

Semester: Spring 2012 **CRN:** 54165 **Title:** New Orleans, Place & Meaning **Cap:** 20
Course Info: AMST 444B H01 **Gen** 8 **DSC:** HUMA **Fee:** \$275.00 **WI:** Y
Days/Times: T 3:40-5pm **Instructor(s):** W. Ross **Room:** SERCC 105
R 3:40-5pm SERCC 105

For nearly three centuries after its founding, New Orleans remains an enigma. Founded by the French, controlled for a time by the Spanish, and brought into the United States as part of the Louisiana Purchase, New Orleans is likened to a foreigner in our midst. The blurring of moral, ethnic, and social norms that it represents has detached it from this Nation's white, Anglo-Saxon, Protestant foundations.

In this course, we will use literature, essays, film, music, debate, and in true New Orleans style: spirited discussion, to explore the topics of place, history, people, politics, art & literature, and music. We will close the semester by studying Hurricane Katrina, its aftermath, and what it represents, particularly in light of what we will have experienced in preceding weeks. In addition, discussions will touch on issues regarding race, poverty, power, social mobility, gender roles, crime, corruption, energy, and the environment. Together, we'll analyze the fabric and meaning of New Orleans and why, even now, many Americans want to hold the city at arm's length.

In addition to discussion, students will be responsible for short written assignments, scheduled exams, group assignments, debates, a term paper or project, and a New Orleans journal. The journal will be based on a service-learning trip to New Orleans area as part of the UNH-Alternative Break Challenge program. The trip will take place during spring break and all students in the class are expected to take part. UNH-ABC has set aside 20 slots, specifically for students taking this course.

In addition to working along the Gulf Coast, students will have a chance to meet Mardi Gras Indians, explore the roots of jazz, tour the site of the Battle of New Orleans, and become exposed to New Orleans culture first-hand. As past experience has proven: hard work, an inquisitive mind, and some spending money adds up to an incomparable educational experience.

Semester: Spring 2012 **CRN:** 55364 **Title:** Animal Ethics **Cap:** 20
Course Info: ANSC 444A H01 **Gen** 7 **DSC:** ETS **Fee:** \$20 **WI:** Y
Days/Times: T 2:10-3:30pm **Instructor(s):** W. Condon **Room:** RUD G89
T 2:10-3:30pm RUD G89

Course Description: Human attitudes toward other animals are generally divided into five categories: animal exploitation, animal use, animal welfare, animal rights, and animal liberation. While all five categories will be examined, this course will concentrate on the differences between animal welfare and animal rights. These two categories differ fundamentally on the basis of the ethical or moral status they give animals. Past human societies have justified both the worship of animals and the torture and sacrifice of animals to the gods. Animal rights believers rely on a rights-based philosophy, while animal welfare advocates concentrate on a utilitarian based set of values. The course will concentrate on the application of these two ethical philosophies to current uses of animals such as the use of animals in research, the use of animals as food (factory farming), the production and use of transgenic animals, and the use of animals as organ donors for humans (xenotransplantation). Since animal rights is, in itself, not a discipline, the students will have to depend on information from other disciplines ranging from moral philosophy and ethics to history to genetics, production agriculture, and ethology.

Course Objectives:

1. To provide an awareness of the philosophical, social, ethical, biological, behavioral, historical, and economic aspects of animal care and use.
2. To provide students with a philosophical, ethical, and scientific basis to develop their own beliefs and definitions of animal care and use.
3. To train students to resolve conflicts concerning the human use of animals.

Format: Primarily discussion of assigned readings or topics. A debate format will be used when appropriate. A limited number of video films will be shown and critically evaluated. The entire course will utilize a “contrasting viewpoints” method of education.

Semester: Spring 2012 **CRN:** 55501 **Title:** Collective Guilt & Response **Cap:** 20
Course Info: HIST 444F H01 **Gen** 4 **DSC:** HP **Fee:** **WI:** Y
Days/Times: T 9:40-11am **Instructor(s):** J. Diefendorf **Room:** HORT 445
R 9:40-11am HORT 445

May 1985 saw the fortieth anniversary of the end of World War II. President Reagan, in Germany for an economic summit, chose to mark the occasion by visiting a German military cemetery at Bitburg, where there were to be found the graves not only of regular German soldiers but also a few graves of SS members. (Though these SS men had been soldiers, the SS as an organization was in charge of the concentration camps and the attempts to exterminate Jews.) The visit, intended as a gesture of reconciliation towards the Germans, touched off a controversy, especially in the United States, over the appropriateness of making such a visit when many former Nazi's and many of the victims of the Nazis were still living. This controversy, however, also raised more general issues: collective guilt and collective responsibility for the crimes committed by only some members of a society and the duration of such guilt and responsibility into the present and future.

These issues have reappeared several times. After the rapid unification of East and West Germany after the fall of the Berlin Wall in 1989, Germany's neighbors expressed fears of a strong, ambitious German state; that is, they expressed fear the history might repeat itself. There have been repeated incidences of xenophobia on the part of young German "skin-heads." In 1996, a study of the Holocaust by a young American scholar again caused great controversy because it seemed to suggest that a part of German national character was what he called "eliminationist anti-Semitism," a built-in desire to murder Jews. In 2002, a German historian published a best-selling book that used language associated with the Holocaust to describe the suffering of German civilians during the war, thereby suggesting that those who dropped bombs on German cities should share the same sense of guilt that German had been made to feel.

