

English Department Spring 2015 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, www.unh.edu/english or contact Janine Wilks at janine.wilks@unh.edu, or 603/862-3963.

401 First-Year Writing (sections .01-.48) 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. **Honors students must go to the Honors Program in Hood House 211 for permission.** 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	Medeiros		MW, 9:40-11:00	139
405.02/LING 405	Medeiros		MW, 11:10-12:30	139

415E Literature and Cyberculture What is "cyberculture" and how has it been portrayed in various forms of literature? This course explores the very nature of what cyberculture is, and looks at various aspects of this culture - computers, coders and hackers, online communities, cyber-commerce, digitization, e-mail, and so on. Students study how essayists, novelists, and dramatists have raised fundamental questions about the nature and effects of digitization upon our society. Course texts include such works as Karel Capek's *RUR*, Philip K. Dick's *Do Androids Dream of Electric Sheep?*, Douglas Coupland's *Microserfs: A Novel*, and William Gibson's *Neuromancer*. **Prereq: ENGL 401** (with a B or better). **WI**

415E.01	Beemer, L		MWF, 11:10-12:00	125
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415F Literature and the Psyche Through varied genres, this course examines a wide spectrum of representations of “the psyche”, whether depictions of mental illness and recovery, characters labeled 'mad' in literature, or unreliable, fragmented, or embattled narrators. Through group discussion and various written formats, we will examine how such 'case studies' of human vulnerability contain moments of poetic beauty as well as ironically offer clarity into social justice, gender politics, and possibly our own negative emotions. The course does not take as its primary aim to medically ‘diagnose’ subjects under literary—and, in some cases, psychological—analysis. It strives instead to investigate through literary and extra-literary sources, expressions of self-formation, whether in the medium of a short story (“Shooting an Elephant”), a dance performance (*Black Swan*), or an internal monologue (“The Love Song of J. Alfred Prufrock”).

Students are responsible for regular attendance and class participation, a class presentation, one short close-reading essay, a paper conference with the instructor, and occasional blog posts. Students will additionally select from several options for three other assignments, e.g. an imitative piece, which can include a scene addition or revision to one of the primary texts, or an imaginary dialogue or encounter between characters from different texts; to a research paper on some of the maladies ascribed to the cast of literary characters. Written work will comprise 70% of the final grade; comprehensive class participation and the class presentation, 30%. **Prereq: ENGL 401** (with a B or better). **WI, HUMA**

415F.01	Harzewski		MW, 2:40-4:00	218
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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	Sherman		MWF, 10:10-11:00	125
419.02	Welter		TR, 3:40-5:00	126
419.03	Ramadanovic		MWF, 11:10-12:00	42
419.04	-- cancelled 12/11/14 --		TR, 5:40-6:30	126
419.05	Harzewski		MW, 4:10-5:30	19
419.06	Zoeller		TR, 8:10-9:30	140
419.07	Young		MW, 4:10-5:30	42

444H Ethnic Literature in America This course introduces students to close readings of literature by and about African Americans, Asian Americans, Natives, and Latino/as. Broadly, it is an introduction to varied approaches in the discipline of English and, provocatively, an introduction by necessity to thinking through issues of race and ethnicity. Secondary sources might include works from sociology, education, philosophy, cultural studies, medicine, and history to assist in answering the following questions: What is race, racial formation? How does the Anglo American culture define self-identity and well-being, and do these definitions accord or clash with those of other ethnic backgrounds? How and where do these definitions play themselves out? What do we mean by teaching the canon, canon formation, multicultural literature and its place in the curriculum? This interdisciplinary course will encourage the rich interpretive experiences of being an active and engaged reader. Requirements: formal & informal papers; active class participation; student presentations; exams & quizzes. Potential titles (but the final roster is still under consideration): Row's *Your Face in Mine*; Ng's *Everything I Never Told You*; Senna's *Caucasia*; Diaz's *The Brief Wondrous Life of Oscar Wao*; Treuer's *The Hiawatha*; Yang & Liew's *The Shadow Hero* (graphic narrative). **Honors Program Permission required. WI, INQ, HUMA, HONR, GN8**

444G.H01	Chiu		TR, 11:10-12:30	125
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501 Introduction to Creative Nonfiction *Special Topic: Digital and Visual Edition* This section will cover traditional narrative techniques such as description and reflection as well as the ways that music, images, voice tracks, and other multimedia can enrich a story. Projects will include profiles, meditative essays, and memoirs in radio essay and visual essay formats. While we will be using technology frequently in the course, the emphasis will be on storytelling, not technical expertise. **Special fee. WI**

501.01	Williams		MW, 11:40-1:00	KING N134
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501 Introduction to Creative Nonfiction *Special Topic: Digital and Visual Edition* Focused on creative uses of multimedia in composition, this course will cover traditional nonfiction elements such as sensory details and narrative, while also including visual and electronic text. Like an artist's paintbrush, the computer can be a creative tool in the writing process. Exploring methods, forms, and functions of works of multimedia nonfiction will provide students with context and the foundational skills for projects such as visual narratives, photo and video essays, and web-based hypertexts. **Special fee. WI**

501.02	White		TR, 11:10-12:30	KING N134
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501 Introduction to Creative Nonfiction *Special Topic: Tracking our Lives: 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**

501.03	Rioux		MW, 10:10-11:30	41
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501 Introduction to Creative Nonfiction A writing course that explores types of creative nonfiction such as the profile, the memoir, and the personal essay. Extensive reading of contemporary authors to study the sources and techniques used in creative nonfiction. Regular papers, conferences, and workshops. **Special fee. WI**

501.04	Coffin		MW, 11:10-12:30	19
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501 Introduction to Creative Nonfiction *Special Topic: Digital and Visual Edition* This section will cover traditional narrative techniques such as description and reflection as well as the ways that visual and sound images can enrich a story. Projects will include essays on a variety of subjects in both visual and written formats. While we will be using technology frequently in the course, the emphasis will be on storytelling, not technical expertise. **Special fee. WI**

