

English Department Spring 2016 Undergraduate Course Offerings

- *Students are strongly advised to consult with their faculty advisor regarding their course choices. Please refer to the requirement checklist for your major to confirm the requirement(s) that each course you select fulfills.*
- ENGL 401 IS A PREREQUISITE FOR ALL ENGLISH CLASSES EXCEPT ENGL 405 and 444.
- **WI** indicates *Writing Intensive*.
- # Indicates an undergraduate/graduate split-level course: open to juniors and seniors only.
- Cross-listed courses are essentially “sections” of the same course. If one is filled there may be room in the other, so students should check both when registering.
- Please note: American Studies courses may not be taken to satisfy English major requirements unless specifically indicated as a cross-listed course in this packet.
- The courses that fulfill **DISCOVERY** or **GENERAL EDUCATION** requirements can be found using UNH Course Search: <http://courses.unh.edu/>
- A complete list of graduate course offerings is available on our website, <http://cola.unh.edu/english> or contact Janine Wilks at janine.wilks@unh.edu, or 603/862-3963.

401 First-Year Writing (sections **.01-.49**) See the *Time and Room Schedule* for days and times. Training to write more skillfully and to read with more appreciation and discernment. Frequent individual conferences for every student. Special fee. **WS, WI, GNI**

405/LING 405 Introduction to Linguistics Overview of the study of language: universal properties of human language, Chomsky's innateness of hypothesis, language acquisition in children, dialects and language variation, language change. Includes introduction to modern grammar (phonology, syntax, semantics) and to scientific linguistic methodology. [Also listed as LING 405.] **SS, INQ, GN7**

405.01/LING 405	Madigan		MWF, 10:10-11:00	Conant 330
405.02/LING 405	Madigan		MWF, 9:10-10:00	Conant 330

415B Literature and Business *Make It Work* We spend an estimated one-third of our lifetime waking hours at work. So, it's no surprise that great books, plays, and movies have work as their subject! This course will investigate important concepts about leadership, the role of business in society, success, greed, responsibility, ethical behavior, and work-life balance by studying literature. A partial reading list includes Mamet's play "Glengarry, Glen Ross," novels *Devil Wears Prada*, *The Last Tycoon*, *Then We Came to the End*, *Lloyd: What Happened*. We will also consider the critical approaches of movies like *Wall Street*, *Wolf of Wall Street*, and *Inside Job*. Writing assignments for the course will reflect regular business practice rather than academic genres. For example, we will write email responses instead of reading responses and the course will culminate in a report rather than a paper. It is my hope that as we explore the topics of work in literature, we can also consider the genres of business writing as transferable skills acquired through the study of literature. **Prereq: ENGL 401** (with a B or better). **WI**

415B.01	Beemer, C		TR, 11:10-12:30	Kendall 106
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- **ENGL 415 COURSES MAY NOT BE USED TO SATISFY AN ENGLISH MAJOR REQUIREMENT.**
- **ENGL 415 COURSES MAY NOT BE USED TOWARDS ENGLISH MINOR OR WRITING MINOR REQUIREMENT.**

419 Introduction to Literary Analysis Critical analysis of fiction, non-fiction, poetry, and drama. Frequent short papers. **This course is a prerequisite, with a minimum grade of C, for those intending to declare one of the four majors offered in the English department.** **WI, INQ, GN8**

419.01	Harzewski		TR, 12:40-2:00	Kendall 106
419.03	Trubowitz		TR, 3:40-5:00	Conant 8
419.04	Britton		MW, 3:40-5:00	Conant 8
419.05	Mello		MW, 2:10-3:30	Conant 123

419 Introduction to Literary Analysis English 419 aims to improve your academic reading, writing, speaking, thinking, and vocabulary skills and provide increased familiarity with and facility analyzing various authors and literary works in English across periods and genres. This section of ENGL 419 may also count towards the Women's Studies minor or major. Course requirements include attendance, eager participation, four essays, a reading journal, student teaching sessions, and possible attendance at literary readings. Portable *Norton Introduction to Literature*, 11th edition; *Little Seagull Handbook*; *MLA Handbook for Writers of Research Papers*, more. **This course is a prerequisite, with a minimum grade of C, for those intending to declare one of the four majors offered in the English department.** *WI, INQ, GN8*

419.02	Freedman	TR, 5:10-6:30	Kendall 310
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440A On Race in Culture and Society Of our special concern will be the claim that race is a culturally or socially, not biologically, constructed category. The reading list will include literary texts (Toni Morrison's "Recitatif"), works of African American comedians (Bill Cosby, Richard Pryor, Eddie Murphy, etc.), philosophical texts (Immanuel Kant, W.E.B> DuBois, K.A. Appiah, etc.) as well as some legal documents (recent U.S. Supreme Court decisions concerning affirmative action). We will also do two case studies, one on the name of Redskins and one the Whiteness Project. The general goal of the course is to improve the student's ability to speak and think critically about race and race relations in the U.S. **This is an honors level course: students must go to the Honors Program in Hood House 211 for permission.** **Co-requisites:** HONR 400

440A.H01	Ramadanovic	TR, 11:10-12:30	Conant 123
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501 Introduction to Creative Nonfiction *Digital & Visual Writing* How much time a day do you spend scrolling through your Facebook, Twitter, or Instagram feeds? Have you ever thought about keeping a blog or been asked to create one for an internship or for public outreach? How much time do you devote to responding? In this course, we will examine what it means to read and write digitally and how that affects our view of others as well as ourselves. We will consider our first encounters with digital technology, evaluate our daily practices on social media, and if there is a difference between our physical and digital identities (and what that means!). We will experiment with various genres like the profile, autobiography, memoir, and culminate with a digital writing writing project that pairs written narrative with the visual art of storytelling. Special fee. **WI**

501.01	Short	MW, 12:40-2:00	MUB DL
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501 Introduction to Creative Nonfiction *How Music Stories Us* This section of Creative Non-fiction will explore the ways in which our experiences with music shape our stories—how listening to (and/or making) music defines and transforms us. Examining a variety of modes in which writer's engage with music—including memoir, review, lyric essay, creative analysis, and other hybrid forms—we will develop our own approaches to articulating the meaning of music in our own lives. Students need not have any formal or technical understanding of music to be successful in the course. Special fee. **WI**

501.02	Rioux	MWF, 10:10-11:00	Kendall 202
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501 Introduction to Creative Nonfiction *Writing for the Global Village* Are you ready to write in the global village? Communication today increasingly takes places across cultural and national borders and requires that we understand the culture we are writing out of and the culture we are writing to. No matter what you intend to do with your life-- public policy, medicine, scientific field work, economics, or international finance--you will probably need to understand and communicate with people of different backgrounds, values, and interests. In 501, we'll investigate important concepts that shape our own cultural identity as well as the cultural identity of others. Then we will practice writing arguments, telling stories, and creating texts that speak across cultures in respectful, charming, and useful ways. Students will be encouraged to read, write and research their own heritages and backgrounds as through a variety of genres. Students will have the opportunity to develop as writers through practice, exposure to the writing workshop, and the investigation of their own writing process. Special fee. **WI**