Nearly 65 years have now passed since Hitler's death, but the specter of collective guilt has not gone away. Can one, should one forget the crimes of the past, or must they live on in the present and future?

The issues of collective guilt and collective responsibility have been raised over and over, and the purpose of this course is to examine these issues from several points of view: political, legal, and ethical. Consider some of the questions that should be asked. How important is the magnitude of the crime? Does it make any difference whether there were 100 or one million victims? How important is the quality of the crime: how much difference does it make if the victims were killed, or tortured, or "just" deprived of their property? How does one distinguish, when looking at the perpetrators, between active and passive perpetrators, "institutional" or "bureaucratic" perpetrators, and those who perhaps only indirectly and imperfectly knew about the crime? Can there be excuses, extenuating circumstances for the perpetrators? Can there be valid reasons for not prosecuting the perpetrators? What is the difference between guilt and responsibility? Why do victims of survivors sometimes feel more guilt than those who persecuted them? What does it mean to make collective judgments about a large group of people? How important is the passage of time in alleviating guilt and responsibility? How much time must pass? Should historical crimes best be forgotten, or should their memory be constantly refreshed by references?

In addressing these questions, there will be initially a strong emphasis on the German case because there the issues are posed so starkly and because all parties – the allied victors, the Germans and the victims—have in one way or another face the issues openly and directly. (German history is also the instructor's primary teaching and research field.) But beyond this the course will also try to get students, as Americans, to engage with the question of collective guilt and the responsibility in their own lives as citizens and moral beings. They will be asked to engage with the challenges posed by unpleasant events in their own history. At the same time, they will be led to see how the posing of questions by historians, the treatment of evidence, and the form of presentation all influence the way in which the past is incorporated into the present and how the understanding of the past can prepare them for the future.

Semester: Spring 2012 **CRN:** 55539 **Title:** Love in Disguise **Cap:** 20

Course Info: LLC 444D H01 **Gen** 6 **DSC:** FPA **Fee:** \$10 **WI:** Y
Days/Times: M 9:10-10am **Instructor(s):** B. Cooper **Room:** MURK 204
W 9:10-10am MURK 204
F 9:10-10am MURK 204

COURSE TEXTS

Molière, Amphitryon

Musset, Fantasio

Marivaux, The Game of Love and Chance

Rostand, Cyrano de Bergerac

Beaumarchais, The Barber of Seville

Giraudoux, Amphitryon 38

Course Description

This course is designed around the theme of love in disguise which we shall study in French dramas (in translation) from the 17th to the 20th centuries. In each play, we shall ask ourselves how and why disguises are used in romantic relationships and what effect they have. We shall also examine the changes in French drama over time and watch filmed versions of some of the plays read in class. We'll also note the effects of gender and status (class or wealth) on love.

(This course may count for the French or French Studies minor. Please consult with me re: that possibility.)

Semester: Spring 2012 **CRN:** 55803 **Title:** Music & Social Change in America **Cap:** 20
Course Info: MUSI 444 H01 **Gen** 6 **DSC:** FPA **Fee:** **WI:** Y
Days/Times: M 11:10-12:30pm **Instructor(s):** R. Eshbach **Room:** PCAC M219
W 11:10-12:30pm PCAC M219

During the late seventeenth and eighteenth centuries the idea that a personal God watched judiciously over man was seriously challenged by intellectuals who attacked the certainties of a theocentric life. Challenges to the notion of God and the sanctity of religious institutions eventually undermined established political, social, economic, and cultural hierarchies. The sense of wholeness and certainty that had pervaded the early modern world slowly gave way to doubt, atomization, and psychological uncertainty.”

— George L. Mosse

What kind of universe do we live in? Is the universe a cold machine, or is it invested with spirit? Is there a God who intervenes in the affairs of Men, rewarding good and punishing transgression, or is the universe indifferent to our desires and our suffering? Does the existence of natural law imply the existence of a rational Creator? Or does it allow us to dispense with the idea of God altogether? How do our notions about Nature influence our thinking about values: about moral and political law? Do values exist in the “real world,” waiting to be discovered like the laws of physics? Are the laws of morality and politics like the laws of nature: rationally coherent and everywhere the same? Or are they the revelation of an inner light, the expression of individual or collective will, or the product of a creative act?

Where do our values lead us? Is the universe a static, timeless creation, or is it dynamic — changing, evolving? If it is evolving, does history have a goal — a purpose? Is it possible to achieve progress in human history as it is in the world of science and technology? What roles do freedom and responsibility, courage and creativity play in the establishment and maintenance of a well-ordered society?

The musical art of the late Enlightenment and early Romantic periods raises these and other large questions — questions that persist in today’s world. The answers that you give to these questions will determine your politics and your personal morality, and to a large extent your attitude toward life. We will examine these questions with reference to the work of moral psychologist Jonathan Haidt, social and political philosopher Isaiah Berlin, and other thinkers from Thomas Jefferson to Alfred de Musset; from Immanuel Kant to Richard Wagner. Among the musical works we will study are Franz Joseph Haydn’s oratorio *The Creation*, Wolfgang Amadeus Mozart’s *The Marriage of Figaro*, Ludwig van Beethoven’s *Eroica* Symphony, selected songs by Franz Schubert, and Carl Maria von Weber’s opera of the supernatural, *Der Freischütz*.