501.05	Webster		MW, 4:10-5:30	7; 41
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501 Introduction to Creative Nonfiction *Special Topic: Eat, Read, Write: Food Culture and Creative Nonfiction* In this creative nonfiction writing course, we will take a look at the different ways food has taken over the writing world. Our theme will be entirely devoted to food and the culture surrounding it. How do we write about food? *Why* do we like writing about it so much? What does that writing look like? You will have the chance to both read and write in different forms of nonfiction, including memoir, creative journalism, travel writing, and perhaps even experiment with a recipe or two. This is a writing-intensive class that involves a workshop-based writing process, which means you will be sharing your writing with each other weekly, as well as exploring food writing from authors such as Anthony Bourdain, Elizabeth Gilbert, Michael Pollan, Bill Bryson, and David Sedaris. You will not only get the chance to read widely, but you will get a *taste* of what you like and practice this type of writing for yourself. Special fee. **WI**

501.06	Elliott		TR, 8:10-9:30	139
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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	O'Keefe		TR, 8:10-9:30	HEW 301
502.02 [CS,IT]	Campbell		MW, 11:10-12:30	HEW 301
502.03 [CS,IT]	Campbell		MW, 2:40-4:00	KING N134
502.04 [C&EP, ECS]	Howland		MW 8:10-9:30	HEW 301
502.05 [C&EP, ECS]	Howland		MW 4:10-5:30	KING N134
502.06 [CEPS, ENE]	Switliski		MW, 1:10-2:30	KING N134
502.07 [NUTR]	O'Keefe		MW, 10:40-12:00	MUB DL #14

503 Persuasive Writing This will be an opportunity for students to dig into some of the most controversial topics of the day. We will read Amanda Ripley about education, Michael Pollan about food, Elizabeth Kolbert about climate change, Nicholas Carr and Sherry Turkle on how computers are affecting us; Barbara Ehrenreich on low wage jobs. We will also be reading a number of prominent national columnists such as David Brooks, Leonard Pitts, Paul Krugman, Kathleen Parker and others. We will pay special attention to humor and satire as they are used to persuade (a nod to The Daily Show). Classes will often begin with an ethical dilemma to write about. We will also look at TED talks and famous speeches, with a special focus on John Kennedy. The writing will involve the analyses of persuasive writing, a series of regular columns on topics of interest, a review, and a longer final persuasive project. Special fee. **WI**

503.01	Newkirk		TR, 9:40-11:00	140
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Sections cancelled:

503 Persuasive Writing

503.02	-- cancelled 12/11/14 --		MWF, 9:10-10:00	218
503.03	-- cancelled 12/11/14 --		TR, 3:40-5:00	42

511 Major Writers in English *Literature and the First World War* This general education course is designed for non-majors curious to see what an English course looks like, majors and prospective majors looking for a start in modern literature, and anyone interested in reading good books. Its aim is to introduce you to major twentieth-century American and British authors principally from the first third of the century, but also including more recent works. In honor of the centennial, our theme will be the First World War, a war that claimed the lives of nine million combatants and was seen as the defining event of its time. Readings are likely to include Ernest Hemingway's *A Farewell to Arms*, F. Scott Fitzgerald's *The Great Gatsby*, Rebecca West's *The Return of the Soldier*, Aldous Huxley's *Brave New World*, and ending with Ian McEwan's *Atonement*, which brings us up to the Second World War. We will also read first-person accounts by combatants, nurses, and poets – a number of whom did not survive the war – as well as voices from the home front. Assignments will include 10 printed responses and two moderate-length essays. **WI, HUMA, GN8**

511.01	McKinsey		TR, 9:40-11:00	125
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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. *This course satisfies a pre-1800 literature requirement for the English major.* **WI, HUMA, GN8**

512.01	Britton		MW 2:40-4:00	125
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513 Survey of British Literature II *The Stuart Monarchy to the Age of Enlightenment* 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 pre-1800 literature requirement for the English major.* **WI, HUMA, GN8**

513.01	Mello		MW, 1:10-2:30	19
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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	Sheckler		TR, 5:10-6:30	18
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515 Survey of American Literature *From the beginning of American Literature to the Civil War* What is an American? What is American literature? How did these concepts develop, and how are they challenged today? How are encounters among Indigenous, European, and African peoples in the regions that became the United States become expressed in literature, and what attitudes about race, class, gender, and nature were represented in literary and ideological constructs that inform our world today? We will attempt to answer these and other questions by reading American literatures and by exploring some aspects of American material culture created prior to the Civil War.

This survey explores the themes, identities, geographies, and literary forms of those regions that became the United States in 1776, and it then traces the development of American literature from the Revolutionary War to the Civil War. The readings include works by major authors from the early period such as Anne Bradstreet and Benjamin Franklin, as well as works in emerging literary traditions of African American and Native American writing. In the Revolutionary War and early national periods, the course will focus on the question of what is American and who is an American, especially as such issues affected women and people of color. The second half of the semester will many well-known writers, such as Emerson, Hawthorne, Douglass, Fuller, Stoddard, Melville, and Whitman, but other lesser-known figures. The literature will be placed in a cultural context through an examination of material culture, including gravestones, architecture, painting, needlework, photography, and the natural and built environments. There will be frequent in-class short writing exercises and a series of short papers. No exams. The class will provide ample opportunity for conversation and mutual exploration of the course materials. *This course satisfies a post-1800 literature requirement for the English major.* **HUMA, GN4**

515.01	Watters		MW, 4:10-5:30	NESM 113
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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	Cheney		MWF, 9:10-10:00	126
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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 2015.*

518.01	Krasner		M, 4:10-7:00	129
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526 Beginning Fiction Writing Introduction to fiction writing with a focus on: specific detail, description, point of view, tense, dialogue, the arc of the story, structure, and an understanding of how voice and language can be powerful tools in constructing a story. As writers learn to shape their personal experiences into narratives, fictional aspects will be nudged forward. While reading from a wide variety of authors and genres within fiction, students will begin to discover their own narrative niche. Frequent in-class exercises, reading responses, workshops, and revisions. **Prereq: ENGL 401, with a grade of B or better.** Special fee. **WI**