501.03	Fernandes	TR, 12:40-2:00	Conant 330
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501 Introduction to Creative Nonfiction *Writing for Digital Media* Focused on creative uses of multimedia in composition, this course will cover traditional nonfiction elements such as sensory details, narrative, and expressing the human condition, while also including visual, audio, and electronic text to engage readers. Like an artist's paintbrush, the computer can be a creative tool in the writing process. Exploring methods, forms, and functions of works of both print and digital nonfiction will provide students with context and the foundational skills to express themselves through multimedia writing projects such as video, Google Maps, and the web. Writers will become composers, telling their stories with digital media. Special fee. **WI**

501.04	White	MW, 9:40-11:00	Hewitt 301
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501 Introduction to Creative Nonfiction *Tweets, Truth and Tell-Alls: Modern Methods in Creative Nonfiction* In this course, students will study familiar forms of creative nonfiction writing – but also examine how this form has changed in the fast-paced modern world of corporate communication and constant online commentary. From by-the-minute creativity of Twitter feeds, to in-depth first-person confessionals, to a corporation’s response to impassioned protests – we are surrounded by nonfiction of all sorts, and we must navigate different audiences and intentions with our own writing. In addition, we recognize how the creative nonfiction of the past impacts our writing of today. Dangerous undercover journalism like John Griffin’s Black Like Me informs Barbara Ehrenreich’s groundbreaking Nickel and Dimed. The 2014 homicide investigator featured in Jill Leovy’s Ghettoside is from the same often-corrupt department lacerated in Randall Sullivan’s Labyrinth, about the 1996 murder of Tupac Shakur. Students will work in a variety of forms and styles in a workshop setting of shared work and dialogue. Special fee. **WI**

501.05	Webster		MWF, 11:10-12:00	Conant 8
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502 Professional and Technical Writing A writing course focusing on effective communication of technical information. Writing of various technical documents, such as business letters, proposals, reports, brochures and web pages. Special emphasis on document design usability, visual rhetoric, and the use of technology in writing. Special fee. **WI**

502.01	Campbell		TR, 3:40-5:00	Kingsbury N134
502.02 (CS, IT)	Howland		MW, 11:10-12:30	Hewitt 301
502.03 (CS, IT)	Elliott		MW, 3:40-5:00	Kingsbury N134
502.04	O’Keefe		MW 8:10-9:30	Hewitt 301
502.05	Howland		TR, 5:10-6:30	Kingsbury N134
502.06 (CEPS, ENE)	O’Keefe		MW, 1:10-2:30	Kingsbury N134
502.07 (NUTR)	O’Keefe		MW, 10:40-12:00	MUB DL

503 Persuasive Writing *Reaching Target Audiences* Are you a marketing major? A hospitality major? Are you going into a career with a public persona? ENG 503 Reaching Target Audiences will introduce you to several types of writing geared towards target audiences, namely advertisements, blogs, speeches, social media, and more. We’ll explore how speakers effectively reach their target audiences through persuasion, and what can happen when speakers are way off target. Projects will be personalized according to your major so you will be able to practice persuasive writing within your intended career path. Special fee. **WI**

503.01	Lavendier		TR, 12:40-2:00	Nesmith 326
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503 Persuasive Writing *Perfecting the Pitch* Sure, you can write, but can you *convince*? Can you craft a proposal that will win you the gig, write blog posts or tweets that generate interest in an event or innovator, or move clients with your ad? In 503, we’ll practice the argumentative and storytelling strategies that can spell the difference between failure and success. Whether you want to write PR, run a nonprofit, plug your company or candidate, or explain why you’re the one for the job, excelling in argument will help get you there. Ideal for majors in marketing, hospitality management, entrepreneurial venture creation, journalism, political science, and communication arts. Special fee. **WI**

503.02	Williams, L		MW, 3:40-5:00	Nesmith 110
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511 Major Writers in English *Race, Ethnicity, and Contemporary American Literature* This study of selected major American writers will introduce students to African American, Asian American, Native American, and Latino/a American works in order to form their capacity to read, speak, and think critically about issues of race and ethnicity in American literature and life. We will read each book in its context in American society, including politics, economics, religion, and place. We will also examine shifting concepts of racial and ethnic identity, including whiteness, from the author’s time and place, to aid in our understanding its literary features. Fundamental concerns will be how literature provides a space for readers to explore their own identities and how the construction of racial identity in American life is expressed and contested in literature. Our shared classroom discussion will be an opportunity for open and respectful exploration of some great books that can raise important and difficult questions about literature and American life. This is a course for students from any major who enjoy reading inspiring and enjoyable books.

We will read James Baldwin’s Go Tell It On The Mountain, Sherman Alexie’s The Business of Fancydancing, Gish Jen’s Mona in the Promised Land, Junot Diaz’s The Brief Wondrous Life of Oscar Wao, Helen Oyeyemi’s Boy, Snow, Bird, Louise Erdrich’s Tracks, Jhumpa Lahiri’s, Interpreter of Maladies, and Nell Zink’s Mislaid. To guide our conversations about racialization and race relations, we will read a few essays concerning race and ethnic theory, the history of American racial and ethnic theories and representations. Students will have the opportunity to explore their own experiences and identities through short response papers and in-class writing. There will also be short critical analysis papers and a writing-process final paper. *In spring 2016, this course satisfies the English Department Major Race requirement.* **WI, HUMA, GN8**

511.01	Satisfies Race Req. in SP16	Watters		MW, 3:40-5:00	Nesmith 119
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512 Survey of British Literature I *Anglo-Saxons to the Elizabethans* Selected works in poetry and prose considered in chronological order and historical context. Attention to the works and to the ideas and tastes of their periods. Extensive reading and various kinds of writing. Ideal for Students Interested In: Literature, History, Religion, Political Science, and the Study of Women and Gender. *This course fulfills a pre-1800 literature requirement for the English major. WI, HUMA, GN8*

512.01	Seal		MWF, 11:10-12:00	Nesmith 326
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513 Survey of British Literature II *From the Stuart Monarchy to the Age of Enlightenment: Rebellion, Restoration and the Rise of Reason* This course offers a generous sampling of British literature from the turn of the seventeenth century to the end of the eighteenth, covering poetry, drama and fiction from these tumultuous two centuries of British history. During this era, Britain moves from relatively marginal status in Europe to a pivotal position on the European stage, from religious division that breeds civil war to an age of reason that leads to scientific and industrial innovation, the first glimmers of the modern era. It is also the age of the rise of the newspaper and the novel as newly dominant literary forms in British culture, the newfound prominence of women in the literary marketplace, and the popular reading and theater-going publics as major forces in English literary life. The story of these two centuries of literary history is filled with eccentricity, bawdiness, religious devotion, political intrigue, and, above all, exceptional literary craft and poetic beauty. Our discussion of the masterworks of this period will include such landmarks as John Donne's love poetry, John Webster's dark tragedy *The Duchess of Malfi*, John Milton's religious epic *Paradise Lost*, Margaret Cavendish's scientific fantasy *The Blazing World*, Aphra Behn's novel of colonization *Oronooko*, William Congreve's exquisite comedy of manners *The Way of the World*, Jonathan Swift's savage satire *Gulliver's Travels*, and Alexander Pope's hilarious parody *The Rape of the Lock*, among many others. Assignments will include short writing projects, two explication essays, periodic exams, and a time line. *This class satisfies a pre-1800 literature requirement for the English major. WI, HUMA, GN8*

