

English Department Fall 2015

Undergraduate Course Descriptions

- *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 on the Registrar’s website: <http://www.unh.edu/registrar/timeroom/timeandroom.html>.
- *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.*
- **EFFECTIVE AS OF FALL 2014:** new students at UNH (freshman; transfer) may **NOT** double-count any English courses approved for Discovery towards their English major.

401 First-Year Writing (sections .01-.57, ZZ.03, H.01) 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. *GNI, WS, WI*

403 Exploring Literature *New England Stories: Books to Change Your Life* “Exploring Literature” welcomes students from all majors to read, discuss, and appreciate, and enjoy great stories about New England. We will explore classic and contemporary stories from New England, with a special attention to New Hampshire, which have transformed the lives of individuals and changed American identity. Compelling stories by New England authors ask: What does it mean to be close to nature? How do small towns reveal the enduring values as well as the moral messiness of human nature? How does race define American identity? What’s the consequence of violence on the human spirit? How does identity persist and change in a region and a nation? In the face of everything, what makes people in New England laugh? And, why do extraterrestrials seem to like New Hampshire? The course will include works by such authors as Shirley Jackson, Robert Frost, Louise Erdrich, Paul Harding, Gish Jen, Thornton Wilder, Nathaniel Hawthorne, and Danzy Senna. Throughout the course, we will examine New England in film, from Little Women and Peyton Place to Affliction and The Departed. The tradition of Black New England film will also be explored, including the important Hollywood film, Lost Boundaries (1949), filmed in Portsmouth, Kittery, and on the UNH campus, about an African-American doctor who passed for white.

These stories present an image of New England that embodied the larger fantasies, aspirations, and fears of American society, so the course will provide an opportunity to read captivating stories and view interesting films that provoke discussion about American life and identity. Students will also be introduced to some of the basic methods of literary analysis. This is a course for students who want to enjoy literature and film as a way of exploring their own values. It is also an opportunity to think about how literature and film reflect and interpret the big issues of American life. For New Hampshire and New England students who want to learn about the importance of the region in American literature, and for students from other places who want to understand the region’s life beyond the confines of UNH, this course will be an entertaining and informative experience. In-class writing exercises, short papers, and a final exam. [This class does NOT count as a writing-intensive class.]

403.01	Watters	TR, 11:10-12:30	HS 140
--------	---------	-----------------	--------

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

[COURSE CANCELLED FALL 2015]

415C Literature and Medicine

415C.01	Shetty	TR, 2:10-3:30	Murkland 202
---------	--------	---------------	--------------

415J Literature and Religion Most major religions are founded on basic literary principles of “word” or “text,” such as the Hebrew Torah, the Christian Bible, the Koran of Islam, or the Vedas of Hinduism. While many people in our own time see literature as a “secular scripture” others see literature as a natural conduit for channeling the divine. In this course we will look at how poets, dramatists, novelists, and theologians express various ideas of the spiritual life, and the relationship of the literature to religion, politics, ethics, and morality. Course texts may include works such as Augustine’s *Confessions*, selections from C. S. Lewis’s *Chronicles of Narnia*, Samuel Becket’s *Waiting for Godot*, Flannery O’Connor’s *A Good Man is Hard to Find*, Elie Wiesel’s *Night*, John Patrick Shanley’s *Doubt*, Mohammed Hanif’s *Our Lady of Alice Bharti*, Philip Pullman’s *The Golden Compass*, and Yann Martel, *Life of Pi*. **Prereq: ENGL 401 (with a B or better). WI**

415J.01	Britton	MW, 2:10-3:30	HS 140
---------	---------	---------------	--------

- **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. GN8, INQ, WI**

419.01	Krasner	MW, 3:40-5:00	HS 140
419.02	Ramadanovic	MWF, 1:10-2:00	Conant 101
419.05	Hackett	TR, 2:10-3:30	Nesmith 322
419.06	Marshall	TR, 3:40-5:00	HS 139
419.07	Bailey	MWF, 9:10-10:00	Parsons N114

501 Introduction to Creative Nonfiction *Writing for Social Justice* This course will center social justice as a topic for exploring and creating works of creative nonfiction. We will examine genres such as memoir, testimonio, hiphop ciphers, graphic narratives, essays, and the tell-all. The reading list will include Audre Lorde, Gloria Anzaldua, Thomas King, R. Zamora Linmark, and Aurora Levins-Morales. Major projects include a nonwestern rhetorical making, a testimonio, and an essay. The major goal of the course will be to learn how creative nonfiction can speak truth to power and enact radical change. Special fee. **WI**

501.01	Webster	MW, 2:10-3:30	HS 141
--------	---------	---------------	--------

501 Introduction to Creative Nonfiction *How Music Stories Us* Regular papers, conferences, and workshops. Special fee. **WI**

501.02	Rioux	MWF, 11:10-12:00	HS 142
--------	-------	------------------	--------

[COURSE CANCELLED FALL 2015]

~~**501 Introduction to Creative Nonfiction** *Digital Media – The Embedded Experience*~~

501.03	Webster	MWF, 12:10-1:00	HS Digital Lab/Nesmith 326
--------	---------	-----------------	----------------------------