526.01	Miller, Beth Ann		MW, 1:10-2:30	140
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526 Beginning Fiction Writing *From Personal Experience to Fiction* Introduction to aspects of fiction writing. Specific detail, description, point of view, tense, dialogue, the arc of the story, showing versus telling, structure, and an understanding of how voice and language can be powerful tools in constructing a story. As writers learn to shape their personal experiences into narratives, fictional aspects will be nudged forward. Frequent in class exercises, reading responses and revisions. **Prereq: ENGL 401, with a grade of B or better.** Special fee. **WI**

526.02	Knowles		TR, 11:10-12:30	129
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527 Introduction to Poetry Writing Workshop in the fundamental techniques of poetry writing. Class discussion and criticism of poems written by students. Individual conferences with instructor. **Prereq: ENGL 401, with a grade of B or better.** Special fee. **WI**

527.01 (this section cancelled)	-- cancelled 12/11/14 --		MW, 11:40-1:00	44
527.02	Merton		TR, 2:10-3:30	19

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. *GN3T, ETS (except for majors.)* **Note: this class is NOT writing intensive.**

534.01	Miller, L		TR, 2:10-3:30	129
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585 Introduction to Women in Literature This course is designed to help students gain knowledge of women's lives and writings; to show them the difference gender makes to the writing, reading, and interpretation of literature; to train them in the analysis of literature; and to teach them how to describe, analyze, and formulate arguments about literary texts. Possible authors include Sandra Cisneros, Margaret Atwood, Toni Morrison, and Mary Shelley. The course requires 2 formal essays, a group report, and active participation. **WI, GN8**

585.01	Marshall		MW, 2:40-4:00	19
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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	O'Keefe		MW, 9:10-10:30	MUB DL #14
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616 A Studies in Film Film Genre This course will explore 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 (Wednesdays 5:40pm, Murkland G17).** This course requires use of Blackboard. **No prerequisites. WI**

616A.01	Konzett, M		TR, 3:40-5:00	MURK G-17
616A.01 screening	Konzett, M		W, 5:40-7:30	MURK G-17

616 C Studies in Film British Cinema This course offers an introduction to contemporary British cinema and culture. How does the British film industry position itself globally on the film market and how does it use British history as well as cultural and sociological trends to achieve visibility? In particular, we will look at various successful film genres and franchises that have secured British cinema wide international recognition. Topics include historical epics and costume films (*Elizabeth*, 1998; *The Queen*, 2006); marriage romance and coming of age melodrama (*Bridget Jones's Diary*, 2001); teen drama (*Hanna*, 2011); Brit Grit and gangster film (*Trainspotting*, 1996; *Layer Cake*, 2004); ethnic/race films (*My Beautiful Launderette*, 1985; *Attack the Block*, 2011); social realist and art house films (*All Or Nothing*, 2002; *Secrets and Lies*, 1996); science fiction film (*Children of Men*, 2006); and blockbuster franchises (*James Bond*; *Harry Potter*; *Sherlock Holmes*). **Required attendance at ALL screenings (Mondays 5:40pm, Murkland G17).** This course requires use of Blackboard. **No prerequisites. WI**

616C.01	Konzett, D		TR, 3:40-5:00	218
616C.01 screening	Konzett, D		M, 5:40-7:30	MURK G-17

616 D Studies in Film Global Horror This course explores a contemporary understanding of the horror genre, expressing global anxieties pertaining to media, mass control, pandemics and bio-hazards, social psychosis, and out-of-control consumerism. We examine Hollywood's promotion of the horror genre in commercial and cult classics (George Romero; John Carpenter; Sam Raimi; Wes Craven; Tobe Hooper) and at the same time give attention to the international amplification of this genre in border crossing directors (Hitchcock; Polanski; John Landis; Clive Barker; William Friedkin). Horror's assault on the individual and social body will be analyzed in various sub-genres (psycho-killer; vampires; werewolves; zombies; ghosts; hypnosis; torture). Global filmmakers will include David Cronenberg; Michael Haneke, Danny Boyle; Thomas Alfredson; Tommy Wirkola; Guillermo del Toro.; Alejandro Amenebar; Kiyoshi Kurosawa; Takashi Miike; Chan-Wook Park; Joon-Ho Bong. This course is reading intensive and requires students to read essays via pdf files (posted on Blackboard) with adobe reader application. **No screenings in spring 2015. No prerequisites. WI**

616D.01	Konzett, M		TR, 2:10-3:30	218
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619 Critical Approaches to Literature You have heard of psychoanalysis, feminism, deconstruction, new historicism, and reader response criticism. You have perhaps even read some theory. But you are still not entirely sure what theory is and how these discourses can be used systematically to analyze literature. This course is designed for you. It will offer an introduction to the five kinds of criticism mentioned above, with a practical and a theoretical end in mind: to assist you in developing a specific set of skills (a **how**) for analyzing literature, and to deepen your understanding into **why** we interpret literature (and culture as well) the way we do. **Prereq: ENGL 419 or equivalent. WI**

619.01	Ramadanovic		MWF, 9:10-10:00	140
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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	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.** Special fee. **WI**

621.01	Heckman		W, 10:10-12:00	103
621.02	Heckman		T, 2:10-4:00	103

622 Writing & Reporting the News II In this course, you will expand on all of the reporting and writing skills you gleaned in English 621/ Writing and Reporting the News I and learn to spin the facts you collect into lively, thorough, compelling stories. You will dig deeper and wider to gather more background, more details, more perspectives. You will learn how to interview more effectively and completely, studying different tactics and techniques to elicit thoughtful and surprising answers. You will experiment with different kinds of leads and structures. The kinds of stories you'll write range from news features to profiles to trends. This course will prepare you for a media internship as well as launch your journey towards longform nonfiction storytelling. **Prereq: B or better in ENGL 621 and permission from the instructor.** Special fee. **WI**

