804 **Advanced Nonfiction Writing**  This workshop embraces all forms of narrative nonfiction, including personal essays, memoir, literary journalism, and travel writing. Student writing serves as the heart of class discussion but we will also explore elements of craft and a myriad of selected readings that reflect the genre's range. Writers we will read include E.B. White, Melissa Febos, James Baldwin, Alison Bechdel, Christian Wiman, John McPhee, Roxane Gay, Alexander Chee, Jo Ann Beard, Susan Orlean, John Jeremiah Sullivan, and Annie Dillard. Students will write and revise two pieces of 3,000 – 4,000 words and are responsible for providing and presenting some of the reading. The course may be repeated for credit.

| ENGL | 804 | 1 | 53783 | Mira Ptacin | M | 9:40-12:30 | Hamilton Smith 232 |

805 **Advanced Poetry Workshop**  Workshop discussion of advanced writing problems and submitted poems. Individual conferences with instructor.

| ENGL | 805 | 1 | 52247 | Charles Simic | M | 1:10-4:00 | Hamilton Smith 232 |

807 **Fiction: Form & Technique**  “Desperately Seeking Style.” On style: Thoreau, as you’d expect, was severe: "Who cares what a man’s style is, so it is intelligible. It is something for use, and not to look at.” One can see Henry miffed with Federico Fellini, who said, “It's not what we say but how we say it that matters.” This is not the class for Henry, for we will seek to consider how we say it. We will focus on the line and perhaps the paragraph and some master stylists. The secret of the class is stated adroitly by Katherine Ann Porter: ““You do not create a style. You work, and develop yourself; your style is an emanation from your own being.”

“To practice any art, no matter how well or badly, is a way to make your soul grow. So do it.”
- Kurt Vonnegut

| ENGL | 807 | 1 | 52514 | Thomas Payne | W | 5:10-8:00 | Hamilton Smith 332 |

808 **Nonfiction: Form & Technique**  Food Writing  An examination of the various ways in which nonfiction writers tell political, cultural, racial, socioeconomic, historical and personal stories about food. Students should be prepared to consider internal narratives (essays, memoir) as well as external narratives (reported literary journalism). The course will involve close readings of published texts as well as creative exercises.

| ENGL | 808 | 1 | 52921 | Jaed Coffin | R | 2:10-5:00 | Hamilton Smith 344 |

809 **Poetry: Form and Technique**  This version of Form & Technique will explore books critical to the development of certain poets' styles. We’ll read these individual books for how they introduced or advanced a set of techniques that inextricably linked the poet’s voice to a specific subject matter and individual character. Students will be asked to write imitations using aspects of these techniques, and these imitations will be reviewed in class every third week. One of the most important aspects of our effort will involve trying to figure out what makes a book of poems a book—what gives it structural cohesion, how it advances “an action,” etc. We also talk about how the best books seem to keep escaping their makers. Finally, we’ll look at how the poet's of the last one hundred years has been shaped by men and women whose passions and questions were a matter of more than mere “career” or profession—in doing so, I hope to explore the enormous variety of approach available to all of us in making our voices as poets. Students will make presentations about these books and their writers, and submit a revised final portfolio of poems at the end of the semester. Some poets we may consider: Wallace Stevens, Lorine Niedecker, John Berryman, Adrienne Rich, Sylvia Plath, Richard Hugo, Amiri Baraka, Louise Gluck, George Oppen, John Ashbery, Lynn Hejeian, and Claudia Rankine.

| ENGL | 809 | 1 | 54604 | David Rivard | W | 2:10-5:00 | Hamilton Smith 232 |

814 **Literary Theory**  Theory and Trauma Narrative: An introductory graduate course in literary theory that will focus on literature of trauma. In the first part of the course, we will read Joseph Conrad’s Heart of Darkness and critical essays on it, representing leading theoretical schools, including among others psychoanalysis, feminism, deconstruction, new historicism, and post-colonial theory. In the second part, we will read Toni Morrison’s Beloved as a test case for a trauma narrative. Our reading list will include also Sigmund Freud’s Beyond the Pleasure Principle, Cathy Caruth’s Unclaimed Experience, and Shoshana Felman and Dori Laub’s Testimony. Course meets theory requirement for graduate students in literature.

