

TERM: Spring 2022

COURSE TITLE: The Art of Rhetoric

COURSE NUMBER: ENGL 5575.01 & ENGL 5675.01

SECTION TIMES/DAYS: W 4:20-7:00 PM, UNH 1403

INSTRUCTOR: Dr. K.J. Peters

### COURSE DESCRIPTION/PRINCIPAL TOPICS

This course examines the history of rhetoric and rhetorical theory from classical antiquity through the modern period. Specifically, we will look at language practices, axiomatics, epistemology, ethics, and aims to understand how Rhetoric has changed over time. Unfortunately, a semester is not sufficient for an in-depth study of 2,500 years of rhetorical practice. However, we will examine how rhetorics of the past have shaped our discourse and our understanding.

### STUDENT LEARNING OUTCOMES

- Demonstrate knowledge of rhetorical history from classical Greece to the 21<sup>st</sup> century.
- Demonstrate an understanding of how various epistemological influences shaped rhetorical practice and theory at different times.
- Understand and use rhetorical terms and concepts.
- Rhetorically analyze texts to determine devices, strategies, and persuasive power.
- Understand relationships between language and power.

### PREREQUISITES/RECOMMENDED BACKGROUND

A grade of “B” or higher in “Rhetorical Arts” recommended.

### REQUIRED TEXTS

*The Rhetorical Tradition*, 3<sup>rd</sup> edition, by Bizzell, Patricia / Herzberg, Bruce (9781319032746)

### COURSE WORK/EXPECTATIONS

ENGL 5575.01 (undergrad)

Weekly reading and peer responses

Mid-term exam

Final exam

ENGL 5675.01 (graduate)

Weekly reading and peer responses

Research proposal

Final research paper

**This course fulfills the following undergraduate English Major requirement:**

**Upper Division**

**X   Critical/Theoretical**

**Graduate Division**

**X   Rhetoric/Composition Theory and Practice**

TERM: Fall 2022

COURSE TITLE: Literary Journalism

COURSE NUMBER:

ENGL 5691 (graduate students)

JOUR 5591

SECTION TIMES/DAYS: Tuesday and Thursday 3:40 – 5:20 p.m.

INSTRUCTOR: McDonnell

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

Journalistic writing at its best utilizes the tools of literature: character, setting, drama, narrative, dialogue, metaphor, rhythm, etc. In this course we will study and practice literary journalism through extensive reading, on-the-ground reporting, and workshoping of student writing. Students can expect to read 20-50 pages of writing each week, exploring a range of writers and styles, from Joan Didion (lots of Didion!) to Tom Wolfe to Ta-Nehisi Coates. Students will also produce at least 20 pages of reported, literary nonfiction that they will workshop and revise. In class, we will complete writing and reporting exercises designed for narrative writing, discuss assigned texts, and workshop student work.

#### STUDENT LEARNING OUTCOMES

Students will:

- Explore the roots of literary journalism and the evolution of the genre
- Practice reporting for narrative stories, namely: in-depth interviews, close observation, contextual research
- Experiment with different writing styles and begin to hone a distinct voice
- Work on character building, use of dialogue, developing a theme, and other literary techniques
- Understand how to conceive, write, revise and refine a piece of literary nonfiction

#### PREREQUISITES/RECOMMENDED BACKGROUND:

For JOUR undergraduate section:

ENGL 2206 / JOUR 2100 Language of Journalism (required)

Junior or Senior standing (required)

#### REQUIRED TEXTS

Tom Wolfe, *The New Journalism*

Joan Didion, *Slouching Towards Bethlehem*

#### COURSE WORK/EXPECTATIONS

Students will spend up to 9 hours a week outside of class on reporting, reading, writing, editing, and revising. They will be required to do off-campus reporting.