622.01	Hertz		M, 10:10-12:00	103
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623 Creative Nonfiction As Lee Gutkind, editor of the journal *Creative Nonfiction* points out, the term means exactly what it says: “presenting nonfiction—that is factually accurate prose about real people and events—in a compelling, vivid manner.” Writers of creative nonfiction combine the techniques of fiction writers (plot, character development, narrative arc, scenes and dialogue), memoirists (recreation of personal events and histories), and journalists (observation, interviewing, library research) to write about real situations in a compelling manner. Students in this class will write a series of creative nonfiction pieces ranging from the purely personal to the heavily-researched. Readings will include works by recent and current practitioners of the genre including Annie Dillard, Jo Ann Beard, Barbara Kingsolver, Nancy Mairs, Mark Slouka, Albert Goldbarth and others. **Prereq: B or better in English 501 and written permission of the instructor.** 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	Merton		TR, 9:40-11:00	139
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625 Intermediate Fiction Workshop A continued study of fiction, with emphasis on shorter forms. As readers, we'll look at a wide diversity of stories, written by authors who speak to the vast fabric of American history, culture, and identity. Through close examination of style and voice, and structure and form, we'll discuss how a good story is “built,” and seek to understand how different writers employ the many elements of fictional craft. As writers, we'll venture into our own memories and imaginations to generate fictional works. Much of our class time will be spent in a workshop format, discussing and critiquing each other's work in a constructive but rigorous manner.

Prereq: B or better in ENGL 501 or ENGL 526 and written permission of the instructor. 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		MW, 2:40-4:00	141
625.02	Coffin		MW, 4:10-5:30	141

627 Intermediate Poetry Workshop Workshop discussion of poems written by students, with focus on more complex techniques and forms. Individual conferences with instructor. **Prereq: B or better in ENGL 527 and written permission of the instructor.** May be repeated for credit with the approval of the department chairperson. Special fee. **WI**

627.01	McBride		MW, 1:10-2:30	141
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649 Studies in British Literature and Culture *Special topic: Human Rights & British Lit* It is impossible to discuss human rights without discussing human violence. Desire for alternatives to persecution sprang out of blood soaked soil. This course is designed to deal with the way in which writers (and other artists) invent new responses and come up with imaginative styles and concepts in response to human suffering and injustice. Human rights discourse has a long history from the Magna Carta to the Universal Declaration of Human Rights. We will explore that history through the exploration of literature, through the reading of texts that enlarge and complicate what it means to be human. We will examine the development of new kinds of cultural experiences, and question the role of reading, viewing, and listening in the cultivation of fellow-feeling and sympathy toward people discriminated against because of their race, gender, nationality, ethnicity, politics, beliefs, and sexual orientation. Literature forces us to engage uncomfortable truths about the societies we live in, exploding reductive ideology by confronting it with expansive humanity. Through the study of literature, we will examine solutions to persecution, solutions that sometimes move society forward and sometimes result in the mistreatment of others. British literature offers powerful examples of a culture responding to multiple changes, and dealing with fears arising from the past. We will also read works concerned with the future of human rights in a global, digital, and post-human world. **WI**

649.01	Mello		MW, 2:40-4:00	139
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650 Studies in American Literature and Culture *Latino/a Lit* In this class, we will focus on contemporary U.S. Literature written in English by writers of Latin American descent and will emphasize, in particular, Latina/o short stories, poetry and drama. We will pair these shorter works with readings from critical race theory, sociology, education, and visual culture. Coursework will include allusions to the visual arts and popular culture in establishing the thematic and figural shape of Latin@ culture. Over the semester we will discuss how third wave feminism, queer theory, and migration resist entrenched power structures and discourse. *This course satisfies a post-1800 literature requirement for the English major.* **WI**

650.01	*fulfills Race req. in SP15	Valdez		TR, 11:10-12:30	126
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657 Shakespeare Ten major plays representative of the main periods of Shakespeare's career and the main types of drama which he wrote (tragedy, comedy, history). Live and filmed performances included as available. Restricted to undergraduates and designed for both English majors and students majoring in other fields. *This course satisfies a pre-1800 requirement for the English major.* **WI, GN8**

657.01	Beemer, C			TR, 9:40-11:00	126
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657 Shakespeare An introduction to the college-level study of Shakespeare's plays. We will examine nine 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, three major essays, and a research handout, 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**

657.02	Lanier			MW, 4:10-5:30	125
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693J Special Topics in Literature *Twenty-First Century Novels* This course surveys a diverse array of British and American novels and novellas published in the twenty-first century, with an emphasis on prize-winning bestsellers. In this writing intensive class, we will examine the evolution of the novel and its engagement with postmodernism as well as other subgenres (dystopia, bildungsroman, magical realism) and narrative patterns (the marriage plot, trauma and recovery). In addition to a class presentation, required assignments include regular attendance, three short writing assignments (close-reading essay, op-ed essay, and if elected, an imitative style exercise), and a longer research-based essay. Students will typically complete 1-2 in-class or take-home writing prompts per week. Come assess what may be our new classics from the leading voices in contemporary fiction! *This course satisfies a post-1800 literature requirement for the English major.* **CLASSES NOT ALLOWED: freshman. WI**

693J.01	Harzewski			MW, 10:10-11:30	126
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693M Special Topics in Literature *American Roots Music* Are you interested in Delta blues? Bluegrass? African American gospel music? British ballads? New Orleans brass band music? The birth of rhythm and blues? The roots of rock 'n' roll? The music of ethnic communities such as conjunto or Irish fiddle music? This course is about what is variously called *roots, folk, or traditional* music—the musical genres of a range of American cultural communities. These are forms of music that are, or were, part of everyday life in many parts

of the United States. They are also key to understanding the development of major forms of American popular music—rhythm and blues, soul, rock ‘n’ roll among them. They’ve been put to political use; they’ve been the basis of cultural movements such as the folk music revivals that have had a large and lasting influence in American culture. Approaching these music genres both as art and as a domain of culture, as ethnomusicologist Bruno Nettl describes them, we’ll consider the ways they have contributed to American culture, from their first uses through their various revivals. We will also consider issues of musical sustainability. At the heart of the course is the question of why music matters in social life. **CLASSES NOT ALLOWED:** freshman. **WI** Also listed as ANTH 697.02.