| ENGL | 814 | 1 | 56643 | Petar Ramadanovic | M | 9:10-12:00 | Hamilton Smith 344 |

#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 715/816 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 53148 Soo Kim MW 10:10-11:30**

**#827 Issues in Second Language Writing** This course is an introduction to the field of second language/multilingual writing – an interdisciplinary field concerned with second language writers, ESL/EFL, and teaching writing. We will explore the following questions: · Who are second language (L2) and multilingual 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 L2/multilingual writers in a variety of settings. Our topics will include: L2 writing development; contrastive rhetoric; teacher response, assessment, writing instruction/inclusive methods, biliteracy and translanguaging, peer feedback in mixed classrooms, and writer identity. This course is particularly appropriate for students preparing to become English or ESL teachers – at the college or secondary levels, for all writing teachers, for students interested in teaching English abroad, and for those interested in working in diverse communities and classrooms in the US. The course will also be useful for current teachers—teaching at secondary and post-secondary levels—who wish to prepare themselves for the growing linguistic diversity in their classrooms.

**ENGL 827 1 55102 Christina Ortmeyer-Hooper TR 9:40-11:00**

**#879 Linguistics Field Methods** Devoted to the study, with use of an informant, of some non-IndoEuropean 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 51846 Rachel Burdin TR 11:10-12:30**

**#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. Understandings of how we learn and teach English have been formalized and institutionalized over time, but 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?

**ENGL 889 1 53538 Alecia Magnifico TR 2:10-3:30**

**#890 Special Topics in Linguistics Languages in Contact** In this course, we will explore issues and topics related to language contact, including bi- and multilingualism, diglossia, bilingual mixed languages, and pidgins and creoles. Special attention will be played to how these topics interact with theoretical concerns in the study of language change and variation, as well as broader societal forces.

**ENGL 890 1 53848 Rachel Burdin TR 2:10-3:30**

**#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 56642 Soo Kim MW 2:10-3:30**
It should be fun. I have not taught this subject before, so I will be exploring it with you. My main qualification is that I am old and have had time to read a lot of 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). We will also consider such topics as the rise and fall of “global” languages (Greek, Latin, French, English), the 19th-century discovery of language families such as Indo-European, literature versus “orature” (e.g., oral epics), the nature of translation, canon-formation, the global spread of such literary movements as Romanticism and Magic Realism, the Nobel Prize, and the teaching of world literature in the classroom.

How can we possibly cope with world literature, however it is defined, in one lifetime? Is there a canon? Who decides it? Some have argued that “post-colonial” literature has the best claim to be world literature, but others have said that even post-colonialism is Eurocentric and not really global. How does literature get promoted to “world” rank? Does it have to be translated into English or some other major language? Are there plausible theories that help us get a grasp on this massive body of works?

In this seminar we will read a few literary works that try to embrace worldwide literature, such as Eliot’s “The Waste Land” and Goethe’s Faust, a few theories about it such as Pascale Casanova’s and Franco Moretti’s, and several works not part of the western canon, such as Gilgamesh, Shakuntala, and some haiku.

We will also consider such topics as the rise and fall of “global” languages (Greek, Latin, French, English), the 19th-century discovery of language families such as Indo-European, literature versus “orature” (e.g., oral epics), the nature of translation, canon-formation, the global spread of such literary movements as Romanticism and Magic Realism, the Nobel Prize, and the teaching of world literature in the classroom.

I have not taught this subject before, so I will be exploring it with you. My main qualification is that I am old and have had time to read a lot of stuff. It should be fun.

