shaping writing instruction (for better or worse). Increasingly, writing is a multi-modal digital process that involves the integration of text, video, and music—and we will explore this kind of composing. Successful area teachers will be invited to the class to

share teaching strategies and examples of student work—and students will visit classes of area teachers. The main text for the class will be Write Beside Them (Penny Kittle) and Teaching the Neglected R (Newkirk and Kent). We will also discuss work by Nancie Atwell, Jim Burke, Tom Romano, Robert Probst, Gretchen Bernabei, Don Murray, and many others. Those taking to course for Graduate credit will meet as a group four times in the semester to discuss additional reading and research.

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| #810.01 | Newkirk | MW, 4:10-5:30 | 126 |
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**ENGL 810S - Teaching Writing** 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 address the needs and interests of a richly varied population. We'll review current standards; arrange a forum of excellent area teachers; 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 either the first or second term, you will need to devote thirty hours to a mini-internship teaching in a local school and 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.

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| #810S.01 | Smith | MW, 1:10-2:30 | 218 |
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**ENGL 812 – Writing the Nonfiction Book** You have an idea for a nonfiction book. Perhaps it is a memoir, perhaps a tale based on reportage. You've collected information, possibly written some short pieces, and are ready to move to the next step. How do you start that process? In this course, we will flesh out an idea for a book of creative

nonfiction, and begin to demystify the art of writing a book-length manuscript. Depending on the project, that may mean writing several chapters. For others, it may mean writing a book proposal and a first chapter. Students are asked to arrive at the first class with a topic researched enough to begin this adventure. This course is especially helpful for MFA students preparing to write or are in the middle of writing their thesis manuscript. Permission of instructor required. Maximum ten students.

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| 812.01 | Hertz | M, 1:10-4:00 | 103 |
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**ENGL 815 - Teaching English as a Second Language: Theory and Methods** A study of how linguistic, psychological, sociological, and neurological theory influences or determines the choice of methods of language teaching. Research on second language acquisition and bilingualism, language aptitude, and the cultural context of language acquisition. Includes an introduction to standard and exotic methods of language teaching.

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| #815.01 | STAFF | W, 4:10-7:00 | 139 |
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**ENGL 819 - Sociolinguistics Survey** This course offers an introduction to the role of language in society. We'll examine the way spoken language varies according to the social characteristics of its speakers, focusing on age, sex, ethnicity, style, social status, and geography. We will also explore topics such as politeness theory and language planning and policy. Topics will be explored through a combination of field projects and student presentations on readings. Methods for quantitative analysis of linguistic variation will be introduced. In addition to the aforementioned projects and presentations, requirements will include a final exam and a final term paper.

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| #819.01 | Ravindranath | TR, 11:10-12:30 | 139 |
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**ENGL 880- Drama of Shakespeare's Contemporaries** One of the great golden ages of British dramatic history stretches from the building of the first permanent theater building in England in 1576 to the closing of the theaters by the Puritans in 1642. This period established the complex conditions—intellectual, institutional, economic, social, political—that nourished an unparalleled flourishing of playwriting and playgoing in London for three-quarters of a century. Shakespeare's prominence in dramatic history tends to overshadow other dramatists of the period, so this course will offer a survey of neglected non-Shakespearean masterpieces, among them Christopher Marlowe's heroic drama *Tamburlaine* and revenge tragedy *The Jew of Malta*, Ben Jonson's vicious satire *Volpone*, Elizabeth Cary's moving Biblical tragedy *Tragedy of Mariam*, Thomas Middleton's London satire *The Roaring Girl*, Francis Beaumont's experimental play-within-a-play *The Knight of the Burning Pestle*, and John Webster's dark tragedy of corruption *The Duchess of Malfi*. We will discuss the material and ideological conditions that shaped this great age of dramatic production, early modern conventions of playwriting and acting, other forms of performance integral to early modern British culture, the role of women as writers, patrons, audiences, and subjects of theater, and the various issues of economics, politics and culture that preoccupied the early modern British stage. Our focus will be on examining the work of playwrights in detail and placing their work in historical contexts, but we will also look at several modern films that offer illuminating parallels to the works we will be studying. Those interested in Shakespeare, the theater, or the English Renaissance will find this course particularly appealing. Requirements include quizzes, short writing responses, two major papers, and active, consistent class participation.