501 Introduction to Creative Nonfiction *Digital & Visual Essay 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**

501.04	White	TR, 11:10-12:30	HS Digital Lab/Murkland G16
--------	-------	-----------------	-----------------------------

501 Introduction to Creative Nonfiction *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**

501.05	Williams, L	MW, 3:40-5:00	HS Digital Lab/Nesmith 322
--------	-------------	---------------	----------------------------

[COURSE CANCELLED FALL 2015]

501 Introduction to Creative Nonfiction *The Animal*

501.06	Girdner	MWF, 11:10-12:00	HS 141
--------	---------	------------------	--------

501 Introduction to Creative Nonfiction *Exploring Places and Spaces Through Creative Nonfiction: "Where have I come from? Where am I going?"* This course will focus on crafting memoirs and narratives of place. We all have places that hold special meaning in our hearts, whether it's a childhood home, favorite travel destination, or a well-worn hiking path. We feel a sort of ownership over various places and spaces in both physical and psychological ways, but we might not be aware of that ownership unless we explore it through contemplation and writing. In this course, we will read selections of place/space memoirs written by a variety of writers and use them as a backdrop to writing about our own important connections to the places and spaces that helped shape us. Special fee. **WI**

501.07	Lavendier	TR, 12:40-2:00	Nesmith 119
--------	-----------	----------------	-------------

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	MW, 2:10-3:30	Hewitt 301
502.02	Campbell	MW, 3:40-5:00	Hewitt 301
502.03 (ceps)	O'Keefe	TR, 12:40-2:00	Kingsbury N134
502.04 (ceps)	O'Keefe	TR, 11:10-12:30	MUB DL #14
502.05 (ceps)	Short	TR, 12:40-2:00	Hewitt 301
502.06 (ceps)	Cogbill	TR, 4:10-5:30	Kingsbury N134
502.07 (ecs, C&EP, all NR)	Howland	MW, 8:10-9:30	MUB DL #14

503 Persuasive Writing Writing of all types of persuasive nonfiction prose, including argumentative essays and position papers. Special attention to argumentative structures and analysis of audiences. Weekly papers of varying lengths and formats, frequent conferences. Special fee. **WI**

503.02	Girdner	TR, 11:10-12:30	Conant 330
--------	---------	-----------------	------------

511 Major Writers in English *Contemporary Irish Writers* This course will focus on major Irish authors of the last fifty years, including novelists, nonfiction writers, poets and playwrights. What, if anything, makes Irish writing – and by extension Irish culture – unique? What is the place of literature in the today's Ireland? Themes that are likely to come up include the role of women, the role of religion, the Celtic Tiger, and the Northern Irish "Troubles." Through our readings we will experience classic Irish humor in writers like Frank McCourt, Roddy Doyle, Martin McDonagh and Frank O'Connor; grapple with women's issues in the novels of Edna O'Brien and Emma Donoghue, and come to a better understanding of the political issues that continue to plague the nation in the work of playwright Brian Friel and Nobel Prize winning poet Seamus Heaney. As a Discovery course, the class will serve as a general introduction to literary studies; as a literature course, it will serve to introduce students to one of the most striking bodies of writing of the twentieth- and twenty-first centuries; and as a Writing Intensive course it will enable students to sharpen their writing skills in three short essays and regular, typed responses. May be repeated for credit, barring duplication of topic. **GN8, HUMA, WI**

511.01	McKinsey	MW, 3:40-5:00	Murkland 202
--------	----------	---------------	--------------

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 fulfills a pre-1800 literature requirement for the English major.* **WI, HUMA, GN8**

512.01	Seal	MWF, 11:10-12:00	HS 140
--------	------	------------------	--------

[COURSE CANCELLED FALL 2015]

513 Survey of British Literature II

513.01	Mello	TR, 12:40-2:00	HS 140
--------	-------	----------------	--------

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 fulfills a post-1800 literature requirement for the English major.* **GN8, HUMA, WI**

514W.01	McKinsey	MWF, 9:10-10:00	Nesmith 326
---------	----------	-----------------	-------------

515W 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. Frequent short papers, a fieldwork exercise, and a final paper or project. The class will provide ample opportunity for conversation and mutual exploration of the course materials. English 515 fulfills a Group 4 General Education requirement for everyone except English majors. *This course fulfills a post-1800 literature requirement for the English major.* **GN4, HUMA, WI**

515W.02	Watters	TR, 9:40-11:00	HS 140
---------	---------	----------------	--------

516 Survey of American Literature *From the Civil War 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 fulfills a post-1800 literature requirement for the English major.* **GN8, HUMA, WI**

516.01	Sherman	MWF, 10:10-11:00	Nesmith 326
--------	---------	------------------	-------------

517 Introduction to African American Literature and Culture An introduction to African American literature in the context of a variety of cultural perspectives. Course topics may include major writers, literary genres, historical periods, Harlem Renaissance, Black Arts Movement, fine and folk arts, religion, music, and film. (Also offered as AMST 502.) **Satisfies the Race & Diversity requirement in FA15.** **WI**

