English Graduate Level Course Offerings

Fall 2014

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.

ENGL 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 | Coffin | M, 9:10-12:00 | 202 |

ENGL 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.

| 805.01 | McBride | T, 2:10-4:00 | 141 |
| 805.02 | McBride | W, 2:40-4:30 | 141 |

ENGL 807 – Fiction: Form and Technique  In this class, we'll be reading as writers, with attention to questions of structure, style, and artistic vision. We will read some great short story collections, most from early in the writers' careers, examining the ways each author creates not just storyline and plot arc, but also seemingly intangible qualities such as tone and mood. To do so, we'll consider the technical aspects of fiction - point of view, dramatic action, plot and subplot, dialogue, character, and thematic unity - in terms of each author's intent and craft, and reflect on our own artistic choices. Written assignments will be inspired by our readings. Assigned texts may include works by Alice Munro, Joy Williams, Denis Johnson, Junot Diaz, Stuart Dybek, and Charles Baxter.

| 807.01 | McNeely | R, 2:10-5:00 | 141 |

ENGL 809 - Poetry: Form and Technique  This version of Form & Techniques of Poetry will be an introduction to some of the formal techniques of poetry, including various free, formal and hybrid approaches to prosody and stanza formation. In short, the course will emphasize craft. Students will compile common-place notebooks with passages from readings and their own response writings, and prepare presentations; but the focus of student work will involve writing poems that experiment and play with techniques uncovered through the readings and discussions.

Required Reading:

- The Best Words in the Best Order by Stephen Dobyns
- William Carlos Williams: Selected Poems (American Poets Project)
- The Waste Land, Prufrock and Other Poems (Dover Thrift
ENGL 810 - Teaching Writing  An introduction to various methods of teaching writing. Combines a review of theories, methods, and texts with direct observation of teaching practice.

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 accommodate the needs and interests of a richly varied population. We’ll review current assessments and accountability 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.

ENGL 812 – Writing the Creative Nonfiction Book  How do you turn an idea, or an essay, or a collection of essays into a book? In this workshop we will demystify the art of writing a book-length manuscript and begin a narrative nonfiction project’s journey from short-form to long-form. How do you develop multiple themes? Multiple characters? How do you structure a complicated narrative? How do you organize a collection of essays? We will study the art of crafting a book proposal, the essential first step towards publishing a lengthy nonfiction narrative. Because often books evolve from an essay or an article, we will explore pitching to and publishing in magazines and journals as well as Random House. A series of guest speakers, ranging from authors to agents to editors, will provide advice and insights. Readings include successful book proposals as well as narrative nonfiction books that can serve as models. Students must arrive at the first class with a topic developed enough to begin this adventure. This course is especially helpful to students immersed in writing, or are preparing to write, their thesis manuscripts. All forms, from memoir to literary journalism, are embraced. Permission of instructor required. Maximum ten students.
Second Language which 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.

By the end of this course, students should be familiar with the history of language teaching, and be able to explain the approach and philosophy of several major language-teaching methodologies. Students should also come away with an understanding of first and second language acquisition, bilingualism, and the difference between learning a second language and learning a foreign language. In addition, students should be able to talk knowledgeably about individual differences in language learning, for example, differences in age, aptitude, and learning styles, and based on this knowledge, make informed decisions about their language teaching approaches. The ultimate goal of this course is to help pre-service teachers develop a teaching philosophy and a repertoire of approaches that they can apply in their own situation. That is, they should be able to articulate a general approach to language teaching that makes sense for the particular students and the particular context in which they hope to teach.

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.

ENGL 889- Special Topics in English Teaching  Teaching Young Adult Literature  Adolescence, for many students, seems to be a period during which love of reading dies. Literacy scholars warn that “only 16 percent of high school students” “classify themselves as high frequent readers” (Newkirk 117) and “less than one-third of 13-year-olds read daily” (Gilmore 47). But there is hope in the burgeoning field of popular young adult literature—from *Harry Potter* to *The Hunger Games*—including lesser-known and award-winning works, in which young adults can find books that match their interests and reading levels. In this course, we’ll explore how young adult literature—both contemporary works written for young adult readers as well as canonical literary works written for an adult audience but deemed appropriate for secondary reading—can be used to foster lifelong readers. We will read widely among genres of young adult literature, 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 and assignments in varied formats, from written responses to booktalks.

ENGL 890.01- Special Topics in Linguistic Theory  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.

ENGL 890.02 - Special Topics in Linguistic Theory Acquisition
Humans are unique among animals in that we are able to attain native speaker competency in any language(s) we receive a sufficient amount of exposure to during our development. The path of acquisition is remarkably stable regardless of the language(s) being acquired, and is believed to yield insights into the nature of human language. In this course, we explore children's capacity to acquire language, with a focus on its implications for linguistic theory. Topics include acquisition of phonology, morphology, syntax, and semantics, and acquisition in extraordinary circumstances.