**This course fulfills the following English Major requirement:**

**Upper Division Creative Artistry**

**Journalism Major (Elective or Specialization)**

**Journalism Minor (Elective or Specialization)**

TERM: Fall 2022

COURSE TITLE: Survivalism in American Literature and Film

COURSE NUMBER: ENGL 5998.07 (CRN: 47786 Undergraduates)

ENGL 5998.08 (CRN: 47787 M.A. Students)

SECTION TIMES/DAYS: Tuesday, 4:30-7:00

INSTRUCTOR: Dermot Ryan

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

This course will offer a theoretical, literary, and cultural history of American survivalism since the 1960s. Ranging from Cormac McCarthy's novel *The Road*, to film's like *Captain Fantastic* and *Leave no Trace*, survivalist narratives—whether set in a post-apocalyptic future or in our contemporary moment—share a number of features: a focus on childrearing as a quasi-military training to equip children with the skills to survive in a hostile environment; a father warrior who often takes on the traditional roles of both parents (caregiver and provider); a libertarian politics that views those outside the immediate nuclear family as a potential and often existential threat. These narratives share an unacknowledged investment in American wilderness as white masculine domains. Our course will explore feminist, queer, indigenous, and Black authors who offer alternative ways of understanding our relationship to our shared world and challenge racialized and gendered ways of representing our shared environment.

#### STUDENT LEARNING OUTCOMES

- Students will learn about the history and theory of American survivalism
- Students will develop the technical and critical vocabulary necessary to analyze fiction and film
- In their written work, students will hone their critical and analytical skills.
- By working on a research presentation, students will learn how to locate, evaluate, and incorporate other scholarly materials into their critical writing.

#### PREREQUISITES/RECOMMENDED BACKGROUND

REQUIRED TEXTS: TBD

#### COURSE WORK/EXPECTATIONS:

- In-class participation: 10%
- Short Analysis: 10%
- Information Literacy Exercise: 10%
- Article summary and response: 10%
- Bibliography of relevant research on your chosen topic: 10%
- 2-page discussion of your research topic: 10%
- Research presentation: 25%
- Final Exam: 15%

This course fulfills the following undergraduate English Major requirement:

  X   Critical/Theoretical

TERM: Fall 2022

COURSE TITLE: Critical Methodology

COURSE NUMBER: ENGL 6600

SECTION TIMES/DAYS: M 7:20-9:50 pm

INSTRUCTOR: Lee

CORE AREA (IF APPLICABLE):

FLAGS (IF APPLICABLE):

### COURSE DESCRIPTION/PRINCIPAL TOPICS

This course serves as a foundation for graduate studies in the Department of English and introduces students to advanced reading, writing, and researching methods, and other professional skills.

### STUDENT LEARNING OUTCOMES

To lay the groundwork for the successful completion of the MA in English

To transition from undergraduate to graduate level work, expectations, and demands

To learn about terms and issues specific to the discipline of literary studies

To gain experience in academic writing

To engage critically and deeply with select literature at a graduate level

To build a supportive community of scholars that encourages the best possible work

To learn about the applicability of teaching, research and/or writing skills to non-profit organizations

### PREREQUISITES/RECOMMENDED BACKGROUND

### REQUIRED TEXTS

TBD

### COURSE WORK/EXPECTATIONS

TBD

**This course fulfills the following undergraduate English Major requirement:**

**Lower Division**

\_\_\_\_\_ **2000-Level Genre**

\_\_\_\_\_ **2000-Level History**

**Upper Division**

\_\_\_\_\_ **Author(s)**

\_\_\_\_\_ **Critical/Theoretical**

\_\_\_\_\_ **Comparative**

\_\_\_\_\_ **Creative/Artistry**

TERM: Spring 2022

COURSE TITLE: Seminar in a Major Writer: The Earliest Named Women Writers in English: Dame Julian of Norwich and Margery Kempe