513.01	Lanier		TR, 11:10-12:30	Kendall 310
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514W Survey of British Literature *1800 to the present* Selected works in poetry and prose considered in chronological order and historical context. Attention to the works and to the ideas and tastes of their periods. *This course satisfies a post-1800 literature requirement for the English major. WI, HUMA, GN8*

514W.01	McKinsey		TR, 9:40-11:00	Conant 330
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515W Survey of American Literature *From the beginning of American literature to the Civil War* This course will trace American writings from the English settlement of North America to the period preceding the national crisis of the Civil War. We will study the intersections of language and power in the contexts of colonialism and nationalism. We'll read early contact-zone documents, Puritan accounts, sermons, captivity narratives, Native American writings, drama, Revolutionary-era polemical texts, autobiographies, fiction, nature writing, slave narratives, and poetry. In doing so, we will encounter an astonishing range of discourses and voices. The course includes short critical readings that provide interpretive paradigms for discussing these texts. The goals of the course are to provide students with a broad knowledge of the formative period of American literature and to offer experience in textual analysis through reading and writing about multiple genres. Requirements: three in-class exams, 3 short papers, a Blackboard blog entry, and class participation. English 515 fulfills the Discovery Humanities requirement. For English majors, it fulfills a post-1800 literature requirement (more than half of a course has to focus on pre-1800 material for the course to count as a pre-1800 requirement). This section of English 515 is writing intensive. **WI, HUMA, GN4**

515W.01	Bailey		TR, 8:10-9:30	Nesmith 326
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516 Survey of American Literature *From the Civil War to the present.* This section of ENGL 516 will focus on the idea of an American canon of literature: what texts are most valued, what texts least, and why? How do such values change over time? Why are there scholarly editions of *The Red Badge of Courage* but not *A Princess of Mars*? What does this all mean for us as readers, writers, and scholars? *This course satisfies a post-1800 literature requirement for the English major. WI, HUMA, GN8*

516.01	Wilburn		MWF, 1:10-2:00	Conant 101
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518 Bible as Literature The Bible is a book full of love, anger, beauty, sorrow and goats. In this course we will approach the Bible using the tools of literary criticism. We will read the whole book, from Genesis to Revelation, as though it were a novel, looking closely at structure, imagery and characterization. Students with all levels of familiarity with the Bible (including none) are welcome. ***This class does NOT count as a writing-intensive class in spring 2016.***

518.01 NOT WI	Krasner		TR, 3:40-5:00	Conant 101
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526 Introduction to Fiction Writing The writing of fiction awakens one to the stories all around us. Most people are sleeping through their life. Writing fiction asks us to say: who am I? What is happening to me? What is happening in the world around me? Awakening to the story in your life, and thus to your own imagination, will absolutely change your life. It gives you power to know you are an important actor on the stage of life. Over and over, we see fiction writers find their power as creative people. And once you find your creative power, you can do anything! You may not end up a ‘writer’ (we hope you do!), but once you tap into your creative power, you might become the head of a major creative corporation! Or, you might just write a great novel or short story. Or just be happier. Join us: tell stories, write stories, change your life. **Prereq: ENGL 401.** Special fee. **WI**

526.01	Knowles		MW, 2:10-3:30	Nesmith 110
526.02	Roach		TR, 3:40-5:00	Conant 330

527 Introduction to Poetry Writing Writing poetry is training for life, in how to be fully awake and able to think creatively, shape your message, project an image, and take advantage of unexpected opportunities—as a form of self-expression, it’s long been written by businessmen and doctors, songwriters and scientists, social activists and soldiers, because its practice deepens both the liveliness and the rigor of the mind. Tap into your talent and imagination! No prior experience in writing poems is necessary. The course is run in a workshop/discussion format—not as a lecture class—and it’s designed to make you a more exciting writer. We use innovative exercises, guided prompts, language games, and readings that teach a student the basics of craft, while showing you how to think like writer, how to “let go” and open up to the pleasures and surprises of creativity. “You don’t write about what you know,” says Grace Paley, “you write about what you don’t know about what you know.” This course will help you to learn how to do that. **Prereq: ENGL 401, with a grade of B or better.** Special fee. **WI**

527.01	Girdner		MW, 11:10-12:30	Kendall 310
527.02	Daly		TR, 12:40-2:00	Murkland 104

533 Intro Film Studies A survey of the international development of film from the early and silent periods to the present. The course examines films and filmmakers from various nations, periods, movements, and genres, including German Expressionism, Soviet Montage, French New Wave, American Independent Cinema, Film Noir, etc. Special attention will be given to the Classical Hollywood system as well as methods of close formal analysis based on the critical and technical vocabulary of the field. Topics include film history, economic/commercial aspects of the film industry, basic film analysis, and film as both an artistic and popular medium. Students **must attend weekly screenings on Thursday afternoons from 5:10 to 7:30 PM, Murkland G17.** This course requires extensive use of Blackboard. **HUMA, GN8**

533.01	Konzett, M		TR, 3:40-5:00	Murkland G-17
533.01 screening	Konzett, M		R, 5:10-7:30	Murkland G-17

534 21st Century Journalism: How the News Works Explores the historical roots, guiding principles and digital-era evolution of modern American journalism to provide students a strong introduction to how news is gathered and delivered. Topics covered include the First Amendment and press freedoms, Watergate and the independent media, and the increase in social media and 24-hour, multi-platform news delivery. **Prereq: ENGL 401. This course is a prerequisite for those intending to declare an English journalism major. ETS, GN3T (except for majors.) Note: this class is NOT writing intensive.**

534.01	Miller		TR, 2:10-3:30	Nesmith 113
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555 Science Fiction From rockets to robots and from aliens to supercomputers, this course examines stories, novels, and film from the popular genre of Science Fiction. Sometimes called Speculative Fiction, SF is more of a mode of inquiry than simply a type of storytelling; it illuminates the past and present by logically extrapolating possibilities and then investigating what the future might mean for us. **Ideal for students interested in: Science, Computers, and Sociology. HUMA**