517.01	Beemer, L	MWF, 11:10-12:00	Nesmith 119
--------	-----------	------------------	-------------

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**

526.01	Knowles	MW, 3:40-5:00	Conant 123
--------	---------	---------------	------------

527 Introduction to Poetry Writing As poet Ada Limon says, “Sometimes people have the misconception that poetry is an antiquated art form. But the truth is, good poems have a sense of truth and play. They say, “Me, too”. We all need someone to say that to us. Your heart is broken? Me, too. You feel alone when people are all around you? Me, too. That “Me, too,” aspect of poetry is incredibly powerful. **It’s the engine of empathy we need so much.**” In this class, we’ll listen to music, study song lyrics, and write songs, mainly because it will be fun to do so but also because music in language is such a key element in poetry. Mainly, though, we’ll be writing poetry every week and sharing it with each other. We’ll learn how to write a sonnet, a sestina, and a villanelle. You will make up your own forms, as well. Also, you will invent your own musical instrument to accompany an original poem. I’ll introduce you to the work of some of the finest American poets writing today. We’ll hold outdoor readings of our own poems, as well as the poems we love from published poets. We will also sketch, draw, and paint because the visual arts help to inspire the written word. The purpose of this class is to awaken in you a desire to see the world more clearly, write what you see from the deepest part of yourself, and share what you’ve written with others. If you have never written a poem before, this class is for you. If you have been writing your whole life, this class is for you. If you are afraid of, or dislike poetry, this class is definitely for you. **Prereq: ENGL 401, with a grade of B or better.** Special fee. **WI**

527.01	McBride	MW, 3:40-5:00	Conant 330
527.02	SECTION CANCELLED	Staff	TR, 2:10-3:30
			HS 144

533 Intro to Film Studies This course has a new format (no large lecture format) and will be taught as a smaller seminar class with participatory discussion. The course offers a survey of the international development of film from the early and silent periods to the present. It explores films and filmmakers from various nations, periods, movements, and genres, including German Expressionism,

Soviet Montage, French New Wave, American Independent Cinema, film noir, documentary, avant-garde, and music video. 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. Regular attendance and active, consistent participation in discussions are mandatory. Requirements include written responses in the form of Blackboard postings. Students **must attend weekly screenings on Tuesdays from 5 to 7:30 PM, PCAC M223. No prerequisites.** This course requires extensive use of Blackboard. Special fee. **GN8, HUMA**

533.01	Konzett, M	TR, 11:10-12:30	Murkland G-17
533.02	Konzett, D	TR, 3:40-5:00	Murkland G-17
533.01/screening	Konzett, M	T, 5:10-7:30	PCAC M223
533.02/screening	Konzett, D	T, 5:10-7:30	PCAC M223

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
--------	--------	---------------	-------------

550 **Literature and Culture of Race** The mixed-race (black & Korean) protagonist of Don Lee's novel *Country of Origin* is regarded by others as visually indeterminate, which encourages her to lament that "she is never black enough, or Oriental enough, or white enough, and everyone always felt deceived if she didn't announce her ethnic taxonomy immediately upon meeting them, as if she were trying to pass." Race is often a physically visual abstraction, concealing and revealing; it is nothing and everything, inconclusive and determinate, negative and positive, good for some and devastating for others. What is this thing we call race, this non-biological but culturally (in)significant category by which we endear and discriminate, embrace and resist, acknowledge and ignore? This course answers some of these vexing questions looking at the origins of race thinking and what occurred in its development, first as a biological category, then a social and cultural liability, to a so-called post-racial entity. Through essays, fiction, poetry, graphic narrative, and film we will investigate the culture and literature of race. Requirements: active, daily class participation; informal and formal writing; informal and formal presentations; some research; two exams. Proposed course texts (but not finalized): Senna's *Caucasia*; Erdrich's *Roundhouse*; Ng's *Everything I Never Told You*, Diaz's *The Brief Wondrous Life of Oscar Wao*, Otsuka's *When the Emperor Was Divine*. *This course fulfills a post-1800 literature requirement for the English major. Satisfies the Race & Diversity requirement in FA15. WI*

550.01	Chiu	TR, 11:10-12:30	HS 139
--------	------	-----------------	--------

[COURSE CANCELLED FALL 2015]

581 **Introduction to Postcolonial Literatures from Asia and Africa**

581.01	Shetty	TR, 3:40-5:00	HS 142
--------	--------	---------------	--------

605/LING **Intermediate Linguistic Analysis** This is a workshop class in which you will learn how to analyze phonological, morphological and syntactic data from many different languages. As we analyze linguistic data, we will keep asking basic theoretical questions about the nature of human language. This course is recommended as preparation for the advanced linguistics courses. **Prereq: ENGL/LING 405, or permission of instructor.** [Also listed as LING 605.]