ENGL 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.

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.
ENGL 898 – Special Studies in Creative Writing: Memoir
Through careful readings of personal essays and a variety of memoir forms, this course will guide students through the delicate process of telling true stories about their own experiences. We’ll pay careful attention to the relationship between fact and memory, “real-time” and “remembered-time”, and the mechanics of linear/nonlinear narrative forms. As writers, students should be prepared to contribute to a highly constructive workshop-style class environment. Throughout the term, students should be working toward a goal of developing a thoroughly revised body of work.

898.01 | Coffin | W, 5:10-7:30 | 141

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.

899.01 | Wilks | Hours Arr. | Dept. Office

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.

901.01 | Williams | T, 4:10-6:30 | 141
901.02 | Williams | R, 10:10-1:00 | 202

ENGL 9010 - 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.

910.01 | Ortmeier-Hooper | R, 10:10-1:00 | 42

ENGL 916 – History of Composition
We will take a book-based approach to the history and historiography of the field of Composition while investigating the development of disciplinary and pedagogical practices of Composition. We will read Berlin, Crowley, Murphy, Connors, Brereton, Harris, etc. As teachers of writing, it is crucial that we know the history of our field’s origin as we also investigate the future direction of our work as well. This course will contextualize your own teaching and scholarship in the field, provide you with a who’s who of the field, and support your own research as a practitioner of Composition. Students in other graduate programs are welcome to join this course.

916.01 | Beemer | F, 10:10-12:30 | 139

ENGL 925 - Graduate Study of Literature
Techniques, resources, and purposes of literary study: close reading; practical criticism; critical theories and their values; pertinence of intellectual and historical backgrounds. Approaches applied to a specific area of literary study, which varies from year to year.

925.01 | Senier | M, 4:10-6:30 | 202

ENGL 937 - Seminar: Studies in American Literature
Antebellum Transatlantic Writers
Nineteenth-century American writers read, wrote, and traveled in a transatlantic world. As critics have questioned nationalist paradigms for understanding literature, this history of the transnational circulation of writers and texts has become increasingly visible and has shed new light on literary production, reception, and culture. We will explore both literary texts and the body of scholarship on transatlantic studies and discover the ways in which this discussion changes—or doesn’t—readings of nineteenth-century works. Critical studies on this period uncover collective identities that cross national lines (evangelical, abolitionist, feminist), define transnational reading and writing communities, and posit new theories of cultural and literary translation. Our focus will be on the genres that characterized transatlantic exchanges; we may read Washington Irving to bring us into the complexities of tourist sketches, Margaret Fuller’s foreign correspondence for the New-York Tribune during the Roman Revolution of 1848-49, Harriet Spofford’s unsettling transatlantic tale “The Amber Gods,” and Poe’s Parisian detective fiction. We might read autobiographical accounts by Frederick Douglass and William Wells Brown of their experiences on the British abolitionist lecture circuit or study the afterlife of Harriet Beecher Stowe’s Uncle Tom’s Cabin on the English stage. And we will certainly study the genres
through which authors reached their broadest transatlantic audiences: the novel and lyric poetry. We may occasionally read short pieces from British writers with whom Americans are in dialogue; for example, those Keats and Barrett Browning poems which Dickinson read. We’ll end the course with a post-Civil War novel (perhaps Henry James’s *Portrait of a Lady*). Additional critical perspectives will probably include studies of the tourist gaze, geographical approaches, concepts of traveling subjectivity, and studies of the transatlantic networks of reform discourse and publications. Seminar paper topics that read across the Atlantic—that consider British as well as American works—will be encouraged, as will be topics that focus exclusively on Americans writing in transatlantic contexts. Requirements include some short papers, a 20-page seminar paper, and oral presentations (including a conference paper derived from your seminar paper).

937.01 Bailey W, 9:40-12:00 202

**ENGL 938 - Seminar: Studies in American Literature The Literature of Segregation and Civil Rights** After the abolition of slavery, three Constitutional amendments granted newly freed African Americans legal status; the 13th Amendment abolished slavery, the 14th provided citizenship, and the 15th guaranteed suffrage for black men. However, between 1873 and 1883 the Supreme Court handed down a series of decisions that virtually nullified these amendments, and in 1896 the Supreme Court sanctioned legal separation of the races by its ruling in *Plessy v. Ferguson*. As we celebrate two landmark legal victories, the 50th anniversary of the Civil Rights Act of 1964 and the 60th anniversary of the *Brown vs. Board of Education* decision, this is a prime moment for scholars to consider what these historical markers mean for the study of 20th and 21st century American literature and culture. Our seminar, “The Literature of Segregation and Civil Rights,” examines a wide array of realist, naturalist, and modernist literature written within and against the regimes of de jure and de facto segregation. As we look back, we will address the very literary nature of segregation, for example the widespread use of written signs to denote proper racial protocol, the classroom as a feared site of racial mixing, and the roles of newspapers in reporting the brutality meted out to civil rights workers. We will also consider contemporary concerns about the insistence on postracialism alongside the persistence of racial divides as well as contested narratives around what is now called “the long civil rights movement.” Because this literary era is marked off by legal decisions, this seminar will also introduce the field of law and literature from three perspectives: law in literature, law as literature, and critical legal theory. Authors under consideration include William Faulkner, Richard Wright, Eudora Welty, Ann Petry, Gwendolyn Brooks, Langston Hughes, James Baldwin, Harper Lee, and Norman Mailer.