555.01	Beemer, L		MW, 3:40-5:00	Conant 101
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581 Introduction to Postcolonial Literatures from Asia This course is a broad survey of contemporary writing in English from and about South Asia—India, Pakistan, and Sri Lanka. It aims to give students a chance to study nonwestern literary works in ways that will equip them to become thoughtful and worldly interpreters of written texts and cultural contexts. Specifically, the investigation of postcolonial or contemporary nonwestern literatures will help students understand the production of *English* literature today as a worldwide intellectual and cultural practice that involves a range of writers, cultures, and themes, not, typically, covered in traditional literature courses. Students will have the chance to sample some work in poetry, drama, and film, but because twentieth- and twenty-first century writers of South Asian origin are best known for their transformative work in the category of prose fiction, we’ll be reading mostly long and short works in this genre. In addition to the work of world-famous writers like Salman Rushdie and Michael Ondaatje, we will also study narratives of love and longing in Bombay and other mega-cities on the subcontinent, stories about the Partition of British India, Pakistan’s feudal rich, the civil war in Sri Lanka and much else. In the course of reading about Asian lives

and experiences, you will also learn something about the historical and social worlds that structure them. While the texts and writers studied will extend your imagination beyond the familiar cultural and political confines of the West, they will also help you grasp all the ways in which many spheres of nonwestern experience and thought are linked, sometimes quite intimately, to Euro-American pasts and presents, not to mention futures. In light of these interconnected pasts, presents, and futures, this course aims to help English Majors develop an understanding of the cultural processes of globalization. It also aims to prepare students across majors -- Business, Political Science, History, Engineering, Life and other Sciences --to engage knowledgeably with an economically vibrant and politically significant part of the world today. This course would be ideal for IA Dual Majors as well. *This course fulfills a post-1800 literature requirement for the English major. GN5, WC, WI*

581.01	Shetty		MW, 2:10-3:30	Nesmith 326
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[COURSE CANCELLED SPRING 2016]

~~585 Introduction to Women in Literature~~

585.01	Marshall	-	MW, 12:10-1:30	Nesmith 326
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602 Advanced Professional and Technical Writing No matter where you work, writing is your job. Learn how to write the documents of the workplace: letter, report, proposal, white papers, and more. Design your documents so they stand out and learn editing tips to be precise, concise and correct. Research your field while you practice writing reports on global communication and ethics in workplace writing. The job search assignment includes a guest speaker and the creation of a digital portfolio. Great for juniors and seniors. Special fee. **WI**

602.01	Campbell		TR, 11:10-12:30	MUB DL
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606/LING 606 Languages of the World A survey of the languages of the world from genetic, areal, and typological perspectives. Students will learn about the geographic and demographic distribution of language families and language isolates, as well as about structural characteristics of languages, language families and language areas. Additional topics will include language endangerment and the question of linguistic universals. Students will work collaboratively on a project investigating a particular language family, giving in class presentations and writing up a final project report. Some prior knowledge of phonetics, phonology, morphology, and syntax is necessary. **CLASSES NOT ALLOWED: freshman. Prereq: ENGL/LING 605; or ENGL/LING 405 and permission of instructor. WI**

606.01/LING 606	Lieber		TR, 11:10-12:30	Conant 330
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609 Ethnicity in America *Racial Passing and Textual Intercourse* This survey course in contemporary African American Literature of the 20th and 21st centuries focuses on the phenomenon of racial passing in American culture. Specifically, we will examine the imaginative world of fiction in order to discover the relevance and rationale of fair-skinned African Americans who either lived their lives as white or deemed it necessary to do so. Why did African American writers compose such stories? What realities did these fictional stories convey and why? Finally, have stories of racial passing become passe, or do we still see the relevance of skin color politics yet operating in the millennium? These and other questions of literary and cultural interpretation shall form the basis of our engaged scholarly readings and class discussions next semester. We shall also explore the poetic dynamics of what I'm identifying as "textual intercourse." I am coining and defining this term as an artistic and cultural aesthetics of close reading and literary interpretation that investigates romantic/sexual liaisons of race and whiteness in African American tradition. To aid our investigative performances of textual intercourse with literatures of racial passing, we will read texts by W. E. B. Dubois, Pauline Hopkins, James Weldon Johnson, writers from the Harlem Renaissance, and Janet Mock's recent memoir, *Redefining Realness*. My teaching style supports students who seek to learn the secrets of reading and studying literatures as a "beautiful science" of intellectual creativity. Consistent in-class participation, two essays of literary analysis, class presentation, and a final research paper are required components of the course. Additionally, I especially welcome students interested in cultivating an "entrepreneurial spirit of discovery," who also desire to enhance their critical thinking, reading, and writing skills. My hope is to help each of you identify and develop your niche as a competitive English major whose developing expertise in multicultural perspectives uniquely prepares you to think both inside and outside the box in today and tomorrow's professional work force. **Students should either be acquainted with or open to learning about "white ignorance," "white racism," and race, class, gender, and sexuality as interlocking forms of oppression. This class fulfills the departments race/diversity requirement and may count toward minors in women's studies. (Black Lives Matters and so do the minors in American Studies, Africana and African American Studies, and Race, Culture, and Power). WI**

609.01 <i>Satisfies Race Req in SP16</i>	Wilburn		TR, 2:10-3:30	Kendall 106
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616A Film Genre This course explores the important concept of genre in film, analyzing its various styles and conventions. We will discuss genre both as a critical term and as a system of classification that defines and characterizes groups of related narrative and cinematic form. Strict genre films (westerns, war films, comedy, melodrama, horror films, musicals, gangster films, sci-fi films, etc.) as well as sub-genre and crossover films that blend several genres will be discussed. Topics include genre criticism, audience expectations, spectatorship, the tension between genre and auteurism, and genre and its relation to popular culture. Screened films will include mostly classical and contemporary Hollywood but also independent and arthouse films. **Required attendance at ALL screenings (Monday 5:10pm, Murkland G17).** This course requires use of Blackboard. **No prerequisites.** Special fee. **WI**

616A.01	Konzett, D		TR, 3:40-5:00	Nesmith 326
616A.01 screening	Konzett, D		M, 5:10-7:30	Murkland G-17

616B Film Genre *Authorship/Hitchcock* This course focuses on Hitchcock as the master of suspense, exploring the distinct signature of his films. We will pay particular attention to acclaimed masterpieces such as *Shadow of a Doubt*, *Strangers on a Train*, *Vertigo*, *North By Northwest*, *Psycho*, *The Birds*, and *Frenzy*. How does Hitchcock benefit from a team of experts that contribute to the production of his films and the overall Hitchcock effect? Because of the length of Hitchcock's career, his films also provide us with interesting insights into the history of cinema and the Hollywood studio apparatus. Finally, we will discuss various theoretical approaches that have been applied to Hitchcock's works, including psychoanalysis, feminism, Marxism, and *auteurism*. **No prerequisites.** **WI**

616B.01	Konzett, M		TR, 2:10-3:30 [no screening]	Morrill 103
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620 English Major Internship [credits: 1.00 to 4.00] English department majors who have an opportunity for appropriate career-oriented work experience may arrange with a faculty sponsor to add an academic component. The work must be related to the English major, and the employer must be an established organization approved by Career Services. Research and writing will be required in addition to the job experience. Registration requires permission of employer, faculty sponsor, major advisor, and department chairperson. Applications are available in the main English department office, Hamilton Smith #113. ENGL 620 does not count toward the English major. May be repeated with permission to a maximum of 8 credits. Cr/F.