A professional violinist, an avid gardener and a student of cultural history, Robert W. Eshbach is descended from Swiss Mennonites, English Episcopalians, electrical engineers, physicists, singers and pipe organists, all of whom have influenced his outlook on life. He was born in Cambridge, Massachusetts, grew up in New York, and studied in New Haven, Vienna and Boston. He is an honors graduate of Yale University, where he majored in music history and minored in German literature. He attended the Vienna Conservatory, where he studied violin with the legendary Walter Barylli, concertmaster of the Vienna Philharmonic orchestra and primarius of the Barylli Quartet. Prof. Eshbach holds a graduate degree in violin playing from New England Conservatory. He joined the UNH faculty in 1987 as professor of violin and conductor of the UNH Symphony Orchestra. In addition to music courses, he has taught courses on cultural history for the honors program, as well as for the European Cultural Studies major. Prof. Eshbach is currently working on a biography of the great 19th-Century violinist Joseph Joachim.

Semester: Spring 2012 **CRN:** 53033 **Title:** You Got Troubles, I Got Mine **Cap:** 20
Course Info: SW 444 H01 **Gen** 7 **DSC:** SS **Fee:** **WI:** Y
Days/Times: M 2:10-3:30pm **Instructor(s):** L. Bergeron **Room:** PETT G02
W 2:10-3:30pm PETT G02

This course is designed for traditional first and second year students. Grief and loss, an inescapable part of life, affects everyone to various degrees. If one is properly prepared, or given adequate support, grief and loss can serve to provide insight, provoke needed behavior change, or give new meaning to the philosophy one uses in life. This course examines the many personal losses typical for young adults. It provides a forum for students to process the multiple losses experienced in late adolescence and early adulthood including those that may go unacknowledged.

Students in this course will examine personal, public and institutional responses to losses, which inhibit or enhance their ability to accept the resulting change. The richness of creative interventions from various disciplines such as social work, therapeutic recreation, nursing, family studies that assist individuals and families are presented. The various ways one may find and give informal support to others dealing with loss are explored, as are the personal responses allowing one to better cope with adversity and ways of expressing grief.

Semester: Spring 2012 **CRN:** 55472 **Title:** Trans/Forming Gender **Cap:** 10

Course Info: WS 444 H01 **Gen** 7 **DSC:** SS **Fee:** **WI:** Y

Days/Times: M 6:10-9pm **Instructor(s):** J. Stapleton **Room:** SERCC 105

Using a social construction approach, students explore the multiple ways in which gender is constructed within the lives of children, women, men, and transgender people. Specific attention focuses on the social institutions and systems that encourage both the construction and reproduction of gender identity and expression across the lifespan. Students actively participate in identifying the historical and current day factors and institutions that shape gender. Students explore the roles of families, schools, educational settings, media, the workplace, recreation activities, the medical system, religion, laws, and the laws and the legal system in the construction of gender.

Semester: Spring 2012 **CRN:** 50613 **Title:** Principles Biology 2 **Cap:** 12
Course Info: BIOL 412H 01 **Gen** 3B **DSC:** BS **Fee:** \$35.00 **WI:**
Days/Times: T 2:10-3:30pm **Instructor(s):** J. Burger **Room:** DEM 112
R 2:10-3:30pm W. Beagen DEM 112
F 12:40-4pm RUD G41

The Honors Laboratory

The Honors Laboratory is designed to provide you with the basic information that would be expected of a student in general biology, and to provide additional experiences in laboratory that will enhance your understanding of the natural world. Some of the activities for this lab will be similar to those of the regular laboratories, but many will be different. The requirements will also be different, as explained below. The instructor and the teaching assistants will attempt to introduce new material into each laboratory. These may be demonstrations, displays and hands-on activities, depending on what is available.

LABORATORY ACTIVITIES

Weekly lab activities will vary from lab to lab. Your instructors are currently in the process of determining the scope of activities, including short discussions, oral group discussions and quizzes and other class activities. You will be required to record all your activities and observations in a laboratory notebook that will be presented to the instructors periodically for evaluation and comment. These notebooks will be graded and will form part of your grade for the laboratory portion of BIOL 412H.

We have not yet determined what the point distribution of the laboratory will be. This will depend on the range of activities developed during the course of the semester. You are expected to participate **ACTIVELY** in class discussions and to be prepared to answer questions in class. Part of your grade will depend on the extent of your participation in class. There may be some lab quizzes, but, if so, the form of these quizzes has not yet been determined. Some may be written; others may be oral. We will provide more information on this later.

PHYLUM PRESENTATION

Pairs of students will select an animal phylum **NOT** covered in the regular laboratory exercises from the list provided. **You must make your selection by the end of the second laboratory period.** You will be expected to write a paper on that phylum using all the resources you can find (textbook, library, world wide web, sources recommended by the instructor). You should be able to find information in the Biological Sciences Library (Kendall Hall). The paper is due on the last week of regular laboratory. Each of you will also give a 10-15 minute oral presentation, with diagrams, on the phylum you selected, during the course of the semester. A schedule will be arranged after students have selected their phylum.