605.01/LING 605	Lieber	TR, 2:10-3:30	HS 139
-----------------	--------	---------------	--------

616 C **War Film** This course explores Hollywood war and combat films. War films will be analyzed as genres and as products of propaganda and mass entertainment that disseminate popular notions of nationhood, citizenship and democracy. Looking at different war scenarios (WWII and WWII Pacific Wars; Korea, Vietnam; Iraq Wars 1 and 2), we will look at various stances towards war, ranging from patriotism to enemy paranoia as well as skepticism concerning all war engagement. Topics include the economy of war, race and segregation, social class, gender and sexuality, post-traumatic impact, imperialism and the significance of Hawaii as a gateway to the East. Films discussed include: *Saving Private Ryan*, *Letters from Iwo Jima*, *Bataan*, *Thin Red Line*, *From Here to Eternity*, *The Manchurian Candidate*; *Apocalypse Now*, *The Deer Hunter*, *Rambo*, *Jarhead*, *Three Kings*, *Hurt Locker*, *Zero Dark Thirty*, and *American Sniper*. **No prerequisites.**

616C.01	Konzett, D	TR, 2:10-3:30	Murkland 118
---------	------------	---------------	--------------

616 D **Film Noir** This course explores contemporary and classical film noir in the context of style and narrative. As critics Paul Schrader and David Desser have pointed out, film noir is not simply a genre but rather a style that is highly adaptable and hence can

be found in various film genres in international and contemporary cinemas. As a style, noir foregrounds a culture of corruption and may be seen as a critical social narrative. At the same time, noir also involves aesthetic play with light, water, images of the femme fatale, violence, and crime as its essential ingredients. Our course will cover classical examples such as *Double Indemnity* (1944) and a variety of contemporary examples foregrounding different issues such as race (*Jackie Brown*, 1997) gender (*Body Heat*, 1981; *Leon: The Professional*, 1994), social class and community (*Gone Baby Gone*, 2007; *In Bruges*, 2008), corporate culture (*Point Blank*, 1967; *Michael Clayton*, 2008), nationhood and borders (*Touch of Evil*, 1958; *Border Incident*, 1949; *No Country for Old Men*, 2007) and contemporary nihilism and dark comedy (*The Big Lebowski*, 1998; *Sin City*, 2005). **No prerequisites.**

616D.01	Konzett, M	TR, 3:40-5:00	Murkland G02
---------	------------	---------------	--------------

618 Film Theory In this class we will examine basic theories of film and their relationship to the practice of close analysis. We will study how film theorists discuss the experience of film, spectatorship, apparatus, and production in a variety of theoretical contexts and explore major film theories such as formalism, realism, *auteurism*, star/celebrity culture, gender, psychoanalysis, genre, race, cultural and media studies. Theories are meant to provide students with a vocabulary for close analysis of film and will stress the many ways of seeing and experiencing film. Our primary responsibility will be finding ways to speak and write about film and its significance as a complex aesthetic and social sign. Film excerpts, particularly those discussed in the assigned texts, will be screened and discussed in class. **No prerequisites. Required for Film Minor.**

618.01	Konzett, M	TR, 2:10-3:30 (no screening)	Murkland G02
--------	------------	------------------------------	--------------

619 Critical Approaches to Literature *Sharpen your CRITICAL SKILLS this semester with Critical Theory and earn the Race Requirement credit.* We will study how to make and analyze arguments effectively, how to ask practical and theoretical questions, how to organize your argument and support your claims, how to use concepts, and how to think critically about race.

Our entry text, Joseph Conrad's *Heart of Darkness*, will serve as a test case to analyze the representation of women, natives (race), and the environment in the context of Western Imperialism. We will also ask how imperialism and patriarchy relate to one another and will learn to use terms such as the unconscious, ideology, cultural construction, deconstruction, cultural relativism, and so on, which we will bring to bear on differences that define personal and collective identities in our world today.

Satisfies the Race & Diversity requirement in FA15. This course also meets the **Theory Requirement** (English Literature Major), and is an **elective** that counts toward the English Teaching Major. **Prereq: ENGL 419 (previously 519) or equivalent. WI**

619.01	Ramadanovic	MWF, 11:10-12:00	Nesmith 310
--------	-------------	------------------	-------------

620 Applied Experience [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	Dept. Coordinator	Hours Arr.	Dept. Office
--------	-------------------	------------	--------------

621 Writing & Reporting the News I (previous title: *Newswriting*) 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, and ENGL 534; also permission of 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	HS 103/Jlab
621.02	Heckman	W, 12:10-2:00	HS 103/Jlab

622 Writing and Reporting the News II (previous title: *Advanced Newswriting*) 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, 5:10-7:30	HS 103/Jlab
--------	---------	--------------	-------------

623 Creative Nonfiction Intensive writing course emphasizing the blend of basic elements that constitute creative nonfiction: research, observation, and personal experience. Also readings and discussion of some of the best published creative nonfiction. **Prereq: B or better in English 501 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**

623.01	Coffin	TR, 9:40-11:00	HS 103/Jlab
--------	--------	----------------	-------------

625 Intermediate Fiction Workshop Students continue to explore the aspects of fiction writing. Through short exercises students learn to create visual scenes, integrate exposition with dramatic scene, and construct convincing characters in believable situations. We'll continue to explore the basic elements of what makes a short story, such as point of view, dialogue, dramatization, voice, meaning, language. Students write short stories and significantly revise them. Through discussion of student writing in a workshop format, as well as reading and responding to short stories by published authors, we'll address the questions: What is a short story? How do we create a world in which the reader is fully involved? Where does the story evoke emotion or meaning? **Prereq: B or better in ENGL 501 or ENGL 526, and written permission of 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**