620.01 [ENGL Intern]	Cannizzaro		Hours Arranged	dept off.
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621 Writing & Reporting the News I Students get a strong journalistic foundation with hands-on experience reporting and writing compelling news stories for print and digital platforms. Skills taught include finding news stories and tracking down sources; conducting interviews and verifying facts; and drafting and revising stories. **Prereq: ENGL 401; ENGL 534; and permission from the instructor.** Note: may be taken more than once for credit, up to a maximum of 8 credits, especially with two different instructors. Students must fill out a *Permission to Repeat an English Course for Credit* form, available in the department office. Special fee. **WI**

621.01	Heckman		M, 10:10-12:00	McConnell 110
621.02	Heckman		W, 10:10-12:00	McConnell 110

622 Writing and Reporting the News II An intermediate workshop that asks students to report in greater depth and experiment with different storytelling methods. Students delve into feature writing as well as newswriting. **Prereq: B or better in ENGL 621 and written permission of instructor.** Special fee. **WI**

622.01	Cataneo		M, 4:10-6:00	McConnell 110
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623 Creative Nonfiction Memoirist Blake Morrison calls creative nonfiction "the music of what happened." In this course, we'll explore the experiences, people, places, and thoughts that have formed who you are. Whether jarring, funny, moving, fascinating, or mundane, the "music" of your life can lead to wonderful essays. We'll read and write in the creative nonfiction genres you began to explore in the introductory course; such as memoir, literary journalism, and meditative and lyric essays; and further develop elements of storytelling (dialogue, reflection, etc.). Emphasis on workshopping and student-driven focus on craft. **Pre-requisite ENGL 501 with a B or better.** May be repeated for credit with approval of the journalism director; students must fill out a *Permission to Repeat an English Course for Credit* form, available in the department office. Special fee. **WI**

623.01	Williams, L		TR, 9:40-11:00	McConnell 110
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625 Intermediate Fiction Writing The writing and reading of fiction allows one to get a perspective on these confusing times. Most people never really get a sense that 'their' story matters. Most people don't know that their families, friends, experiences and past are the starting place for writing stories and novels. In this class we will continue to give you the magical power to tell powerful stories. Oh sure, some will be acts of pure imagination. But most will be grounded in your emotions and experiences. For people who have never explored their inner world of emotions and imagination, or had the experience of feeling their 'imaginative self'

matters, this can be quite an awakening! Creativity is the basis for most successes in life. To make something new, like Elon Musk who invented the Tesla Electric car, you have to dream up a story of ‘what could be’.... Here, we focus on the continued strengthening of your ability to tell us the stories YOU know... come and share and strengthen your imagination, and learn how to render it artistically on the page in fictional stories. **Prereq: ENGL 501 or ENGL 526 with a grade of B or better.** Note: ENGL 625 may be taken more than once for credit, especially with two different instructors. Students may repeat ENGL 625 up to a maximum of 8 credits. Special fee. **WI**

625.01	Coffin		TR, 2:10-3:30	Kendall 110
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627 Intermediate Poetry Writing The writing and reading of poetry has always been a vital practice for those interested in leadership, innovation, social activism, and psychological awareness. This workshop will continue the exploration of your imagination through engaging exercises and readings designed to stimulate both the energy and precision of your thinking—no matter what field you are in, it will grow your gift for understanding your life and times creatively and rigorously. In an age of sensory overload, poetry provides a powerful concentration. This is not a lecture class. It offers practical training, and it does so while showing you how poets have written about the widest possible range of human experience—from love to business to medicine to food to politics to dreams to sports and more. Writing poetry, as Anna Marie Hong says, is a way for us “to connect our lives with the experiences of others, and to change events.” This workshop will give you the skills to make it happen. **Prereq: ENGL 527 with a grade of B or better. WI**

627.01	Rivard		M, 3:40-6:00	Conant 123
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657 Shakespeare An introduction to the college-level study of Shakespeare's plays. We will examine eight representative works chosen from the dramatic genres within which Shakespeare worked (comedy, tragedy, history, romance), examining the works within the social, political, literary and performance contexts of early modern England. Plays will include *The Taming of the Shrew*, *Henry V*, *The Merchant of Venice*, *Othello*, *The Tempest* and others. We will also have occasion to discuss modern performances and adaptations of Shakespeare's works on stage and on screen. Assignments will include reading quizzes, short writing assignments, and three major essays, as well as attendance at two film showings or live performances. *This course satisfies a pre-1800 literature requirement for the English major.* **WI, GN8**

657.01	Lanier		TR, 2:10-3:30	Conant 330
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657 Shakespeare A study of ten plays by William Shakespeare selected from early, middle, and late works representing four genres; what influenced their composition; and what they, in turn, influence. Particular attention paid to the historical moment of the plays' original productions; the pragmatic concerns of theatrical performance, past and present; and the continuing cultural importance of drama. Speaking and writing intensive; two in-class exams, two essays, attendance (including at the first class meeting) and informed contribution required. *This course satisfies a pre-1800 literature requirement for the English major.* **WI, GN8**

657.02	Murphy		MW, 3:40-5:00	Conant 8
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701 Advanced Fiction Writing Workshop Students come to this course with a firm grasp of all the elements of fiction, ready to write short stories that construct convincing characters in believable situations. In a workshop format, students give and receive critiques on classmate's work. Significant revisions of short stories and thorough discussions of work by published authors will round out the course as students continue to explore the art of writing the short story. Students are responsible for leading discussion of published stories. **Prereq: ENGL 625 with a grade of B or better.** Special fee. **WI**

701.01	Knowles		R, 10:10-12:30	Conant 24
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711 Editing Emphasis on newspaper editing but principles applicable to magazine and book editing are also covered. **Prereq: B or better in ENGL 621 and written permission of instructor.** Special fee. **WI**

711.01	Heckman		MW, 2:10-3:30	McConnell 110
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712 Multimedia Storytelling In this course, students explore the theory and practice of visual storytelling -- including composition, lighting, editing and more -- to produce short yet vibrant journalistic video documentaries. Students learn to shoot and edit audio and video. They explore narrative techniques and structure. They broaden their reportorial range, bringing visual sensitivity to storytelling. **Prereq: ENGL 621 and ENGL 631 and permission of the instructor. WI**

712.01	Haines		TR, 3:40-5:00	McConnell 110
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#716 Curriculum, Materials and Assessment in English as a Second Language This course is designed to help pre-service teachers plan an effective curriculum for ESL students from a range of backgrounds and in various contexts. We will discuss issues in planning individual lessons (e.g., objective writing, task sequencing, and assessment of objectives), and explore the use of authentic listening, speaking, reading, and writing materials for teaching ESL learners of different language proficiencies. The course also involves an introduction to the assessment instruments that are used to measure English proficiency, as well as less formal ways of assessing students' proficiency and development. There will be various written assignments throughout the semester, culminating in a final project in which you will design an original curriculum for an ESL student population that you may teach in the future. **CLASSES NOT ALLOWED:** freshman, sophomore. **WI**

716/816.01	Kim	TR, 9:40-11:00	Conant 123
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720 Journalism Internship [credits: 1.00 to 16.00] Students intending to pursue careers in journalism spend a semester working full or part time for a daily newspaper under close supervision of editors. Reporting is stressed, but students may do some editing as well. The number of internships is very limited. **Prereq: B or better in ENGL 621, plus permission of instructor in ENGL 622 or ENGL 631; permission required.** **CLASSES NOT ALLOWED:** freshman. **WI**