Semester: Spring 2012 **CRN:** 55767 **Title:** Principles Biology 2 **Cap:** 12
Course Info: BIOL 412H 02 **Gen** 3B **DSC:** BS **Fee:** \$35.00 **WI:**
Days/Times: M 11:10-noon **Instructor(s):** A. Baker **Room:** MURK 115
W 11:10-noon MURK 115
F 11:10-noon MURK 115
W 12:10-1pm SLS G70

The Honors Laboratory

The Honors Laboratory is designed to provide you with the basic information that would be expected of a student in general biology, and to provide additional experiences in laboratory that will enhance your understanding of the natural world. Some of the activities for this lab will be similar to those of the regular laboratories, but many will be different. The requirements will also be different, as explained below. The instructor and the teaching assistants will attempt to introduce new material into each laboratory. These may be demonstrations, displays and hands-on activities, depending on what is available.

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Semester: Spring 2012 **CRN:** 52834 **Title:** Energy & Environment

Cap: 20

Course Info: CHE 410H 01

Gen 3T **DSC:** PS

Fee: **WI:**

Days/Times: T 9:40-11am

Instructor(s): I. Farag

Room: HS 127

R 9:40-11am

HS 127

Learn/Discuss

- Energy History
- Petroleum Oil, Coal, Natural Gas
- Fuel Cells
- Sustainability & Energy Efficiency
- Alternative and Renewable Fuels
- Oil Shale & Tar Sands
- Biodiesel and the Greenhouse Effect
- Nuclear Energy Promises & Challenges
- Global Warming & Ozone depletion
- Air Pollution & Acid Rain
- Pollution Prevention vs. Pollution Control
- Drinking Water & Wastewater Treatment
- Cars: SMART, Hybrid, Air Compressed
- Sky farming, Endangered Species

Participate in an optional on-Campus ChE 410 project. ChE 410 students helped UNH to be the first University in the US to receive Energy Star Awards for its Dorms.

Semester: Spring 2012	CRN: 50643	Title: General Chemistry 2	Cap: 4
Course Info: CHEM 404H 01	Gen 3P	DSC: PS	Fee: \$90.00
Days/Times: M 8:10-9am	Instructor(s): W. Seitz		WI:
W 8:10-9am			Room: SLS 120
R 8:10-9:30		W. Seitz	SLS 120
W 2:10-5pm		A. Lindsay	TBA
			PARS S153

Fundamental laws and concepts applied to nonmetals, metals, and their compounds. For students who plan to take further chemistry courses. Previous chemistry recommended. Knowledge of algebra, exponentials, and logarithms required. Required for chemistry majors. Special fee. Lab. Prereq: CHEM 403 and 403L. Honors course is designed for students who have enrolled in the honors degree program. Cannot be taken for credit if credit received for CHEM 402. Prereq: CHEM 403.

The divergence from Chem 404 occurs with the lab. The Honors/majors labs make use of more technology, chemical instrumentation and computer modeling and require a different type of lab write-up than regular lab sections. Since these students are committed to careers in chemistry or biochemistry (or other science), our intention is to focus on the development of their analytical thinking and writing skills. We instruct them in proper and accepted notebook procedure and formal lab write-ups with chances for critique followed by rewrites. Other forms of closure such as group reports and posters are also used.

Semester: Spring 2012 **CRN:** 51770 **Title:** General Chemistry 2 **Cap:** 8
Course Info: CHEM 404H 02 **Gen** 3P **DSC:** PS **Fee:** \$90.00 **WI:**
Days/Times: M 10:10-11am **Instructor(s):** H. Mayne **Room:** PARS N108
W 10:10-11am PARS N108
F 10:10-11am PARS N108
W 6:10-9pm A. Lindsay PARS S153

Fundamental laws and concepts applied to nonmetals, metals, and their compounds. For students who plan to take further chemistry courses. Previous chemistry recommended. Knowledge of algebra, exponentials, and logarithms required. Required for chemistry majors. Special fee. Lab. Prereq: CHEM 403 and 403L. Honors course is designed for students who have enrolled in the honors degree program. Cannot be taken for credit if credit received for CHEM 402. Prereq: CHEM 403.

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Semester: Spring 2012	CRN: 52081	Title: General Chemistry 2	Cap: 8
Course Info: CHEM 404H 03	Gen 3P	DSC: PS	Fee: \$90.00
Days/Times: M 1:10-2pm	Instructor(s): C. Bauer		WI:
W 1:10-2pm			PARS N108
F 1:10-2pm			PARS N108
W 6:10-9pm	A. Lindsay		PARS S153

Fundamental laws and concepts applied to nonmetals, metals, and their compounds. For students who plan to take further chemistry courses. Previous chemistry recommended. Knowledge of algebra, exponentials, and logarithms required. Required for chemistry majors. Special fee. Lab. Prereq: CHEM 403 and 403L. Honors course is designed for students who have enrolled in the honors degree program. Cannot be taken for credit if credit received for CHEM 402. Prereq: CHEM 403.