693M.01	*fulfills Race req. in SP15	Feintuch		M, 2:40-5:00	18
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694 Special Topics in Creative Writing *THE GIFT: DREAMING THE WORLD INTO PLACE* Dream and reverie have been responsible, at least in part, for Mary Shelley’s *Frankenstein*, Kekule’s discovery of the structure of the benzene molecule, Paul McCartney’s melody for “Yesterday” and Elias Howe’s invention of the sewing machine. You have between four to six dreams each night. Each dream is packed with uncensored, highly intuitive and creative information, relevant to all parts of your waking life. This course offers you ways to remember and use the insights and information you receive nightly. You will be writing poetry and short fiction as a direct result of this dream work. You will also be asked to keep a journal, sketch and paint on a daily basis, as well as practice various forms of meditation. The end result of this course is to help you become more aware and creative in every part of your waking life and to help you wake up to wonder. Reading will include Lewis Hyde’s *The Gift*, Bruce Chatwin’s *The Songlines*, poetry and fiction by various contemporary authors, selected children’s books and relevant sections from theoretical physicist Brian Greene’s first book *The Elegant Universe*. May be repeated for credit, barring duplication of topic. **WI**

694.01		McBride		TR, 3:40-5:00	129
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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: B or better in ENGL 625 and written permission of the instructor.** May be repeated for credit; students must fill out a *Permission to Repeat an English Course for Credit* form, available in the department office. Special fee. **CLASSES NOT ALLOWED:** freshman, sophomore. **WI**

701.01		Schofield		MW, 1:10-2:30	42
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Course cancelled:

705 Advanced Poetry Writing Workshop

705.01		-- cancelled 12/11/14 --		TR, 2:40-3:30	144
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Course cancelled:

#710/810 Teaching Writing

710.01		-- cancelled 12/11/14 --		R, 4:40-6:30	139
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711 Editing This class gets students to think like editors, to envision and edit stories that will educate and involve readers on the Web and in print. Editors do much more than just insert commas. They edit for style, fairness and tone. They coach writers. They determine how their publication looks and what it covers. This course will expose you to the wide range of responsibilities included in the term “editing,” emphasizing a firm grasp of mechanics (spelling, grammar, usage). Most of the stories edited will be news stories. **Prereq: B or better in ENGL 621 and permission of the instructor.** Special fee. **CLASSES NOT ALLOWED:** freshman, sophomore. **WI**

711.01		Heckman		MW, 4:10-5:30	103
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712 Multimedia Storytelling In this course, students will explore the theory and practice of visual storytelling -- including composition, lighting, editing and more -- to produce vibrant journalistic video documentaries. Students will learn to shoot and edit audio and video. They will explore narrative techniques and structure. They will broaden their reportorial range, bringing visual sensitivity to storytelling. **Prereq: Engl 621 and 631 and permission of the instructor.** Special fee. **CLASSES NOT ALLOWED:** freshman, sophomore. **WI**

712.01		Haines		TR 9:40-11:00	103
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#716/816 **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**

716.01	Kim		MW, 2:40-4:00	126
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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, L		Hrs Arr.	dept off.
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#726/892S **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**

726.01	Magnifico		TR, 3:40-5:00	19
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#727/827 **Issues in Second Language Writing** Study of various issues in second language writing theory, research, instruction and administration. Topics include the characteristics and needs of second language writers, second language writing processes, contrastive rhetoric, grammar instruction, teacher and peer feedback, assessment, course design and placement. *Students must have junior or senior status by first class meeting.* **WI**

727.01	Ortmeier-Hooper		T, 4:40-7:00	139
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739 **American Indian Literature** An introduction to writing by Native American authors from across the United States and Canada, with an emphasis on 20th- (and 21st)-century fiction, poetry, and drama. This class meets in a computer lab, because you will be contributing to a digital archive of Native American Literature from New England (indigenousandnewengland.com). There is no prerequisite for digital literacy, but you should expect to write in WordPress, Twitter, Wikipedia, Omeka, and other electronic platforms; as well as to start using new digital tools for literary analysis. Expect, too, a heavy reading load, including readings in Native American history and politics, as well as a final exam. **CLASSES NOT ALLOWED:** Freshman. *This course satisfies a post-1800 requirement for the English major.* **WI**

739.01	*fulfills Race req. in SP15	Senior	TR, 2:10-3:30	KING N134
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744 **American Literature 1865-1915: "The Twenties"** This course will focus on literature of the 1920s, along with its social and cultural contexts. For example, we will be examining the construction of racial and ethnic identities, the radical 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, and the advent of "modernity" as cultural critique, artistic style, and way of life. In addition to issues of class and social mobility, we will take account of the rise of New York City as a cultural center and the draw of Europe to young United States writers and artists. We will be reading a wide range of authors including Gertrude Stein, T. S. Eliot, Langston Hughes, F. Scott Fitzgerald, Ernest Hemingway, Willa Cather, William Faulkner, and Nella Larsen, among others. Writing requirements will include four 7-8-page papers, at least one of which must involve research. **CLASSES NOT ALLOWED:** Freshman. *This course satisfies a post-1800 requirement for the English major.* **WI**

744.01	Sherman		MW, 1:10-2:30	126
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773 **British Literature of the 20th Century** In this course we will explore the canon of modernist writing from the turn of the last century to the Second World War. Themes will include Empire and the First World War, High Modernism and the "Thirties generation," and Englishness versus internationalism. We will venture into the textual thickets of modernist texts like Virginia Woolf's *Mrs. Dalloway*, James Joyce's *Ulysses*, and T.S. Eliot's *The Wasteland*, and attempt to locate transitional works like Aldous Huxley's *Brave New World* and Samuel Beckett's *Waiting for Godot* in their historical context. Students will emerge with a foundation for understanding the later

developments in English-language literature and Western cultural thought. Most of our readings will be taken from the *Norton Anthology of British Literature* vol. F (9th edition). CLASSES NOT ALLOWED: Freshman. *This course satisfies a post-1800 requirement for the English major.* **WI**

773.01	McKinsey		MW, 2:40-4:00	42
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778/WS 798 **Colloquium: Race & Gender in Film** *Gender and Race in American Cinema and Popular Culture* This course will explore 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 and featuring the liberated body and consumerism. 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; the tragic mulatto and hybridity; race/ethnicity and hypersexuality; the crisis of masculinity; sexual orientation, transexual, and transgender performance. This course is reading intensive (film/gender/race theories) and examples from films will be discussed and closely analyzed in class. 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 weekly use of Blackboard (BB).** CLASSES NOT ALLOWED: Freshman. **WI** Also listed as WS 798.