720.01	Miller	Hrs Arr.	dept off.
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#726 Seminar in English Teaching 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. In this course, we will review current standards and assessments and discuss what these requirements suggest about literacy teaching and literacy learning. Working collaboratively in a year-long seminar community, you will have the chance to analyze instruction, to compare different philosophies of English teaching, and to develop your own units and lesson plans. Over the first and second terms, you will need to devote thirty hours to a mini-internship teaching in a local school or 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. **Students must have junior or senior status by first class meeting. Written permission from instructor required for registration. WI**

726/892S.01	Magnifico	MW, 2:10-3:30	Conant 101
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#729 Special Topics in Composition Studies *Composition History* Advanced course on a topic chosen by the instructor. Precise topics and methods of each section vary. Possible topics include alternative discourses and rhetorics, contrastive rhetoric, electronic discourse and digital rhetoric, women's rhetorics and feminist pedagogies, Montaigne and the essay tradition, theories of literacy, theories of persuasive writing, theories of transactional writing, and written discourse analysis. Barring duplication of subject, may be repeated for credit. **WI when topic is studies in rhetoric and composition.**

729/829.01	Del Hierro	MW, 3:40-5:00	Nesmith 326
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738 Asian American Studies *The Vietnam War in Literature and Popular Culture* 2015 is the fortieth anniversary of the Fall of Saigon, marking the end of the Vietnam War and U.S. involvement in Southeast Asia. This course will examine the war through fiction, essays, films, and other accounts, focusing on those by Vietnamese/American writers and, relatedly, those by Hmong/American writers. Students will investigate how work by these authors, as well as accounts about the war created by Hollywood, for example, advocate for particular perspectives, question accepted depictions, and report on the oftentimes invisible plight of North Vietnamese soldiers and of ordinary people during the conflict and/or as refugees. Possible texts: Phong's *The Ivory Comb*; GB Tran's graphic narrative *Vietnamerica*; Yang's *Latehomecomer*; Fadiman's *The Spirit Catches You and You Fall Down*; Green's *The Quiet American*; Nguyen's *The Sympathizer*; poems by Komunyakaa; the musical *Miss Saigon*; PBS documentaries *Daughter From Danang* and *Maya Lin: A Strong, Clear Vision*; an NPR podcast on Yellow Rain in Laos; selections from Jamieson's *Understanding Vietnam* and Giap and Dung's *How We Won the War*. *In spring 2016, this course satisfies the English Department Major Race requirement. This course satisfies a post-1800 literature requirement for the English major. WI*

738.01 Satisfies Race Req. in SP16	Chiu	TR, 9:40-11:00	Nesmith 326
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741 Literature of Early America This course will explore the writings that come out of the first two centuries of the English settlement of North America, from the colonial to the early national period. We will examine a variety of documents and genres: the literature of exploration and early cross-cultural contact; Puritan histories, sermons, poetry, and a trial; captivity narratives; Native American writings; Enlightenment publications--autobiographies, speeches, slave narratives, letters, polemical writings; early republican fiction. These texts will allow us to focus on a series of crucial issues: conjunctions of religion, cultural expression, and violence; textual/political relationships between the imperial metropolis and the colonial frontier; ideological and literary transformations in the contact zone of colonial conquest; New World racializations; colonial, Puritan, and republican gender constructions; and the social/textual construction of nationhood. Research will be an important component of the course; the three main, graded assignments will all require research into current scholarly sources (critical and/or historical studies). Requirements include shorter and longer papers and oral reports. *This course satisfies a pre-1800 literature requirement for the English major. WI*

741.01	Bailey	TR, 11:10-12:30	Nesmith 326
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758 **Shakespeare and Race** *Then and Now* Shakespeare wrote his plays in a time when English explorers and merchants were having increased contact with peoples from outside of Europe, peoples with beliefs, customs, and skin colors different from their own. The “difference” of peoples in the Americas, Africa, and Asia inspired a variety of feelings, from curiosity and admiration to fear and disgust. In this course we will consider how Shakespeare’s plays represent “racial” difference, and how/why contemporary writers allude to, respond to, rewrite, and/or critique what we might call Shakespeare’s “Race plays.” We will examine Shakespeare’s *The Merchant of Venice*, *Othello*, *Antony and Cleopatra*, and *The Tempest* alongside contemporary performances of those plays, poetry by Nikki Giovanni and Rita Dove, Stew’s (and Spike Lee’s film version of) *Passing Strange*, C. Bernard Jackson’s *Iago*, Derek Walcott’s *A Brach of the Blue Nile*, the Blaxploitation film *Cleopatra Jones*, Gloria Naylor’s *Mama Day*, and Elizabeth Nunez’s *Prospero’s Daughter*. We will also consider the similarities and differences between ideas about race in Shakespeare’s day and those in the 20th/21st century. *In spring 2016, this course satisfies the English Department Major Race requirement.*

758.01 Satisfies Race Req. in SP16	Britton		MW, 2:10-3:30	Conant 8
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779 **Linguistic Field Methods** Study of a non-Indo-European language by eliciting examples from an informant, rather than from written descriptions of the language. Students learn how to figure out the grammar of a language from raw data. **Prereq: ENGL/LING 405.** (Also offered as LING 779.) Special fee. (Not offered every year.) **WI**

779/879.01/LING	Madigan		MWF, 1:10-2:00	Nesmith 110
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787 **English Major Seminar** *The Book of Revelation in American Literature and Culture: Apocalypse and the Promised Land* The Book of Revelation inspires American literature and culture from its earliest times until today with prophetic themes of violence, judgement, and paradise lost and (maybe) restored. Commencing with study of the Book of Revelation’s composition and history, in Elaine Pagels, Revelations: Visions, Prophecy, & Politics in the Book of Revelation, the seminar will engage Puritan images of death and resurrection and a restored Eden in gravestone iconography and literature. Turning to the Nineteenth Century, we will consider the contested vision of the American landscape as an Edenic promised land or as a wasteland of despoliation, slavery, and sin, in nature writing and landscape painting, including short works by David Walker, Henry David Thoreau, Nathaniel Hawthorne, Rebecca Harding Davis, Thomas Cole, and Erastus Salisbury Field. The theme of Civil War as Armageddon will be noted in poetry by Whitman and Melville and in battlefield photography. Nineteenth-Century Shaker women visionaries and the attempt to create communal heavens on earth will be explored, most notably in the Black Shaker inspired writer, Rebecca Jackson, and in Shaker architecture and crafts.

Turning to the Twentieth Century, utopian and dystopian themes will be explored in such contemporary writers as Chang-Rae Lee, On Such a Full Sea and Tom Perotta, The Leftovers. The political ideologies in American rhetoric derived from Revelation will set a context for the fictional and artistic works through some examination of Puritan Jeremiads, presidential addresses, protests writings (such as African Americans writers David Walker, Malcolm X. and James Baldwin), and counterculture movements and music of the 1960s (with particular attention to Bob Dylan).