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Semester: Spring 2012 **CRN:** 55689 **Title:** General Chemistry 2 **Cap:** 8
Course Info: CHEM 404H 04 **Gen** 3P **DSC:** PS **Fee:** \$90.00 **WI:**
Days/Times: T 8:10-9:30am **Instructor(s):** K. Winans **Room:** PARS N108
R 8:10-9:30am A. Lindsay PARS N108
W 6:10-9pm PARS S153

Fundamental laws and concepts applied to nonmetals, metals, and their compounds. For students who plan to take further chemistry courses. Previous chemistry recommended. Knowledge of algebra, exponentials, and logarithms required. Required for chemistry majors. Special fee. Lab. Prereq: CHEM 403 and 403L. Honors course is designed for students who have enrolled in the honors degree program. Cannot be taken for credit if credit received for CHEM 402. Prereq: CHEM 403.

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Semester: Spring 2012 **CRN:** 53757 **Title:** Classical Mythology **Cap:** 21
Course Info: CLAS 401H 01 **Gen** 8 **DSC:** HUMA **Fee:** \$10.00 **WI:** Y
Days/Times: M 11:10-12:30pm **Instructor(s):** R. Clairmont **Room:** MURK 202
W 11:10-12:30pm MURK 202

The purpose of any course in classical mythology is to expose students not only to the main gods, goddesses, heroes, and heroines of the Greeks and Romans but also to the major myths in which they figure. Honors Classical Mythology does this, too, but it does so in an eclectic way that combines mythology with literature, culture, and, to a lesser degree, history. While the focus of this course is upon classical antiquity, the students also read a selection of 19th- and 20th-century poetry that makes extensive thematic use of classical mythology. Honors Classical Mythology is a Writing Intensive course, and even though the students must focus on mythology and myth-related topics in their written reports, my main goal is to make the students aware of the complexity of the writing process by teaching them about copyediting, proofreading, and revising, and, in the process, to make them responsible for the improvement of the (short) reports that they are required to write. I want the students of this course (1) to learn to think about classical mythology in general and in specific terms, (2) to appreciate its influence on literature, poetry in particular, and (3) to engage actively, with guidance, in the writing process.

Semester: Spring 2012 **CRN:** 50049 **Title:** First-Year Writing **Cap:** 24
Course Info: ENGL 401H 01 **Gen** 1 **DSC:** **Fee:** \$15.00 **WI:** Y
Days/Times: M 10:10-11am **Instructor(s):** E. Freedman **Room:** HS 139
W 10:10-11am HS 139
F 10:10-11am HS 139

This course examines the relationship between the self and the written word, engaging how writers position themselves in relation to their craft. Throughout the semester, we will explore how the life of the author informs his or her work to assess how constructed identities converse with otherwise "impersonal" texts. To guide our project, we will read literary memoirs and autobiographical scholarship that address issues of self-inclusion, emotion, voice, and story in academic writing. We will discuss "traditional" memoir alongside and against autobiographical fiction; confessional poetry; documentaries and mockumentaries; "fraudulent" memoir; and other hybrid forms.

Students will submit three primary essays: the first, the personal narrative, emphasizes craft, story-telling, and the function of truth in life writing. The second, the analytical essay, unpacks the parameters of personal writing, exploring what constitutes autobiography and memoir. The final piece, a researched, persuasive essay, draws upon narrative criticism to explore the role of the personal in the university setting. How much of "you," for example, should enter into your term papers, journal articles, labs, and presentations? Can you keep yourself entirely out of your writing? Should you, and how? 401H is writing intensive and includes student conferences and peer workshops. Semester goals include: developing writing skills; building a foundation for successful writing in future courses; and theorizing about the intersections of identity and writing—in the classroom and beyond.

Semester: Spring 2012 **CRN:** 51622 **Title:** Intro Creative Nonfiction **Cap:** 20
Course Info: ENGL 501H 01 **Gen** **DSC:** **Fee:** \$15.00 **WI:** Y
Days/Times: M 9:10-10am **Instructor(s):** P. Barksdale **Room:** HS 103
W 9:10-10am HS 103
F 9:10-10am HS 103

What do we mean by *creative nonfiction*? What separates it from other forms of nonfiction, from scholarly work, and from self-help texts? How is it similar to fiction and poetry in terms of narrative, style, and content? In this course, we will begin by studying the genres of creative nonfiction, including the memoir, the profile, the personal essay, humor writing, and nature and travel essays.

After studying the works of various contemporary nonfiction writers and experimenting with the techniques particular to nonfiction, we will work on developing the skills essential to all creative writing genres. We will devote the last unit exclusively to class workshops.

Students will regularly submit exercises, shorts, and peer evaluations and take part in group and class workshops. Major papers for workshop will include one in any creative nonfiction genre and another integrating primary (diaries, interviews, etc.) or secondary research (scholarly journals, etc.). The course will include regular conferences. Special fee. Writing intensive.

Semester: Spring 2012 **CRN:** 50180 **Title:** Intermediate French I **Cap:** 5
Course Info: FREN 504H 01 **Gen** 5 **DSC:** WC **Fee:** \$10.00 **WI:** Y
Days/Times: M 1:10-2pm **Instructor(s):** C. Gaudissart **Room:** MURK G01
W 1:10-2pm MURK G01
F 1:10-2pm MURK G01

Conducted in French. Review of grammar with emphasis on the development of reading, writing, speaking, and listening skills, and on culture. Discussion in French of literary and cultural readings. Honors students will also be assigned more extra-curricular assignments. These assignments range from interviewing a French speaker, to reading a book from a francophone author and writing a report on it, to watching movies and having a class discussion about their themes, to gathering current events from the francophone world and doing an oral "exposé" on them. Labs and films. Special fee. Writing intensive.