How can we possibly cope with world literature, however it is defined, in one lifetime? Is there a canon? Who decides it? Some have argued that “post-colonial” literature has the best claim to be world literature, but others have said that even post-colonialism is Eurocentric and not really global. How does literature get promoted to “world” rank? Does it have to be translated into English or some other major language? Are there plausible theories that help us get a grasp on this massive body of works?

In this seminar we will read a few literary works that try to embrace worldwide literature, such as Eliot’s “The Waste Land” and Goethe’s Faust, a few theories about it such as Pascale Casanova’s and Franco Moretti’s, and several works not part of the western canon, such as Gilgamesh, Shakuntala, and some haiku.

We will also consider such topics as the rise and fall of “global” languages (Greek, Latin, French, English), the 19th-century discovery of language families such as Indo-European, literature versus “orature” (e.g., oral epics), the nature of translation, canon-formation, the global spread of such literary movements as Romanticism and Magic Realism, the Nobel Prize, and the teaching of world literature in the classroom.

I have not taught this subject before, so I will be exploring it with you. My main qualification is that I am old and have had time to read a lot of stuff. It should be fun.
like those between genres and disciplinary discourses, the personal and the professional, blur. Memoirs, which invoke and reflect current thought about trauma, illness, identity, intersectionality, authority, writing, and testimony, are increasingly the subject of scholarly attention as well as woven into scholarly practice. We will examine, map the influence of, and emulate some of the hybrid forms scholars and poet-critics use to express overlapping and competing writerly and personal identities in a culture which has often silenced persons not of the dominant gender(s), race, ethnicity, class, sexual orientation, political orientation, and/or state of mental or physical health.

Readings will include literary memoirs, graphic memoirs, hybrid memoirs, autobiographical scholarship, including in disciplines other than literature, and related critical-theoretical texts. We may discuss “technologies of memory,” controversies around fraudulent memoirs (A Million Little Pieces, Fragments, Love and Consequences, The Angel at the Fence), the truth quotient and autobiographical pact expected in memoir, and gender and life-cycle issues in memoir, among other aspects of now enormous field. We will also spend time on English academic conventions, practices, and “genres” as well as the continually changing shape of literary studies and what to do with degrees in “English.”

Writing will include short and long responses to, assessments/analyses of, and practice in personal-scholarly writing. Attendance, careful and complete reading, engaged and knowledgeable discussion, an oral presentation/inauguration and follow-up, an annotated bibliography, and peer response are also required.

Readings may include (not in this order) Lucy Grealy’s Autobiography of a Face, Jeanette Walls’ The Glass Castle, Ann Patchett’s Truth and Beauty, Lauren Slater’s Lying, Atul Gawande’s Being Mortal, Alison Bechdel’s Are You My Mother?, J. Drew Lanham’s The Home Place, Sue Hubbell’s A Country Year, chapters from Patricia Hampl, The Teacher’s Body, Autobiographical Writing across the Disciplines, and various additional articles.

Email instructor at dpf@unh.edu with questions.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Type</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 935</td>
<td>Seminar</td>
<td>Diane Freedman</td>
<td>W</td>
<td>4:10-7:00</td>
</tr>
<tr>
<td>ENGL 959</td>
<td>Seminar</td>
<td>Rachel Trubowitz</td>
<td>W</td>
<td>1:10-4:00</td>
</tr>
<tr>
<td>ENGL 995</td>
<td>Independent Study</td>
<td>Janine Wilks</td>
<td>Hours Arranged</td>
<td></td>
</tr>
<tr>
<td>ENGL 996</td>
<td>Reading &amp; Research</td>
<td>Janine Wilks</td>
<td>Hours Arranged</td>
<td></td>
</tr>
<tr>
<td>ENGL 998</td>
<td>Master’s Paper</td>
<td>Janine Wilks</td>
<td>Hours Arranged</td>
<td></td>
</tr>
<tr>
<td>ENGL 999</td>
<td>Doctoral Research</td>
<td>Janine Wilks</td>
<td>Hours Arranged</td>
<td></td>
</tr>
</tbody>
</table>