Students will write short response papers, give an oral presentation, and complete a final seminar paper or project. The final paper or project may use the course materials or extend a student’s interests into other area, such as Hollywood film, contemporary music, arts, and politics. This is a class for students who want to explore this theme in American literature and culture together through discussion, conversation, collegiality, independent research, and, I hope, the excitement and joy of intellectual pursuits. **Prereq: ENGL 419 with a grade of B or better. WI**

787.01	Watters		M, 10:10-12:50	Conant 123
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787 **English Major Seminar** *Masculinity and the First World War* War has traditionally been a proving ground for the young men involved. Yet modern warfare is as likely to unsettle as it is to affirm one’s sense of manhood. World War One (1914-18) is considered the first truly modern, mechanized war in history; it was also one of the most costly and brutal, leaving millions dead and maimed in its wake. This course will examine how shifts in notions of masculinity, along with the changing roles of women, are represented in the writings of the war’s participants, witnesses, and critics, in addition to the work of later writers reflecting back on the war’s legacy. We will be reading fiction, poems and diaries by those directly or indirectly involved: combatants, nurses, and the millions affected on the home front. Probable authors include Wilfred Owen, Virginia Woolf, Rebecca West, D.H. Lawrence and Ernest Hemingway, as well as plays and nonfiction by less well-known figures. Assignments will include a class presentation, a research project, one shorter essay and a final, seminar-length essay. While some briefer readings will be posted on Blackboard, students should plan on purchasing the required texts outright; use of electronic devices will be discouraged in class. (Most of the books will be available at affordable prices on line and as used copies or rentals in the bookstores.) In addition English majors, this course will be of interest to advanced students in History, Psychology, and Health Sciences. **Prereq: ENGL 419 with a grade of B or better. WI**

787.02	McKinsey		W, 3:40-6:00	Conant 123
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[COURSE CANCELLED SPRING 2016]

787 ~~English Major Seminar~~ *Leadership: The Dark Side*

787.03 [cross listed as ADMN 798]	Trubowitz/Niman	-	T, 1:10-3:30	Conant 123
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788 Senior Honors Open to senior English majors who, in the opinion of the department, have demonstrated the capacity to do superior work; permission required. An honors project consists of supervised research leading to a substantial thesis or writing of poetry or fiction portfolio. Required of students in the honors in major program. **See instructor for permission. WI, HONR**

788.01	Konzett, D		Hrs Arranged	dept off.
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#789 Special Topics in English Teaching *Teaching Young Adult Literature* Adolescence, for many students, seems to be a period during which love of reading dies. In fact, studies reveal that “less than one-third of 13-year-olds read daily” and “only 16 percent of high school students” identify as “high frequent readers” (Gilmore 47; Newkirk 117). But there is hope in the burgeoning field of popular young adult (YA) literature! In YA lit, adolescents can find books that match their interests and reading levels. In this course, we’ll explore how YA literature can be used to foster lifelong readers. We will read widely among genres of young adult literature (including both contemporary YA works as well as canonical literary works written for an adult audience but deemed appropriate for secondary students), 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, discussion, and assignments in varied formats, from written responses to booktalks. May be repeated for credit, barring duplication of topic. **WI**

789/889.01	Smith		TR, 3:40-5:00	Conant 123
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#790 Special Topics in Linguistics *Poetry and Linguistics* Those who love poetry often shrink from the cold technical aura of linguistics, and linguists tend to treat poetry as a marginal phenomenon if they consider it at all. This course will try to show that both are mistaken: that linguistics can shed light on how poetry works, or plays, and poetry has something to teach linguistics. Topics will include (1) sound: meter, rhyme, onomatopoeia; (2) syntax: unusual word order in traditional verse; and (3) sense: meaning, metaphor and other figures of speech, style, and translation. This course is intended for graduate students and upper-level undergraduates in English and Linguistics. No knowledge of linguistics is assumed, but there will be opportunities for linguistics students to go into whatever depths they like. Some competence in a foreign language will be presumed, as students will try their hand at translating a poem, but an alternative assignment could be devised for those who have forgotten their high-school Spanish or whatever. May be repeated for credit, barring duplication of topic. **WI** [Also listed as LING 790.]

790/890.01/LING	Ferber		MW, 2:10-3:30	Conant 330
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#791 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, different registers and regional variation in English, and other linguistic features that serve as markers of ethnicity and social class. One of the major goals of this course is to help you become a more skillful observer of language. Also, the course is designed to help pre-service teachers gain the background knowledge necessary to make informed decisions about the teaching of grammar. **OPEN TO JUNIORS AND SENIORS only. WI**

791.01,02 (ET majors only)	Kim		TR, 2:10-3:30	Nesmith 326
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#792 Teaching Literature and Literacy This course focuses on pedagogical strategies for teaching literature to middle and high school students. In particular, we will focus on the way film, graphic novel and dramatic performance can be incorporated with literary study, and the professional quandaries this raises. Texts will include: *Death of a Salesman*; *Huckleberry Finn*; *Persepolis*; *Into the Wild*. **WI**

792/892.01	Krasner		TR, 5:10-6:30	Conant 330
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#794/894 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.** [Also offered as LING 794.] **CLASSES NOT ALLOWED:** freshman, sophomore. **WI**

794/894.01/LING	Lieber		TR, 8:10-9:30	Conant 330
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795 Independent Study Open to highly qualified sophomores, juniors, and seniors. To be elected only with permission of the department chairperson and of the supervising faculty member or members. Applications are available in the main English department office, Hamilton Smith #113. Barring duplication of subject, may be repeated for credit up to a maximum of 8 credits. **CLASSES NOT ALLOWED:** freshman. **WI**

795.01 [Ind. Stdy]	Cannizzaro		Hours Arranged	dept off.
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797 Special Topics In Literature *Literary Responses to the Holocaust* This course examines literary responses to the Holocaust (the Shoah, the Nazi persecution of European Jewry on the purported basis of undesirable racial difference that could only be addressed through genocide). Reading and writing, lecture and discussion, and some special events, such as the Hans Heilbroner public lecture (supported by the UNH Endowment for Holocaust Education).

The Holocaust has been described as beyond imagining, beyond comprehension, and beyond representation. Nonetheless, there have long been attempts to represent, appropriate, and deny the Holocaust; to memorialize, remember, bear witness; to understand perpetrator, victim, victim-survivor, and bystander psychology; and to ensure such an event and any such discrimination based on phenotype read as undesirable and inevitable personal or collective traits never happens again, its lessons elucidated. The study of the Holocaust, what led up to it, what follows, how it is “read” has many implications for present-day acts of genocide and less total but nonetheless both violently and subtly irruptive caste-based hatred, hidden and overt discrimination, false notions of security through “assimilation.” Responses to and imaginings and documentation of the European Holocaust have included all genres and modes of literature, including in the camps; fantasy and memoir hoaxes pertaining to it; non-fiction across disciplines; photography, film, oral testimony, television, music, cyber-sites; public and private forms and forums; institutions (museums, libraries, Holocaust centers); other visual arts; and theory, especially psychoanalytic and *trauma theory*, accounts of what it means to bear and hear witness testimony. Innumerable questions are raised, including around the complex interplay of race, gender, nation and global culture in the context of mass murder. Is it really possible to know this event, whether by recall, research, reading, hearing, or viewing? What are the achievements and effects and uses of art of the Holocaust—in the schools, business, politics, ethics, arts, later cultural/historical/political crises, our understanding of discrimination and targeting themselves?