*Parlez et participez au maximum. Vous apprendrez davantage, vous perfectionnerez votre français et vous trouverez le cours plus intéressant. Pas de complexes—personne n'est parfait—alors, allez-y !

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Semester: Spring 2012 **CRN:** 55455 **Title:** Modern World **Cap:** 5
Course Info: HUMA 513A H01 **Gen** 6 **DSC:** FPA **Fee:** **WI:** Y
Days/Times: M 1:10-2pm **Instructor(s):** R. Karo **Room:** PCAC A218
W 1:10-2pm PCAC A218
F 1:10-2pm PCAC A218

Humanities 513H: The Modern World. A team-taught course designed to introduce students to the full scope of forces that defined our world, and continue to influence it today – not merely with one vantage point (literary, or philosophical, or historical, or artistic), but with an interdisciplinary, holistic approach that takes into account the complex, organic nature of humans in the world. HUMA 513 takes advantage of the expertise of four of UNH’s eminent professors from different fields, and brings them together in one course to offer students a dynamic way to understand the world and our place in it.

How does HUMA 513H work?

This interdisciplinary course is taught by four professors, who are experts in the history of art (section A), literature (section B), history (section C), and philosophy (section D). The lectures are given by the four professors in rotation, and all four professors attend every lecture. All students attend the same lectures and take the same in-class tests. Break-out discussions in each of the sections (A-D) are oriented toward the specialty of the instructor leading the section, who also determines paper assignments and grading. Students enroll in one of the four sections, which meet occasionally throughout the semester during the regular lecture time-slot. Because the professors leading each section emphasize different approaches to the material, students earn a different General credit, appropriate to their section.

What kind of material does HUMA 513H cover?

Humanities 513: The Modern World, an Interdisciplinary Introduction examines selected topics in the arts, philosophy, literature, and science in the eighteenth and nineteenth centuries. The course takes an interdisciplinary approach to understanding the ideas and creative works that have contributed to making the modern world. Specifically, we study the eighteenth and nineteenth centuries, and consider outstanding works of science, philosophy, art, and literature in that period. This was the age of Newton, Voltaire, Diderot, Dickens, Marx, and Darwin. It was the age of the Enlightenment, of political and industrial revolutions, and of the rise of Romanticism. It gave us our belief in science and progress, our experience of modern technology and social change, and our ideas about the role of the artist and the creative thinker in modern society.

Semester: Spring 2012 **CRN:** 55458 **Title:** Modern World **Cap:** 5
Course Info: HUMA 513B H01 **Gen** 8 **DSC:** WC **Fee:** **WI:** Y
Days/Times: M 1:10-2pm **Instructor(s):** G. Murphy **Room:** PCAC A218
W 1:10-2pm PCAC A218
F 1:10-2pm PCAC A218

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Semester: Spring 2012 **CRN:** 55460 **Title:** Modern World **Cap:** 5
Course Info: HUMA 513C H01 **Gen** 4 **DSC:** HP **Fee:** **WI:** Y
Days/Times: M 1:10-2pm **Instructor(s):** E. Mellyn **Room:** PCAC A218
W 1:10-2pm PCAC A218
F 1:10-2pm PCAC A218

Humanities 513H: The Modern World. A team-taught course designed to introduce students to the full scope of forces that defined our world, and continue to influence it today – not merely with one vantage point (literary, or philosophical, or historical, or artistic), but with an interdisciplinary, holistic approach that takes into account the complex, organic nature of humans in the world. HUMA 513 takes advantage of the expertise of four of UNH’s eminent professors from different fields, and brings them together in one course to offer students a dynamic way to understand the world and our place in it.

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This interdisciplinary course is taught by four professors, who are experts in the history of art (section A), literature (section B), history (section C), and philosophy (section D). The lectures are given by the four professors in rotation, and all four professors attend every lecture. All students attend the same lectures and take the same in-class tests. Break-out discussions in each of the sections (A-D) are oriented toward the specialty of the instructor leading the section, who also determines paper assignments and grading. Students enroll in one of the four sections, which meet occasionally throughout the semester during the regular lecture time-slot. Because the professors leading each section emphasize different approaches to the material, students earn a different General credit, appropriate to their section.

What kind of material does HUMA 513H cover?

Humanities 513: The Modern World, an Interdisciplinary Introduction examines selected topics in the arts, philosophy, literature, and science in the eighteenth and nineteenth centuries. The course takes an interdisciplinary approach to understanding the ideas and creative works that have contributed to making the modern world. Specifically, we study the eighteenth and nineteenth centuries, and consider outstanding works of science, philosophy, art, and literature in that period. This was the age of Newton, Voltaire, Diderot, Dickens, Marx, and Darwin. It was the age of the Enlightenment, of political and industrial revolutions, and of the rise of Romanticism. It gave us our belief in science and progress, our experience of modern technology and social change, and our ideas about the role of the artist and the creative thinker in modern society.