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| #880.01 | Lanier | TR, 2:10-3:30 | 19 |
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**ENGL 890- Special Topics in Linguistics: Morphology** Have you ever wondered if ‘to podium’ is really a word? Whether it’s OK to say

‘bananadom’ or ‘blockbusterology’? These are things that linguistic morphologists might think about. This class will be a comprehensive introduction to the field of linguistic morphology. Topics covered will include the relationship between dictionaries and the mental lexicon, ways of forming new words (affixation, compounding, conversion, blending, reduplication, etc.), the difference between inflection and derivation, methods of analyzing word formation (including corpus based studies), the relationship of morphology to syntax and phonology, and the kinds of morphology that are found in the languages of the world. We will explore word formation both in English and in other languages, and our approach will be both practical and theoretical. Course requirements will include weekly problem sets, take home midterm and final exams, and two short research projects.

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| #890.01 | Lieber | TR, 9:40-11:00 | 139 |
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**ENGL 891 - English Grammar**

The main focus of this course will be on English syntax. Through study and writing practice, students will learn to identify and use all the common syntactic structures of English. They will study these structures in the same order in which native speakers learn them, thus becoming familiar with the normal sequence of syntactic development. The function of grammar instruction in relation to writing and reading will be considered in detail, with ample attention given to the important techniques of sentence-combining and miscue analysis. Finally, consideration will be given to common usage problems, to dialectic differences, and to stylistic features of poetry and literary prose. This course is designed for prospective teachers of English. It will also be useful to competent writers seeking to expand their stylistic options. Graduate students will be required to write a critical report on a book involving English grammar and style. This report should help students identify topics for their final projects, which are usually studies of the style of a particular book or author.

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| #891.01 | Carnicelli | MW, 2:40-4:00 | 41 |
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**ENGL 893 - Phonetics and Phonology** This course provides an introduction to two related fields: phonetics and phonology. Phonetics is a scientific field that studies the physical properties of speech sounds. Phonology is a theoretical field that studies how speech sounds function within the grammars of human languages. In this course, students will analyze data from English and other languages, and will gain some experience in using laboratory instruments to analyze speech. Student work will consist of (almost) daily homework assignments plus a midterm exam, a final exam, and a term paper on the phonological system of a language other than English.

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| #893.01 | Ravindranath | MW, 1:10-2:30 | 139 |
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**ENGL 898 - Reading as Writers** *"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."

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| 898.01 | Payne | M, 5:40-8:30 | 18 |
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**ENGL 899 - Master of Fine Arts in Writing Thesis**

Eight credits required, that can be taken in any combination during the student's academic coursework. Maximum of 8 credits. IA (Continuous grading). Cr/F.

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| 899.01 | Auger | Hours Arr. | Dept. Office |
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**ENGL 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.

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| 901.01 | Williams, A. | M, 2:10-5:00 | 202 |
| 901.02 | Williams, A. | R, 2:10-5:00 | 202 |

**ENGL 903 - Advanced Memoir Writing**

Writing-intensive workshop of essays/chapters in narrative nonfiction, and discussion of current models of the form. Bi-weekly individual conferences with instructor. Written permission of instructor required for registration. May be repeated for credit with the approval of the department chairperson.

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| 903.01 | Hall, M. | W, 10:10-1:00 | 202 |
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**ENGL 910 - Practicum in Teaching College Composition**

Focus on problem issues and methods for teaching writing to first-year students. Open only to teachers in Freshman English program.

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| 910.01 | STAFF | T, 9:40-12:00 | 202 |
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**ENGL 913 – Theory and Practice of Composition**

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| 914.01 | Beemer | R, 9:40-12:00 | 202 |
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**ENGL 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.