625.01	Williams, A	MW, 2:10-3:30	Nesmith 322
625.03	Knowles	TR, 2:10-3:30	Conant G08

631 Introduction to Digital Journalism This course immerses students in the digital news landscape and teaches them to report across multiple platforms. Students learn reporting tools and strategies for producing dynamic digital journalism. **Prereq: B or better in ENGL 621, and written permission of the instructor.** **WI**

631.01	Heckman	TR, 3:40-5:00	HS 103/Jlab
--------	---------	---------------	-------------

[COURSE CANCELLED FALL 2015]

649 Studies in British Literature and Culture

649.01	McKinsey	TR, 9:40-11:00	Murkland 202
--------	----------	----------------	--------------

650 Studies in American Literature and Culture *American Comics & Graphic Narratives* This course introduces students to the medium of graphic narratives and comics. Through participatory lecture and discussion, we will address visual culture; popular culture; the medium's formal properties; some theory and methodology. Questions that will drive daily discussions are related both to the medium and to political, historical, and cultural issues addressed in the assigned graphic narratives: What are graphic narratives? How do you analyze them? How is analyzing this medium different from analyzing literature or film? What issues benefit the most/least from comics' unique format? How is race, ethnicity, gender, sexual orientation, history (public and private), heroes, and trauma imagined and thus imaged in graphic narratives? Requirements: short informal papers, formal papers, class presentations, leading class discussions, an annotated bibliography. Possible required texts (not a finalized list): Scott McCloud's *Understanding Comics*; Alan Moore and Dave Gibbons' *Watchmen*; Art Spiegelman's *Maus I & II*; David Small's *Stitches*; David B's *Epileptic*; Charles Burns' *Black Hole*; Daniel Clowes' *Ghost World*; Gene Luen Yang's *The Shadow Hero*; selections from Chris Ware's *Jimmy Corrigan: The Smartest Kid on Earth*; David Mazzucchelli's *Asterios Polyp*. May be repeated for credit, barring duplication of topic. *This course fulfills a post-1800 literature requirement for the English major.* **WI**

650.01	Chiu	MW, 2:10-3:30	HS 142
--------	------	---------------	--------

650 Studies in American Literature and Culture *American Literature and Consumer Culture* Industrialization and urbanization in the United States transformed what had been a culture focused on production and relative scarcity to one based on consumption and relative abundance. The shift had profound effects on American's sense of themselves, their environment, their values, and their dreams. Traditional restraints on material indulgence loosened as a fantastic new world of consumer goods, department stores, advertising, and mass media emerged. Read within this context, F. Scott Fitzgerald's *Jay Gatsby* and Edith Wharton's *Lily Bart* take on new resonance. We will be exploring their world and its meanings through readings in American social history, cultural criticism, and literature. Texts will include: L. Frank Baum's *The Wizard of Oz*, Horatio Alger's *Ragged Dick*, Henry David Thoreau's *Walden*, Louisa May Alcott's *Little Women*, Edith Wharton's *The House of Mirth*, Theodore Dreiser's *Sister Carrie*, F. Scott Fitzgerald's *The Great Gatsby*, Arthur Miller's *Death of a Salesman*, Toni Morrison's *The Bluest Eye*, Toni Cade Bambara's "The Lesson," Douglas Coupland's *Generation X*, and Alice Walker's "Everyday Use" and "Nineteen Fifty-Five." Critics and theorists will include Tim Kanner, T. J. Jackson Lears, Karen Halttunen, Grant McCracken, Anne McClintock bell hooks, Warren Susman, William Leach, Susan Bordo and Juliet B. Schor. Topics for discussion will include, among others: commodity fetishism and the construction of identity, materialism and the gendered binary of body and spirit, social mobility and the performing self, class boundaries and racial privilege, consumer excess and environmental degradation. We will also consider critiques of consumerism as a way of life and visions of alternative, sustainable sources of identity and value. Requirements will include some brief informal writing and four 7-8 page papers. May be repeated for credit, barring duplication of topic. *Fulfills a post-1800 literature requirement and the Identity requirement (area H) towards the English Literature major.* **WI**

650.02	Sherman	MW, 3:40-5:00	HS 142
--------	---------	---------------	--------

650 Studies in American Literature and Culture *The 21st Century Latina/o Short Story* In this class, we will focus on 21st Century U.S. Latina/o Literature written in English by writers of Latin American descent and will emphasize short stories and poetry. To gain some perspective on this most recent work, we will ground our inquiry in storied "contemporary" writers (such as Sandra Cisneros) from the 1970's and 80's. Although coursework will include some discussion of the visual arts and popular culture in establishing the thematic and figural shape of Latina/o cultural production, close reading of the aesthetic choices of the writers will be foregrounded. We will pair shorter works by authors such as Cristina Henriquez, Kirstin Valdez Quade, Daniel Alarcón, Daniel Orozco, Roberto Tejada, and Helena Mesa with criticism and theory by Mary Louise Pratt, Cherie Moraga, Rafael Pérez-Torres, Lynn Stephen, Leslie Petty, Gloria Ladson-Billings, Juan Perea and others. These pairings will challenge assumptions on gender, race, sexual orientation, and nationality and open lines of inquiry such as the following two. How does privilege apply to being (born) a documented American citizen? How do sexism and gender intertwine with race and citizenship?