778.01 <i>*fulfills Race req. in SP15</i>	Konzett, D.		TR, 2:10-3:30	126
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#779/879 **Linguistic Field Methods** We will investigate the phonetics, phonology, morphology, syntax, semantics, and pragmatics of a language that is not familiar to anyone in the class. You will learn how to acquire information about the structure of a language that is foreign to you, by collecting oral data from a native speaker. You'll figure out what kinds of patterns children learning the language as native speakers must extract from the speech they hear. *This is a course which, more than most, requires your active participation.* You create the course by finding questions that you would like to explore, carrying out the investigation, and sharing your results with your classmates. Each student will **lead at least two class sessions**. The final project for this course, which will be completed by the whole class together, will be to put together a grammar of the language, which we will "publish" at the *end of the term*. **Satisfies the Capstone requirement for Linguistics majors. Prereq: ENGL/LING 505.** (Also offered as LING 779.) Special fee. CLASSES NOT ALLOWED: freshman, sophomore. **WI**

779.01	Ravindranath		TR, 11:10-12:30	139
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780 **The Drama of Shakespeare's Contemporaries** *Beyond the Globe* Every English major knows about the Globe Theatre, where Shakespeare premiered some of his most enduring works—*Henry V*, *Hamlet*, *King Lear*, *The Tempest*. But the Globe was not the only theater operating in Renaissance London, and nor was Shakespeare the only or even the most prominent playwright of his day. What else was going on in the theater scene during this first golden age of British drama? Who were Shakespeare's predecessors and competitors? What was playing at the Rose Theatre or the Swan or the Curtain? Who were the main actors of the day for whom these playwrights wrote, and what were their performance styles like? This course will give you a fascinating tour of the bustling theatrical world of Renaissance London, the world beyond the Globe. You'll be introduced to Christopher Marlowe and his Cambridge roommate Thomas Kyd, radicals who created the most memorable anti-heroes of the early Renaissance stage. You'll chuckle at Thomas Dekker's and Ben Jonson's comical depictions of middle-class Londoners. You'll be moved by Elizabeth Cary's complex portrayal of feminine heroism in her *Tragedy of Mariam*. You'll sneer at court corruption and be thrilled by creative (and bloody) revenges in the tragedies of Thomas Middleton and John Webster. And you'll be amazed at the inventiveness and moved by the emotional intensity of Francis Beaumont and John Fletcher's tragicomedies. In the works of these playwrights are the roots of modern genres like *film noir*, opera, situation comedies, horror, and costume drama, and with Shakespeare these writers pushed theatrical writing in a few short years to hitherto unimagined heights. Our focus will be on examining the work of these writers in detail and on placing their work in context, but we will also look at several modern films that offer illuminating parallels to the works we will be studying. Those interested in Shakespeare, the theater, or the English Renaissance will find this course particularly appealing. Requirements include quizzes, short writing responses, two major papers, and active, consistent class participation. CLASSES NOT ALLOWED: Freshman. *This course satisfies a pre-1800 requirement for the English major.* **WI**

780.01	Lanier		MW, 1:10-2:30	18
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783 **English Novel of the Eighteenth Century** *Fiction* Eighteenth-century fiction tells the story of the modern world. Unprecedented economic growth fueled by an expanding empire and merchant class produced unprecedented social change. Eighteenth-century people lived in times of excitement and some turmoil, including multiple wars and the first stock-exchange crash. People were living longer, and there was a growing, youthful and sometimes impatient population. Scientific ideas, new products and technologies altered the ways in which the world was experienced. Think of coffee, newspapers, the full-length mirror, the harpsichord (and later piano), the microscope, bayonet, sofa, pants.... An emergent printing industry and media boom allowed information to spread farther and quicker than ever before. People were curious, optimistic, and uncertain. Novels quickly became the literature of the nation, testing its ideals and, in the process, uncovering the darkness at its center. In this class, we will explore the formal development of the novel from Aphra Behn through Jane Austen, reading novels that offer strong examples of new imaginative responses—including the development of science fiction, the invention of the "Gothic," and the invention or domestication of new entities like sylphs and vampires. Eighteenth-century novels are always socially engaged, and often satiric. Reading these novels will train our critical capacities, supplying us with the foundation necessary

to understand and engage theory of the novel, a rich strain of literary criticism important to the study of gender, culture, colonialism, and modernism. **CLASSES NOT ALLOWED:** Freshman. *This course satisfies a pre-1800 requirement for the English major.* **WI**

783.01	Mello		MW, 4:10-5:30	139
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787 English Major Seminar Tragedy What is Tragedy? In addition to being an ancient genre that originated (in the Western tradition) in Greek festivals celebrating the god Dionysus, tragedy brings audiences face to face with some of the most frightening aspects of being human: mortality, emotional and physical vulnerability, human agency (or the lack thereof), and our seeming insignificance within the universe. This seminar will examine how the genre of tragedy has been used to explore the problems of being human within different social and historical contexts. Our literary texts are likely to include the following: Sophocles' *Oedipus Rex* and *Antigone*, Seneca's *Thyestes* and *Hercules Furens*, Thomas Kyd's *The Spanish Tragedy*, William Shakespeare's *Hamlet*, *Othello*, and *King Lear*, Eugene O'Neill's *A Long Day's Journey Into Night*, Tom Shepard's *Buried Child*, Susan Lori Park's *Fucking A*, David Hwang's *M. Butterfly*, Rita Dove's *The Darker Face of the Earth*, and Sulayman Al-Bassam's *The Al-Hamlet Summit*. We will also read classical and contemporary theories of tragedy, paying close attention to the changing ways in which theorists have understood the genre's ethical and political value. Course requirements include vigorous in-class participation, short response papers, a group presentation, and a final research paper.