COURSE NUMBER: ENGL 6603.01

SECTION TIMES/DAYS: Thursdays 7:20-9:50

INSTRUCTOR: SHEPHERD

COURSE DESCRIPTION/PRINCIPAL TOPICS: Although there were undoubtedly women who wrote in English many centuries earlier, it is only at the dawn of the Fifteenth Century, in the wake of immense biological, linguistic, social, and theological upheavals, that the written vernacular voices of women begin to be attached to named and known individuals. And the first two who emerge, Julian (a visionary mystic confined to an "[anchorhold](#)"), and Margery (a secular woman, a mother of at least 14 children, yet also a mystic visionary), both more or less "explode" onto the literary scene with exceptionally articulate, innovative, and perdurable interventions in the gendered, legislative, and expressive orthodoxies of their day. We will read each of their works in depth, and consider the literary and cultural contexts that informed their endeavors (including their meeting, recorded by Margery, the first such record of any meeting of two English authors). We will also consider some anonymous examples of "women's literature" from the period.

STUDENT LEARNING OUTCOMES: Students will gain familiarity with, and technical expertise in, unpacking the various idiolects and neologistic expressions employed by each author as they try to break the bonds of conventional expression and grapple with new ideas. Students will also develop a familiarity with modern critical commentaries on both authors' work, as well as the "archaeology" of the manuscripts and early printed books that have prevented their voices from being lost.

PREREQUISITES/RECOMMENDED BACKGROUND: Some familiarity with Middle English (e.g., Chaucer) can be helpful, but not necessary, as both authors' English is on the verge of being described as "early modern."

## REQUIRED TEXTS

- [The Showings of Julian of Norwich, edited by Denise N Baker: A Norton Critical Edition](#) [ISBN: 978-0-393-97915-2, about \$23.00 new.]
- [The Book of Margery Kempe, edited by Lynn Staley: A Norton Critical Edition](#) [ISBN: 978-0-393-97639-7, about \$23.00 new.]
- . . . plus other contextualizing materials provided by the professor.

## COURSE WORK/EXPECTATIONS

Two major research/critical papers, a class presentation, and a brief "Book Archaeology" engaged-learning project.

TERM: Fall 2022

COURSE TITLE: Writing the Prose Poem/Flash Fiction

COURSE NUMBER: ENGL 6610

INSTRUCTOR: Wronsky

#### COURSE DESCRIPTION/PRINCIPAL TOPICS

This is a writing workshop in the genres of prose poetry and flash fiction (very, very short stories) and what lies between.

#### STUDENT LEARNING OUTCOMES

Students will learn to identify and define prose poetry and flash fiction in all of its various manifestations.

Students will study prose poetry and flash fiction, becoming familiar with the writers most noted for these forms.

Students will write their own prose poetry and flash fiction.

Students will write critically about prose poetry and flash fiction.

Students will increase critical vocabulary and enhance their editing and workshop skills.

Students will be able to take all of these skills and apply them to their understanding of contemporary poetry and fiction, while improving their writing of more conventional forms of poetry and fiction.

#### PREREQUISITES/RECOMMENDED BACKGROUND

For M.A. candidates only

#### REQUIRED TEXTS

*FLASH FICTION*, Norton Anthology

*GREAT AMERICAN PROSE POEM*, ed. by Lehman

*FLASH FICTION INTERNATIONAL*, ed. by Thomas and Shapard

*THE TORMENTED MIRROR*, Russell Edson

*CITIZEN*, Claudia Rankine

#### COURSE WORK/EXPECTATIONS

Students will write and revise original flash fiction/prose poems throughout the semester. A portfolio of work (15-25 pp) will be submitted at the end of the semester. Workshop attendance and participation is required. Students will also write an essay about the form (5-7 pages).

**This course fulfills the following undergraduate English Major requirement:**

**Lower Division**

\_\_\_\_\_ **2000-Level Genre**

\_\_\_\_\_ **2000-Level History**

**Upper Division**

\_\_\_\_\_ **Author(s)**

\_\_\_\_\_ **Critical/Theoretical**

\_\_\_\_\_ **Comparative**

\_\_\_\_\_ **Creative/Artistry**