More specifically, over the semester we will discuss how third wave feminism, queer theory, bilingual aesthetics and critical race theory resist entrenched power structures and discourse. Requirements will include weekly response papers, daily reading (i-clicker) quizzes, a presentation, two essays, and a final exam. May be repeated for credit, barring duplication of topic. **Satisfies the Race & Diversity requirement in FA15. WI**

650.03	Valdez	TR, 2:10-3:30	Conant 101
650.04	Valdez	TR, 3:40-5:00	Conant 101

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 fulfills a pre-1800 literature requirement for the English major. GN8, WI*

657.01	Lanier	TR, 9:40-11:00	HS 141
--------	--------	----------------	--------

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 fulfills a pre-1800 literature requirement for the English major. GN8, WI*

657.02	Trubowitz	MW, 3:40-5:00	Conant G08
--------	-----------	---------------	------------

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 fulfills a post-1800 literature requirement for the English major. CLASSES NOT ALLOWED: freshman. WI*

693J.01	Harzewski	MW, 5:10-6:30	HS 140
---------	-----------	---------------	--------

708 Form and Technique of Nonfiction: Writers attempting to tell compelling stories of fact face a myriad of challenges, from the moment they begin the reflecting and research to their final revision. Do you sacrifice truth for a smoother narrative? How do you gather the detail to show character depth? From whose point of view do you tell the tale? Is your allegiance to the reader? The subject? The truth? In this course, we will explore these and many other decisions writers make by reading and analyzing a wide variety of literary nonfiction, from personal essays to memoirs to book-length narratives of literary journalism. Titles include Hiroshima, In Cold Blood, Half a Life, The Immortal Life of Henrietta Lacks, and A Cup Of Water Under My Bed. Students will read the equivalent of a book a week and are expected to participate fully in class discussion. Writing assignments range from short (500 words) imitation essays to a longer (2,000-3,000 word) piece of narrative nonfiction. **Prereq: 501 or 621, 526 or 527, and written permission of the instructor. WI**

708.01	Hertz	W, 10:10-12:00	HS 103/Jlab
--------	-------	----------------	-------------

#710/810 Teaching Writing Designed for students interested in teaching as a possible career, this course will introduce you both to the theories and practices of teaching writing in middle and high school. We will try various literacy activities and study teaching writing using a process approach; we'll also plan instruction and discuss writing assessments, including standardized tests. *OPEN TO JUNIORS AND SENIORS only. WI*

710.01	Smith, L	MW, 3:40-5:00	HS 139
--------	----------	---------------	--------

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	Miller	TR, 11:10-12:30	HS 103/Jlab
--------	--------	-----------------	-------------

#715/815 Teaching English as a Second Language: Theory and Methods This is the first of a two-course sequence for pre-service teachers of English to speakers of other languages. It is a "theory" course – it deals with our understanding of how people learn/acquire first and second language and how this understanding informs our approach to the teaching of English. The counterpart to this course is ENGL 716/816 Curriculum, Materials, and Assessment in English as a Second Language which has a more hands-on approach to developing ESL/EFL curriculum and course material.

Students enrolled in this course usually share a common interest in language learning and teaching, but often have a variety of situations for which they are preparing. With this variation in mind, the course is designed to provide some basic insights into the process of language acquisition, along with an introduction to the approaches/methods that have been, or are being used, to teach languages in various circumstances.

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

715.01	Kim	M, 4:10-7:00	Nesmith 119
--------	-----	--------------	-------------

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	Hours Arr.	Dept. Office
--------	--------	------------	--------------

[COURSE CANCELLED FALL 2015]

724 Sports Journalism

724.01	Cataneo	T, 5:10-7:30	HS 103/Jlab
--------	---------	--------------	-------------

#725/810S.01 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. **Prereq: written permission of the instructor.** *OPEN TO JUNIORS AND SENIORS only. WI*

725.01	Magnifico	TR, 3:40-5:00	Nesmith 326
--------	-----------	---------------	-------------

[COURSE CANCELLED FALL 2015]

742 American Literature, 1815-1865

742.01	Bailey	MW, 2:10-3:30	Conant 330
--------	--------	---------------	------------

#752/852 **History of the English Language** Evolution of English from the Anglo-Saxon period to the present day. Relations between linguistic change and literary style. (Not offered every year.) Also listed as LING 752. **WI**

752.01	Lieber	TR, 9:40-11:00	HS 139
--------	--------	----------------	--------

756 **Chaucer** This class will provide an introduction to some of Geoffrey Chaucer's most important works, including *The Book of the Duchess*, *The Legend of Good Women*, *Troilus and Criseyde*, and *The Canterbury Tales*. We will consider these poems as both literary masterpieces and historical artifacts, seeking to contextualize them within the religious, racial, gender, sexual, and class politics of late fourteenth-century England. Our study will span from the highest romance to the crudest jokes (and for Chaucer, that is very crude indeed). We will also treat these works as material objects, working with digitized manuscript editions to visualize the texts more fully. Course requirements include short quizzes, a research presentation, two shorter papers, and one major research paper. All readings will be from *The Riverside Chaucer*. *This course fulfills a pre-1800 literature requirement for the English major.* **GN8, WI**