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| 923.01 | Merton | T, 5:10-7:30 | 103 |
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**ENGL 925 - Graduate Study of Literature** This course is designed for entering graduate students specializing in literary study. The thematic focus of the readings and discussions for the course will be the idea of the woman public intellectual, but the real business of the course is to learn how to do graduate-level literary study: to write abstracts and annotated bibliographies; to give conference papers; and to produce research papers for graduate seminars. You will practice critical analysis of several different kinds of writing: primary texts (i.e. the novels and poems that are the subjects of literary study); other scholars' "secondary" work on those texts; and theoretical writing that emphasizes the principles and philosophies that motivate that secondary writing. We will practice using the databases and tools designed to help you find secondary sources. We will also experiment with strategies for joining literary critical discussions that are already well underway, as well as starting such discussion about little known works. In short, you will learn to read, speak, and write like a scholar.

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| 925.01 | Hackett | M 1:10-3:30 | 141 |
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**ENGL 936 - Seminar: Literature of Early America** "*Whales in the Sea / God's Voice obey*": *Early New England Literature and Moby Dick*. This seminar will read early New England literature through the

lens of Herman Melville's *Moby-Dick*. Melville's engagement with the natural world will lead us to early travel and settlement narratives that apprehended the New England's natural resources in terms of Biblical environments and histories as well as in terms of colonialist economic systems. The very name of Ahab's ship, *The Pequod*, evokes New England's first war of extermination against indigenous peoples, so we will read histories of early contact and the Pequot and King Philip's War. Melville's presentation of a multiracial crew that complicates notions of identity and gender in an American democratic society arises from the previous two centuries of writings on race, slavery, and gender in New England. The novel's struggles with religion, including Christianity, Universalism, Hinduism, and "paganism," and the epic tensions over free will and fate, are rooted deeply in Reformation theology and the experiences of early New Englanders in their own lands and on sea voyages around the world. Most importantly, Melville's deconstruction of various genres of narrative, poetry, and drama in order to create a new world literary language and an American epic recapitulate such endeavors by early New Englanders who struggled to give voice to interiority and to experience.

New Englanders in earlier centuries and in Melville's times structured their economic, community, family, religious, and imaginative lives with artifacts, so we will examine material culture, such as architecture, ships, landscape painting and portraiture, clothing, gravestones, weapons and other items of everyday life. There will be some consideration of the history of whaling in New England.

The seminar's readings in early American literature will provide a solid grounding for research and teaching in this period as well as forming a foundation for the study of later periods of American literature. We will read personal and public writings, 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. Notable authors included in the seminar are William Bradford, Roger Williams, John Winthrop, Anne Bradstreet, Mary Rowlandson, Cotton Mather, Increase Mather, Jonathan Edwards, Samson Occom, Phillis Wheatley, Britton Hammon, Venture Smith, and Boyrereau Brinch.

Given the importance of material culture and place in this seminar, students will be encouraged to visit and/or conduct research in early American burying grounds and at museums and historical societies, 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.

Students will write short reading reports on primary and critical texts, make class presentations, and complete a seminar paper.

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| 936.01 | Watters | M, 5:10-7:30 | 202 |
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**ENGL 959 – Seminar: The New Milton Criticism** Milton Studies in 2012 is in a transitional phase. New topics--such as the passions, ethics, aesthetics, and “the post-secular”--have built upon the historicist work of the two most significant approaches in Milton Studies of the 1980s and 1990s, feminism and politics. Some new critical models (new formalism, eco-criticism, cognitive poetics, among many others) have fundamentally challenged the ideologically oriented criticism dominant in Milton Studies in the last two 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 two aims: to cover a wide range of Milton’s poetry and prose; and to assess the relevance and impact of recent critical approaches and theoretical influences in Milton Studies. While the focus is on Milton, the critical issues raised

and scholarship surveyed will be of use to those in the early modern period more generally.