Semester: Spring 2012 **CRN:** 55462 **Title:** Modern World **Cap:** 5
Course Info: HUMA 513D H01 **Gen** 7 **DSC:** HUMA **Fee:** **WI:** Y
Days/Times: M 1:10-2pm **Instructor(s):** J. Armstrong **Room:** PCAC A218
W 1:10-2pm PCAC A218
F 1:10-2pm PCAC A218

Humanities 513H: The Modern World. A team-taught course designed to introduce students to the full scope of forces that defined our world, and continue to influence it today – not merely with one vantage point (literary, or philosophical, or historical, or artistic), but with an interdisciplinary, holistic approach that takes into account the complex, organic nature of humans in the world. HUMA 513 takes advantage of the expertise of four of UNH’s eminent professors from different fields, and brings them together in one course to offer students a dynamic way to understand the world and our place in it.

How does HUMA 513H work?

This interdisciplinary course is taught by four professors, who are experts in the history of art (section A), literature (section B), history (section C), and philosophy (section D). The lectures are given by the four professors in rotation, and all four professors attend every lecture. All students attend the same lectures and take the same in-class tests. Break-out discussions in each of the sections (A-D) are oriented toward the specialty of the instructor leading the section, who also determines paper assignments and grading. Students enroll in one of the four sections, which meet occasionally throughout the semester during the regular lecture time-slot. Because the professors leading each section emphasize different approaches to the material, students earn a different General credit, appropriate to their section.

What kind of material does HUMA 513H cover?

Humanities 513: The Modern World, an Interdisciplinary Introduction examines selected topics in the arts, philosophy, literature, and science in the eighteenth and nineteenth centuries. The course takes an interdisciplinary approach to understanding the ideas and creative works that have contributed to making the modern world. Specifically, we study the eighteenth and nineteenth centuries, and consider outstanding works of science, philosophy, art, and literature in that period. This was the age of Newton, Voltaire, Diderot, Dickens, Marx, and Darwin. It was the age of the Enlightenment, of political and industrial revolutions, and of the rise of Romanticism. It gave us our belief in science and progress, our experience of modern technology and social change, and our ideas about the role of the artist and the creative thinker in modern society.

Semester: Spring 2012 **CRN:** 51927 **Title:** Intro Research/Biol Sci **Cap:** 15

Course Info: INCO 501H A01 **Gen** **DSC:** **Fee:** **WI:**

Days/Times: M 1:10-2:30pm **Instructor(s):** D. Lane/G. Carey **Room:** RUD 110

This two-credit course is an introduction to the research process in the biological sciences. Our approach will be sufficiently broad to cover most fields in this area of science. Fundamental to our approach is the focus on literature searches needed to support original research. In order to facilitate this process, students will be choosing their individual research topics, and more importantly, they will need to pose a specific/practical research question and follow it through to produce a research proposal. This proposal can then be appropriately modified for an honors thesis or for applications to the UNH Center for Undergraduate Research or for other funding sources. Through lectures, classroom discussions of specific examples, and hands-on exercises, the students will learn the intellectual process of designing a research project and computer-based searching tools available from the UNH library system. This course is ideal for the second year student who anticipates starting a research project with an advisor. Grading is credit/fail.

Semester: Spring 2012 **CRN:** 52909 **Title:** Intro Research/Biol Sci **Cap:** 10
Course Info: INCO 501H A02 **Gen** **DSC:** **Fee:** **WI:**
Days/Times: W 9:40-11am **Instructor(s):** D. Lane/G. Carey **Room:** RUD 110

This two-credit course is an introduction to the research process in the biological sciences. Our approach will be sufficiently broad to cover most fields in this area of science. Fundamental to our approach is the focus on literature searches needed to support original research. In order to facilitate this process, students will be choosing their individual research topics, and more importantly, they will need to pose a specific/practical research question and follow it through to produce a research proposal. This proposal can then be appropriately modified for an honors thesis or for applications to the UNH Center for Undergraduate Research or for other funding sources. Through lectures, classroom discussions of specific examples, and hands-on exercises, the students will learn the intellectual process of designing a research project and computer-based searching tools available from the UNH library system. This course is ideal for the second year student who anticipates starting a research project with an advisor. Grading is credit/fail.

Semester: Spring 2012 **CRN:** 54186 **Title:** Intro to Music **Cap:** 25
Course Info: MUSI 401H 01 **Gen** 6 **DSC:** FPA **Fee:** **WI:**
Days/Times: M 3:10-4:30pm **Instructor(s):** D. Beller-McKenna **Room:** PCAC M219
W 3:10-4:30pm PCAC M219

Required Texts: "Beethoven's Hair" by Russell Martin, and "Alma Mahler" by Francoise Giroud. The required texts consist of biographical information about the composers within the context of their contemporaries. Other materials will be available via Blackboard.

Course Objective: A study of four composers and their works: Alma Mahler, Frederic Chopin, Ludwig van Beethoven, and W. A. Mozart. Films on each composer will be viewed and discussed to ascertain fact from Hollywood embellishment. One or two major works from each composer will be studied in detail and discussed in terms of the works' significance in music history. While this is not listed as a writing intensive course, the requirements listed below are intended to enable the student to express ideas learned in class on paper in a carefully formatted manner.