938.01 Marshall W, 4:10-6:30 202

**ENGL 960 - Seminar: Shakespeare and the Art of Adaptation.** At least since the Romantic period, and arguably even before, literary critics have tended to privilege work that is perceived as "original," that is, work that demonstrably springs from the artist's unique vision and experience of the world. The art of adaptation, reshaping another's artistic work for new purposes, has thus often been regarded as derivative, secondary, even parasitic, at best a matter of artisanal skill rather than visionary artistry, at worst a process which potentially mutilates the materials it works upon. My interest in this course is to complicate that perspective by examining the work of Shakespeare from an adaptational perspective. If Shakespeare is one of the great writers in the English language, his greatness rests not upon his "originality" but to a large extent upon his skills as an adaptor of others' materials, and one of the reasons that his work has had so robust an afterlife is that it has been itself regarded as particularly amenable to latter-day adaptation in a variety of genres and media. In this course, we'll be looking at Shakespeare and the art of adaptation from two perspectives, an early modern and a modern angle. We'll begin by looking at various theoretical perspectives on adaptation to get a sense of the lively, very long-lived conversation about the nature and value of adaptation as a distinctive form or process in the arts. This initial theoretical discussion will touch on related processes of artistic creation—imitation, appropriation, parody, allusion, translation, cross-mediation, to name a few. We will then look at how Shakespeare used sources in the creation of several key plays—*Romeo and Juliet*, *Hamlet*, *Othello*, *The Tempest*, and one other work to be determined. Our conversation will extend well beyond charting
similarities and differences to asking questions about the distinctive narratology of poetry, prose narrative and drama; political, gender and psychological reorientation of sources; the appropriation and critique of artistic prestige; the problem of anachronism; and the like. We will then turn to looking at several modern adaptations of the same set of plays to examine how latter-day adaptors have reshaped Shakespeare's reshaping of his materials. We will focus primarily on film adaptations, but we will also have occasion to address novelistic and theatrical adaptations as well. This class requires very active participation. Requirements include a critical review of a theoretical text, a presentation to the seminar, several one-page papers, and an article length research paper.

Gikandi’s 2012 MLA prize winning book Slavery and the Culture of Taste will be the central secondary reading for the course, though we will also read yet newer works like Craig Wilder’s Ebony and Ivory: Race, Slavery, and the Troubled History of America’s Universities and classics like Eric Williams’ Capitalism and Slavery. We will also read scholarship on the history of the transatlantic book trade like James Raven’s London Booksellers and American Customers, as well as work on American consumer habits like T.H. Breen’s Marketplace of Revolution. The aim of the course is to introduce students to a major new trend in the scholarship linking slavery to literature and to show how race was a central factor in the dissemination of the European Enlightenment globally.

CANCELLED - ENGL 968 - Seminar: Studies in 18th Century Literature - Slavery & Culture – Working at the intersections of early American and eighteenth century British literature, this Atlantic Studies graduate seminar will explore how the transatlantic slave trade helped to underwrite British cultural production over the course of the long eighteenth century (1660-1832). It will do so by merging the study of slavery with the methodology of the history of the book, asking how early Americans’ profits from slavery were reinvested in imported British books and investigating whether the colonial book market was shaped, in part, by the demand of slave owners for metropolitan cultural capital. It will begin with an investigation of the history of the transatlantic slave trade, showing how slavery was integral to the British financial world and the capital accumulation necessary to produce the institutions and leisure that would help develop and sustain the period’s new book market for literature. Focusing on how funding for the arts and humanities in the eighteenth-century was often derived from the philanthropy of large slave traders and owners, it will inquire into how colleges, universities, and libraries were often dependent on slave owners to help disseminate literature and learning. Literary works concerning slavery such as Aphra Behn’s Oronoko and Richard Steele’s Inkle and Yarico will help us discuss the tangled relationship of slavery, colonialism, and capitalism, as will slave narratives such as Olaudah Equiano’s Interesting Narrative and poetry by Phillis Wheatley, Hannah More, and others. Simon