CLASSES NOT ALLOWED: Freshman. *This course satisfies the CAPSTONE for the English Literature major.* **WI**

787.01	Britton		MW, 5:40-7:00	140
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787 English Major Seminar Literature of the Cabin in the Woods Beginning with Henry David Thoreau's *Walden, or Life in the Woods* (1854), this seminar will explore the tradition of *Walden* in American life and culture, through a focus on selected literary works and literary practices clearly inspired by it. Discussion, some lectures, presentations, papers. Authors chosen from among: Thoreau, Celia Thaxter, Virginia Woolf, Louise Erdrich, Julia Corbett, May Sarton, Bernd Heinrich, Henry Beston, Michael Pollan, Ian Marshall, John Haines, Sue Hubbell, Anne LaBastille, Tom Montgomery Fate, or others. (While the authors on our reading list almost all speak of literal houses or cabins in which they sought a writerly solitude, perhaps any absorbing **book** can be thought of itself as a **cabin**. Or solitary space.) We will ask: what can emerge from a sojourn or several in cabin and woods, for author and readers? What thoughts of self, others, community, and/as environment? What styles and strategies of writing? How might place, gender, race, age, stage, location, time spent, conditions, connected activities, and the like affect that writing and the thinking? How do our authors and we variously come to understand *nature*, *retreat*, *home*, *being-at-home*, *self-reliance*, *sustainability* through these experiments? What other words might accrue to "home" or place that these special times of retreat may be attempting to banish or heal over? How about "haunt" or "prison"? In what myriad ways have nature and/or cabin-building or cabin-dwelling served as a healing influence, a place of meditation and creation? What about the other activities in and around and creating the habitat itself, such as cultivating a garden?

Further: Has each writer in turn honored the presumed memoir "pact" (in a work purportedly non-fiction or autobiographical poetry) of telling the truth to the best of his/her knowledge and ability? How do we know? What messages and details come down to us about observing, understanding, interacting with, and advocating for nature or specific places and living things? Why have there been so many of these types of books (both memoir and nature or ecomemoir)? What dangers are equated with a writer's solitude and *retreat* from society, from technology, from institutions, from relationships? (Think woman alone in the wilderness, think aversion, avoidance, denial, hermit, misanthrope, loneliness.) Does time spent in a writer's *colony* abrogate this myth or mission of the solitary writer free from all wordly distractions? If, as E.B. White also asserts, *Walden* is not (as advertised) the simple and sincere account of a life in the woods but instead an account of a "journey into the mind," and we compare other course memoirs with Thoreau's, what can we then conclude about the role of reflection (or "telling") versus action (or "showing") in a memoir or "year of" account? What can we conclude about the mind of writers insisting on writing about place and living, if only temporarily, at a sub-modern pace (while nonetheless assuming dissemination of the result of their experiment to those *not* similarly off the grid)? Questions or suggestions: Diane.Freedman@unh.edu. This course satisfies post-1800 and Capstone requirements in the English majors. Open to students in various environmental studies programs, and may be taken for credit in Women's and/or American Studies. **CLASSES NOT ALLOWED:** Freshman. **WI**

787.02	Freedman		R, 3:40-6:00	141
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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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#789/889 Special Topics in English Teaching Teaching English in the 21st Century National- and state-level policies affect the ways in which teachers think about their curricula and their literacy teaching practices. For example, the Common Core State Standards have emphasized teaching informational and persuasive texts, elements of multimedia, and collaborative methods of text construction alongside English literature. New policies and standards are pushing teachers across content areas to develop curricula that teach disciplinary literacy skills, and many school districts have invested in digital technologies to prepare students for 21st century college experiences and careers. Amidst these changes, how can we learn to innovate our teaching of reading and writing? How can multi-literacies and digital literacies skills be taught in ways that complement traditional disciplines? In this course, we will examine current issues for the teaching profession,

explore different ways of entering into these conversations, and develop responses to these challenges. **See instructor for permission.**
CLASSES NOT ALLOWED: Freshman. **WI**

789.01	Magnifico		T, 5:10-8:00	19
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#790/890 **Sustainable Languages** By current estimates, between 50 and 90% of the world's languages will die out within the next century, a prediction met with alarm by many linguists. Arguments that seek to diminish this alarm generally focus on the benefits of the social and/or economic development of communities that may occur at the expense of linguistic diversity. This course explores connections between language and sustainability by examining the factors that affect language endangerment, including macro social factors such as demography, economic development, and language policy; and micro social factors such as individual and community language ideologies and language attitudes. A particular focus will be on the question of whether language endangerment is an inevitable outcome of economic development. **CLASSES NOT ALLOWED:** Freshman. **WI**

790.01/LING	Ravindranath		TR, 2:10-3:30	139
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#791/891 **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, 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 [ET Majors only]	Kim		MW, 4:10-5:30	126
791.02 [all majors]	Kim		MW, 4:10-5:30	126

#792/892 **Teaching Literature and Literacy** This course introduces theories and practices of teaching literature and literacy, including teaching reading and writing as well as teaching literary analysis at the secondary level. Students will also learn to plan lessons, choose texts, and create learning activities for speaking, listening, and viewing in grades five through twelve. The course is designed for students who are interested in teaching as a possible career. **Open to juniors and seniors only.** **WI**

792.01	Smith		TR, 9:40-11:00	218
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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. **WI**

794.01	Medeiros		MW, 1:10-2:30	139
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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	Cannizzaro		Hours Arranged	dept off.
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Course cancelled:

797N **Special Studies in Lit** *Enviro Lit & Theory*

797N.01	-- cancelled 12/11/14 --		MW, 11:10-12:30	140
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LINGUISTICS COURSE OFFERINGS

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

405.01/LING 405	Medeiros		MW, 9:40-11:00	139
405.02/LING 405	Medeiros		MW, 11:10-12:30	139

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/Ravindranath		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/Ravindranath		Hours Arranged	dept off.
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#779 **Linguistic Field Methods** *See description for ENGL 779.*

779.01	Ravindranath		TR, 11:10-12:30	139
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#794 **Syntax and Semantic Theory** *See description for ENGL 794.*

794.01	Medeiros		MW, 1:10-2:30	139
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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.**

LING 795	Lieber/Ravindranath		Hours Arranged	dept off.
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Please see the online Time & Room schedule or the Linguistics website www.unh.edu/linguistics/index.html 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 513 **Modern World: An Interdisciplinary Introduction** Explores the central paradoxes of our culture in the modern age. Is there such a thing as "progress" and if so what is its nature? What is the relation of conscious and unconscious? Is the contemporary world devoid of meaning? Questions such as these are examined in relation to works since the 18th century in the fields of literature, history of science, philosophy, and art. Writing intensive.