756.01	Seal	MWF, 1:10-2:00	Conant G08
--------	------	----------------	------------

#785/885 **Major Women Writers** Intensive study of one or more women writers. Fall 2015 will focus on poems and short works by Adrienne Rich, Sylvia Plath, Anne Sexton, Jamaica Kincaid, Rita Dove, Lucille Clifton, Lucy Tapahonso, Eavan Boland, Maxine Hong Kingston, Sharon Olds, Julia Alvarez along with selected feminist literary criticism and theory. Texts include *The Norton Anthology of Literature by Women: The Traditions in English*, volume 2, and *Feminist Literary Criticism and Theory: A Norton Reader*. Writings will range from close readings to researched and autobiographical writing. Feel free to email instructor at diane.freedman@unh.edu with any questions. May be repeated for credit, barring duplication of topic. This course counts for Women's Studies and American Studies. *This course fulfills a post-1800 literature requirement for the English major.* **WI**

785/885.01	Freedman	TR, 2:10-3:30	Conant 330
------------	----------	---------------	------------

[COURSE CANCELLED FALL 2015]

787 **English Major Seminar: Urban Writing and American Cities, 1840-1930**

787.01	Bailey	MW, 5:10-6:30	Nesmith 322
--------	--------	---------------	-------------

787 **English Major Seminar: Comedy** For most folks, comedy is just another name for humor. For literary scholars, comedy is one of the great ancient genres in the Western tradition, a genre which has long lived in the shadow of its opposite, tragedy, a genre associated with growing chaos, disharmony, nonconformity and misunderstanding which eventually finds some satisfying resolution. In this class, we will be asking some serious questions about comedy: how is it linked (if necessarily at all) to humor and joke-telling? How is comedy related to such literary devices as irony, parody, satire, punning, and absurdist theater? Is comedy by its nature subversive? What different kinds and styles of comedy are there? If comedy involves a certain amount of suffering on the protagonist's part, how is it really different from tragedy? What social purposes does comedy serve, and do those purposes change from time to time, group to group, society to society? Is comedy a "male" genre? What to make of comedies that address uncomfortable, even repellent subject matter or don't offer satisfying final resolutions? How do current styles of comedy link to earlier traditions of comedy? Why do human beings laugh? Why do societies seem to need comedy? Why is comedy still widely regarded as a "lower" art form than tragedy? We will look at quite a few examples from the long Western tradition of comedy, as well as examples of classical and contemporary theories of comedy and laughter. Our course texts are likely to include Aristophanes' *Lysistrata*, Plautus's *The Brothers Menaechmi*, Shakespeare's *The Taming of the Shrew* and *All's Well that Ends Well*, Thomas Dekker's *The Shoemaker's Holiday*, Ben Jonson's *Volpone*, Aphra Behn's *The Rover*, Oscar Wilde's *The Importance of Being Earnest*, Moss Hart and George S. Kaufman's *You Can't Take It With You*, Mary Chase's *Harvey*, Edward Albee's *The American Dream*, Joe Orton's *Loot*, Gina Gionfriddo's *Rapture*, *Blister*, *Burn*, David Ives's *All in the Timing*, and the recent musical *The Book of Mormon*. We'll also have a chance to examine closely a couple of recent film comedies. Course requirements include lively and consistent in-class participation, short response papers, a group presentation, and a final research paper. **CLASSES NOT ALLOWED: freshman. WI**

787.02	Lanier	TR, 11:10-12:30	HS 141
--------	--------	-----------------	--------

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. OPEN TO SENIOR ENGLISH MAJORS ONLY. WI**

788.01	Konzett, D	Hours Arr.	Dept. Office
--------	------------	------------	--------------

#793/893 **Phonetics and Phonology** The sound system of English and other languages as viewed from the standpoint of modern linguistic theory, including the following topics: the acoustic and articulatory properties of speech sounds, the phonemic repertoires of particular languages, phonological derivations, and prosodic phenomena such as stress and intonation. (Also offered as LING 793.)

Prereq: a basic linguistics course or permission.

793/893.01	Madigan	MW, 2:10-3:30	HS 139
------------	---------	---------------	--------

795 **Independent Study** Open to highly qualified 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	Dept. Coordinator	Hours Arr.	Dept. Office
--------	-------------------	------------	--------------

➤ **LINGUISTICS COURSE OFFERINGS**

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

LING 405.01	Madigan	MW, 9:40-11:00	HS 139
LING 405.02	Madigan	MW, 11:10-12:30	HS 139

LING 605 **Intermediate Linguistic Analysis** *See description for ENGL 605*

LING 605.01	Lieber	TR, 2:10-3:30	HS 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 620.01	Lieber	Hours Arr.	Dept Office
-------------	--------	------------	-------------

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 695.01	Lieber	Hours Arr.	Dept Office
-------------	--------	------------	-------------

LING #752/852 **History of the English Language** *See description for ENGL 752.*

LING 752.01	Lieber	TR, 9:40-11:00	HS 139
-------------	--------	----------------	--------

LING #793/893 **Phonetics and Phonology** *See description for ENGL 793*

LING 793/893.01	Madigan	MW, 2:10-3:30	HS 139
-----------------	---------	---------------	--------