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| 959.01 | Trubowitz | W, 9:40-12:00 | 52C |
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**ENGL 968 - Seminar: Studies in 18<sup>th</sup> Century Literature** *History of the Book* This seminar will introduce students to recent work in the critical methodology known as the “history of the book,” an approach to literary study that historicizes our current digital media moment by examining cultural production – the writing, publishing, circulation, and critical reception of literary books – during the rise of print technology in the early modern era. Designed for students in British Studies, American Studies, and Atlantic Studies, this seminar will take the transatlantic circulation of eighteenth-century British literary works as its object, challenging the national model of literary genesis by regarding the eighteenth-century English-speaking Atlantic world as a single imagined community. We will focus our inquiry on what James Raven has called “the import-led Anglicization” of the American colonies in the 25 years prior to the American Revolution and ask how imported British books may have influenced American political ideas and events. In doing so, we will discuss Leonard Tennenhouse’s view that early Americans saw themselves as part of a “British diaspora” and David Hall’s assertion that American booksellers and printers “thought of themselves as members of an imperial culture.” We will read works popular with colonists – John Bunyan’s *Pilgrim’s Progress*, Alexander Pope’s poems, Daniel Defoe’s *Robinson Crusoe*, Samuel Richardson’s *Pamela*, among others – and consider how both religious and capitalist ideas were formative of early American identity. By exploring theories of the rise of the novel by Ian Watt, Michael McKeon, and Nancy Armstrong, we also will discuss how the possessive individualism modeled in the bourgeois novel may have played a role in the rampant consumer culture of America in the 1760s and 1770s. Consequently, this course will ask whether imported literary books were as important in

articulating British political thought, dispensing Enlightenment philosophy, and orchestrating public opinion as other, more explicitly political books by John Locke and other possessive individualists. Methodological readings in the history of the book will encompass the work of Jerome McGann, Robert Darnton, Roger Chartier and other scholars of what used to be called “historical bibliography.” Additional readings may include theoretical works on the culture industry, the public sphere, cultural branding, and other topics relevant to the history of the literary book.

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| 968.01 | Moore | T, 2:10-5:00 | 202 |
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**ENGL 971 - Seminar: Studies in the Victorian Period**

*Architecture, Space and Embodiment in British Victorian Literature.* Victorian novels consist largely of descriptions of streets, alleys, windows and doors. Victorian fiction is preoccupied with the impact of architectural space (particularly domestic and urban space) on identity. In this class we will read Victorian novels beside the works of architectural theorists such as Juhanni Pallasmaa and Grant Hildebrand, cultural theorists such as Gaston Bachelard and Michel deCerteau, and cultural geographers such as Joyce Davidson. By investigating Victorian portrayals of the home and the city using a multidisciplinary approach we will, with luck, come to some conclusions about Victorian culture while at the same time learning something about multidisciplinary methodology. We will study the following works: Charlotte Bronte: Jane Eyre, Lewis Carroll: Alice in Wonderland, Bram Stoker: Dracula, A.C. Doyle: Sherlock Holmes stories, Robert Louis Stevenson: Dr. Jekyll and Mr. Hyde

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| 971.01 | Krasner | M, 9:40-12:00 | 202 |
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**ENGL 974 - Seminar: 20<sup>th</sup> Century British Literature** *English Poetry and its Others* This course explores the varieties of poetry in English that have emerged in Britain, Ireland and beyond since the end of the Second World War. The second half of the twentieth century saw the rise of a number of “post-British” poetries - Scottish, Welsh,

and above all Irish - that have participated in the move toward regional autonomy and cultural self-definition. Immigrant groups within England have likewise brought their own traditions and linguistic backgrounds to bear on established practice and Standard English. Commonwealth writers in the former colonies in Asia, Africa and the Caribbean have continued to reshape the British tradition and the English language. The result is a diverse body of poetry in a range of “englishes,” as well as in translation from Irish, Scottish Gaelic, and Welsh. A primary concern of the course will be the language of poetry, and how it embodies the changing attitudes and realities of an increasingly fragmented tradition.

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| 974.01 | McKinsey | W, 5:40-8:00 | 202 |
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**ENGL 994 - Practicum in Teaching English to Speakers of Other Languages**

Students have an opportunity to observe and discuss ESL classes and to design and carry out their own lessons, with follow-up evaluation. Cr/F.

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| 994.01 | Auger | Hours Arr. | Dept. Office |
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**ENGL 995 - Independent Study**

To be elected only with permission of the director of graduate studies and of the supervising faculty member.

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**ENGL 996 - Reading and Research**

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| 996.01 | Auger | Hours Arr. | Dept. Office |
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**ENGL 998 - Master's Paper**

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| 998.01 | Auger | Hours Arr. | Dept. Office |
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**ENGL 999 - Doctoral Research**

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| 999.01 | Auger | Hours Arr. | Dept. Office |
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