HUMA 513	Ferber		TR, 9:40-11:00	PCAC 218A
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❖ Women's Studies

WS 444A **Race Matters** This course analyzes the central role that gender plays in battles over the meaning and significance of race. We will explore the ways in which racial identities have been constructed in the history of the United States and impacted its feminist movements. We will also consider the ways that gender and sexual identities are deployed when communities challenge racial hierarchies. Finally, we will explore how American-based notions of race and gender systems impact feminist understandings of women's lives in other parts of the world. Course requirements are a group presentation, a midterm and final, short in-class writing assignments, and active class participation.

WS 444A	Marshall		R, 3:40-6:30	140
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WS 798 **Colloquium Women's Poetry** Many feminist literary critics of the last forty years have said something along the lines of what poet and editor Sharon Bryan has written, that

on the one hand I wanted to believe that gender was irrelevant to my life and work as a poet; on the other, evidence continued to accumulate that I and other women writers inevitably have a different relationship to a primarily male literary tradition from that of male poets. . . . We might prefer not to think about gender, to concentrate on other matters, but incidents and circumstances keep reminding us of it. (*Where We Stand: Women Poets on Literary Tradition*)

We will begin with a few poems by men (Herrick, Keats, Shelley, Wordsworth, Roethke, and/or Poe likely) that focus on women and confront Bryan's early concerns—how are “we to read poems that treat women as goddesses, as temptresses, as symbols? How are we to read essays and criticism that assume all poets are male?”—before turning to poetry by women, about love, loss, loneliness, friends, family, body, beauty, community, caring, illness, death, work, play, power, poverty, race, ethnicity, language, and nature. While sharing common ground with one another and with men, too, they also “strike out in many different directions” (Bryan) and forms. We will look for patterns, and we will look for divergence. Finally, we will ask: is there a continuing role for poetry in modern life?

The colloquium assumes poetry need not be or is not tough, dull, or frivolous. Much modern poetry is generally short, thus filling a great niche in your otherwise heavy reading loads in other courses! It is often politically and emotionally charged, stimulating to read, hear, interpret, situate, imitate!

In addition to lectures and discussion, short papers, a term paper, and/or presentations, students are encouraged to share their own poetry or host a poetry reading, and will likely be required to attend a poetry reading or slam in the area (by men or women)—the Women's Studies-sponsored Marilla Ricker/Harriet Wilson birthday celebration held annually in March or a reading in April (National Poetry Month).

Possible poets include: Edna St. Vincent Millay, Dorothy Parker, Elizabeth Bishop, Anne Sexton, Adrienne Rich, Sylvia Plath, Audre Lorde, Marge Piercy, Gwendolyn Brooks, Alicia Ostriker, Lucille Clifton, Marilyn Nelson, Wendy Rose, Cathy Song, and/or others. We will also read some biographies and criticism and rely upon *The Little Seagull Handbook* (or other grammar handbook), the *MLA Handbook for Writers of Research Papers* (the latter for documentation direction), and Gilbert and Gubar's *The Norton Anthology of Literature by Women: The Tradition in English*, vol. 2, 3rd ed. (2007) along with their *Feminist Literary Theory and Criticism: A Norton Reader* (2007).

Enrollment is limited. Sign up early! Writing-intensive. Counts as a post-1800 course toward the English, English Literature, English Teaching, or English Journalism majors as well as towards a Women's Studies and/or American Studies minor or major. Any questions, suggestions, or concerns, please contact the instructor at Diane.Freedman@unh.edu.

WS 798.01	Freedman		T, 3:40-6:00	140
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WS 798 **Colloquium: Race & Gender in Film** *Gender and Race in American Cinema and Popular Culture* See description for ENGL 778.

WS 798.02 *fulfills Race req. in SP15	Konzett, D		TR, 2:10-3:30	126
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ENGLISH AS A SECOND LANGUAGE

Course Options for Matriculated UNH Students

Fall or Spring Semester:

ENGL 400/600. English for International Students. Listening comprehension, speaking, reading, and writing. Variable credit; may be repeated up to a total of 16 credits. No letter grades; graded credit/fail. **NOTE:** The credits received for this course can help to satisfy the requirements for student visa, but they will normally not count towards a graduate degree (600 level). Students are encouraged to check with their individual academic advisors.

Fall, Spring, or Summer Semesters:

ENGL 401A. First Year Writing for Multilingual Students. Reading and writing in an academic context. Frequent individual conferences for every student. Satisfies the University's first-year writing requirement. **NOTE:** Graduate students are permitted to enroll in this course. This is a graded course. 4 credits.

Spring Semesters:

ENGL 402/602. Introduction to Literature for International Students. Students critically read, write and discuss various literary selections: poems, literary essays, short stories, and a novel. This course runs only for the 1st half of the spring semester (approximately 8 weeks). This is a graded course. 4 credits.

Matriculated UNH students can choose these courses as part of their regular course schedule, with (usually) *no extra tuition charge*. Students from *outside* the University ("continuing Education students") can register by calling 603-862-2015 or going in person to the Registrar's office in Stoke Hall. Continuing Education students who do not wish to receive credit may "audit" the course for a charge of \$100/credit; however, auditors are not accepted until after the course has begun, and only if space is available. Standard UNH fees apply.

Please note: There are courses in addition to these which may be available. Please visit the ESL office in Hamilton Smith Hall (HS B6) if you want permission to register for one of the classes listed above, or if you want to know about other possible options.

Contact names: Katherine Earley, Director, ESL Institute, Department of English, Hamilton Smith B6, UNH, Durham, NH 03824. Telephone: 603-862-3714. Chris Berger, ESL Office, Hamilton Smith B6. Telephone: 603-862-0083. E-mail: esl@unh.edu.

Web site: <http://cola.unh.edu/esl-institute>