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 795.01	Dept. Coordinator	Hours Arr.	Dept. Office
-------------	-------------------	------------	--------------

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 COURSE OFFERINGS:** *Please contact departments for more information.*

WS 401 **Introduction to Women's Studies**

WS 401.02	Harzewski	MW, 2:10-3:30	Morrill 204
-----------	-----------	---------------	-------------

WS 405 **Gender, Power, and Privilege**

WS 405.01	Young	TBA	TBA
-----------	-------	-----	-----

WS 444 **Cyborgs, Avatars and Feminists: Gender in the Virtual World**

WS 444D.01	Senier	W, 6:10-9:00	MUB DL #14
------------	--------	--------------	------------

WS 798 **Colloquium** *Women in Prison*

WS 798.02	Marshall	W, 12:10-3:00	TBA
-----------	----------	---------------	-----

HUMA 514B **20th Century, 1900-1945: An Interdisciplinary Introduction**

HUMA 514B	Murphy	MWF, 11:10-12:00	MUB Theatre 1
-----------	--------	------------------	---------------

ENGLISH AS A SECOND LANGUAGE COURSE OFFERINGS

Students enrolled in ESL courses are eligible to receive up to 16 hours of University of New Hampshire credit upon meeting admission requirements to the University.

ESL 410/610: Elementary Reading and Writing.

Intensive English, with a focus on reading and writing, for English language learners at an elementary level. Students will develop a basic vocabulary in English and sufficient proficiency in the language to conduct essential business in an English-speaking environment. M-F 2hours/day

ESL 411/611: Elementary Speaking and Listening

Intensive English, with a focus on speaking and listening, for English language learners at an elementary level. Students will develop a basic vocabulary in English and sufficient proficiency in the language to conduct essential business in an English-speaking environment. M-F 2hours/day

ESL 420/620: Intermediate Reading and Writing

Intensive English, with a focus on reading and writing, for English language learners at an intermediate level. Students will expand their vocabulary and develop sufficient English proficiency to communicate with English speakers who have little experience with English language learners. M-F 2hours/day

ESL 421/621: Intermediate Speaking and Listening

Intensive English, with a focus on speaking and listening, for English language learners at an intermediate level. Students will expand their vocabulary and develop sufficient English proficiency to communicate with English speakers who have little experience with English language learners. M-F 2hours/day

ESL 430/630: Advanced Reading and Writing

Intensive English, with a focus on reading and writing, for English language learners at an advanced level. Students will develop an extensive vocabulary in English, facility with complex sentence structures, and an ability to write coherent, comprehensible essays in English. M-F 2hours/day

ESL 431/631: Advanced Speaking and Listening

Intensive English, with a focus on speaking and listening, for English language learners at an advanced level. Students will develop an extensive vocabulary in English and sufficient English proficiency to function successfully in American university courses that do not rely heavily on language. M-F 2hours/day.

ESL 434/634: High Advanced Reading, Writing, Speaking and Listening

Intensive English with a focus on incorporating, analyzing and synthesizing information from lectures and readings into academic writing. This course is intended for students, whose skills are uneven in the reading, writing, listening, and speaking modalities. Students enrolled in ESL 434/634 will be simultaneously enrolled in ESL 430/630 or ESL 431/631. M-F 2hours/day

ESL 440/640: English as a Second Language "Bridge" level

This course is intended for speakers of other languages who have already achieved a 500 score on the TOEFL (or an equivalent score on another standardized test of English proficiency). Students will learn to read academic materials, write coherent essays on academic topics, and participate in group work and class discussion. Students enrolled in ESL 440/640 are also eligible to enroll in one University of New Hampshire course. M-F 2hours/day

ESL 450/650: Academic English

This course is intended for speakers of other languages who have already achieved a score of 525 or higher on the TOEFL (or an equivalent score on another standardized test of English language proficiency). Students will learn to read academic materials, do basic library research, write short papers in standard academic form, understand academic lectures, and participate in group work and class discussion. Writing Intensive. Students enrolled in 450/650 are also eligible to enroll in two University of New Hampshire courses. MW or TR 2 hours per day

ENGL 400/600: English for International Students

This course is intended for fully matriculated international students who are new to University work. The course is customized to meet the needs of individual students in supporting their University course work as well as focusing on development of communication skills (reading, writing, listening, and speaking) and cultural competencies within the University settings. This class meets two days per week MW, variable credit and may be repeated for up to 4 credits.

ENGL401A: Writing for International Students

This is a specially designed first-year writing section for students whose native language is not English. Training to write more skillfully and to read with more appreciation and discernment, with special attention to the writing in a second language. Supplemental work on listening and speaking as necessary. Frequent individual conferences for every student. Students may not take both ENGL 401 and ENGL 401A for credit. Special fee. Writing intensive. This class meets two days per week, MW or TR, 2 hours per day.

***Please note:** There are courses in addition to these which may be available. Please visit the ESL office in Hamilton Smith Hall (HS B06) 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 B06B, UNH, Durham, NH 03824. Telephone: 603-862-3714. Chris Berger, ESL Office, Hamilton Smith B06A. Telephone: 603-862-0083. E-mail: esl@unh.edu.

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