Where does the “event” reside—in memories of the lost or the saved? In that of the perpetrators? The bystanders at the time or those others at some kind of remove? In archival materials? In the responses and aftermath? What do various forms and figures of literature (fiction, non-fiction, poetry, drama) provide and provoke? What and when is something out of bounds?

Satisfies a post-1800 requirement for the English major and can serve as a capstone course; may also be taken for Women’s Studies, Religious Studies, and/or American Studies credit. If you are taking the course for credit in one of these programs, please check in with an appropriate advisor. *In spring 2016, this course satisfies the English Department Major Race requirement.* Readings include history, books by Borofsky, Frank, Levi, Ozick, Spiegelmann, Weisel, and Taylor, and short works from the anthologies *Art from the Ashes* and *Truth and Lamentation: Stories and Poems on The Holocaust*. **WI**

797H.01 Satisfies Race Req. in SP16	Freedman		TR, 3:40-5:00	Kendall 106
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797 Special Topics In Literature of the Twentieth Century *F. Scott Fitzgerald* This course, which will be run as a seminar, will explore the fiction of F. Scott Fitzgerald, with particular attention to his most famous work, *The Great Gatsby* (1925). We will be studying the full range of his writing, as well as related texts by his predecessors and contemporaries. Possible other writers include Henry James, Willa Cather, Gertrude Stein, T. S. Eliot, Ernest Hemingway, and Nella Larsen. We will also be paying careful attention to the social and cultural contexts of Fitzgerald’s work. For example, we will be examining the construction of racial and ethnic identities, the contemporary shift in gender roles, the influence of a fully-developed consumer culture, the crises of faith precipitated by the end of the First World War, as well as the advent of “modernity” as a style of life and “modernism” as a literary and visual aesthetic. In addition to issues of class and social mobility, we will look at the rise of New York City as a major cultural center and the draw of Europe to young writers and artists. Students will be assigned two 7-8 page essays and one 15-page research paper. Satisfies a post-1800 requirement for the English major, and can serve as a capstone course. **WI**

797M.01	Sherman		TR, 2:10-3:30	Conant 123
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LINGUISTICS COURSE OFFERINGS

LING 405 Introduction to Linguistics *See description for ENGL 405.*

405.01/LING 405	Madigan		MWF, 10:10-11:00	Conant 330
405.02/LING 405	Madigan		MWF, 9:10-10:00	Conant 330

LING 620 Applied Experience in Linguistics Students who have an opportunity for appropriate career-oriented work experience may arrange with a faculty sponsor to add an academic component. The work must be related to the linguistics major, and nonacademic employers must normally be an established organization approved by Career Services. Research and writing required in addition to the job experience. Registration requires permission of employer, faculty sponsor, and major adviser. May be repeated with permission to a maximum of 8 credits. Up to 4 credits may count toward the linguistics major requirements, with permission of the program coordinator. **Prereq: LING 405; permission.** Cr/F.

LING 620	Lieber		Hours Arranged	dept off.
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LING 695 Senior Honors Open to senior LING majors who, in the opinion of the department, have demonstrated the capacity to do superior work. **Prereq: permission.**

LING 695	Lieber		Hours Arranged	dept off.
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LING 779 **Linguistic Field Methods** See description for ENGL 779.

779/879.01/LING	Madigan		MWF, 1:10-2:00	Nesmith 110
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LING 790 **Special Topics in Linguistics** See description for ENGL 790

790/890.01/LING	Ferber		MW, 2:10-3:30	Conant 330
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LING 794 **Syntax and Semantic Theory** See description for ENGL 794.

794/894.01/LING	Lieber		TR. 8:10-9:30	Conant 330
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LING 795 **Independent Study** A) Synchronic Linguistics, B) Diachronic Linguistics, C) Linguistic Theory. For students showing a special aptitude for linguistics who desire to pursue a line of inquiry for which no appropriate course is offered. All requests must be forwarded by the faculty sponsor to the director of the Inter-departmental Linguistics Committee. **Prereq: permission.**

795.01 [Ind. Study]	Cannizzaro		Hours Arranged	dept off.
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Please see the online Time & Room schedule or the Linguistics website <http://cola.unh.edu/linguistics> for other courses that fulfill the Linguistics major or minor requirements. Students with questions about Linguistics should contact Professor Rochelle Lieber at 862-3964, or rochelle.lieber@unh.edu.

INTERDEPARTMENTAL OFFERINGS

❖ Humanities

HUMA 515B **Modern World 20th Century, 1945-1999: An Interdisciplinary Introduction**

HUMA 515B.01	Ferber		MWF, 11:10-12:00	PCAC A218
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❖ Women's Studies

WS 405 **Gender, Power and Privilege** This course explores the diversity of women's lives through the dynamics of status, power, privilege, and inequality in contemporary United States. Students will examine women's diverse experiences by using the theoretical framework of the social construction of race, gender, economic class, and sexual orientation in historical context. We will examine categories of difference and the processes, philosophical developments, institutions, and conditions that lead to and rely on power and privilege in modern American society.

WS 405	Valdez		MW, 2:10-3:30	Nesmith 113
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WS 444A **Race Matters** In this course, students will explore the contemporary experiences of women of color in the U.S. We will develop a framework for analyzing history and experience through the lens of race and gender and then examine particular areas of women's lives. Topics will include motherhood and family life, immigration, beauty standards/body image, and popular culture. We will also analyze strategies of resistance and empowerment developed by women of color. Exploring the ways in which women of color work for social change will be a central goal of the course.

WS 444A	Marshall		MW, 3:40-5:00	Murkland 102
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WS 798 **Gender and Race in American Cinema and Popular Culture** This course explores representations of gender and race in American cinema and popular culture, ranging from Classical Hollywood, social critical cinema of the 1950s/1960s to contemporary films. Weekly readings of contemporary gender and race theories will guide us in identifying the various stereotypes and subversive aspects depicted in cinema and popular culture. Topics include representations of the femme fatale and the hysteric male; the action hero and hyper-masculinity; race/ethnicity and hypersexuality; the crisis of masculinity; sexual orientation, transsexual, and transgender performance. This course is reading intensive (film/gender/race theories) and examples from films will be discussed and closely analyzed in class. Weekly writing assignments in the form of short essays are also required. Films discussed include *Deliverance*; *The Crying Game*; *Jackie Brown*; *Swingers*; *Bridget Jones Diary*; *Shampoo*; *Ransom*; *Twelve Years a Slave*; *Sleepers*; *A Bronx Tale*; *The Good Shepherd*; *Pocahontas*; *Paris is Burning*. **Please note that this course requires intensive (weekly) use of Blackboard (BB).** This course also fulfills English Department race requirement. [ENGL 778]

WS 798.02	Konzett, D		TR, 2:10-3:30 [no screening]	Murkland 204
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