Course Requirements:

- < Regular attendance
- < Assigned reading and discussion in class
- < Four 2-page papers due over the course of the semester
- < One group project on topic to be chosen by student and approved by instructor; due at the end of the semester
- < Four quizzes covering material on each composer

(A detailed table of material to be covered in each class and quiz and paper due dates will be attached to this syllabus)

Semester: Spring 2012 **CRN:** 55280 **Title:** Survey of Music History **Cap:** 25
Course Info: MUSI 402H 01 **Gen** 6 **DSC:** FPA **Fee:** **WI:**
Days/Times: M 1:10-2pm **Instructor(s):** L. Veal **Room:** PCAC M128
W 1:10-2pm PCAC M128
F 1:10-2pm PCAC M128

This course is designed to familiarize students with the historical development of Western European art ("classical") music since about 1500. Much of the course work will be devoted to listening to musical works and examining musical styles of the last four centuries. In addition to a textbook, frequent auxiliary readings will be assigned. These are intended to simulate critical thinking about music's role in society (historical, social, political, etc.) Reading musical notation is not a requirement for this course.

Semester: Spring 2012 **CRN:** 51583 **Title:** Cont. Conservation Issues **Cap:** 15
Course Info: NR 435H 01 **Gen** 3T **DSC:** ETS **Fee:** **WI:**
Days/Times: T 11:10-12:30pm **Instructor(s):** Staff **Room:** SLS 120
R 11:10-12:30pm SLS 120
Hours-Arr

HONORS SECTION

In addition to the regular class (described below) the honors section meets for an additional hour each week. This is a much smaller group (15-20 students) and we will have the opportunity to dig more deeply into a specific conservation topic of that the class chooses. The honors class engages in discussions, debates and reports, all of which generally make for a fairly lively hour.

MAIN CLASS:

The main class will involve lectures, videos, guest speakers, instant opinion polls, and more. My goal is to provide an enjoyable, engaging, stimulating and challenging experience that will include:

1. Development of thinking and decision making skills.
2. Basic concepts useful in identifying and understanding conservation issues.
3. Historic overview of humankind's relationship to the environment.
4. Delineation the breadth and scope of conservation issues of the 21st century.
5. Evaluation the relevance of contemporary issues identified in 4.
6. How to separate fact from fiction.
7. Personal insight and tools to understand and form well grounded opinions.

It is important that this course provide you with an understanding of the scope and breadth of conservation issues facing the world today. BUT, there is something I hope to accomplish that is far more important than your learning all there is to know about environmental issues. I want to introduce and help you to develop a process most folk's call "critical thinking". Critical thinking is easy to understand but exceedingly difficult to put into practice. What you will learn in this area will serve as a foundation upon which we will base all other learning that occurs in this course.

Semester: Spring 2012 **CRN:** 51584 **Title:** Cont. Conservation Issues **Cap:** 15
Course Info: NR 435H 02 **Gen** 3T **DSC:** ETS **Fee:** **WI:**
Days/Times: T 2:10-3:30pm **Instructor(s):** Staff **Room:** SLS 120
R 2:10-3:30pm SLS 120
Hours-Arr

HONORS SECTION

In addition to the regular class (described below) the honors section meets for an additional hour each week. This is a much smaller group (15-20 students) and we will have the opportunity to dig more deeply into a specific conservation topic of that the class chooses. The honors class engages in discussions, debates and reports, all of which generally make for a fairly lively hour.

MAIN CLASS:

The main class will involve lectures, videos, guest speakers, instant opinion polls, and more. My goal is to provide an enjoyable, engaging, stimulating and challenging experience that will include:

1. Development of thinking and decision making skills.
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It is important that this course provide you with an understanding of the scope and breadth of conservation issues facing the world today. BUT, there is something I hope to accomplish that is far more important than your learning all there is to know about environmental issues. I want to introduce and help you to develop a process most folk's call "critical thinking". Critical thinking is easy to understand but exceedingly difficult to put into practice. What you will learn in this area will serve as a foundation upon which we will base all other learning that occurs in this course.

Semester: Spring 2012 **CRN:** 55541 **Title:** Intro to Philosophy **Cap:** 25

Course Info: PHIL 401H 01 **Gen** 8 **DSC:** HUMA **Fee:** **WI:** Y

Days/Times: T 3:40-5pm **Instructor(s):** C. Witt **Room:** HS 18
R 3:40-5pm HS 18

Depending upon the instructor emphasizes basic philosophic problems, recurrent types of philosophies, or selected readings from the history of philosophy. Writing intensive.

Semester: Spring 2012 **CRN:** 53350 **Title:** US in World Affairs **Cap:** 25
Course Info: POLT 403H 01 **Gen** 4 **DSC:** HP **Fee:** **WI:** Y
Days/Times: T 9:40-11am **Instructor(s):** A. Lyon **Room:** HORT 325
R 9:40-11am HORT 325

Welcome to POLT403 Honors, United States in World Affairs. Currently, the U.S. operates in a very complex international environment where it faces both extraordinary opportunities and frightening challenges. Additionally, there appears to be several contradictions in American relations with the world, one on hand we are extremely powerful and on the other hand, we are not able to effectively accomplish our goals; we promote democracy yet support authoritarian regimes, call for international law, yet, refuse to accept its parameters. To address and explain some of the contradictions of the US in world affairs, this class will trace the history of U.S. foreign policy, establish general trends of policy making and examine specific policy platforms. The class will also introduce both the actors and processes of foreign policy, with emphasis on the president, the Pentagon, the intelligence community, Congress, the media, and the American people. This will review different approaches to explaining foreign policy formulation and distinct views of the current international environment. Finally, the course explores several current issues and future prospects for the US.

Through discussion, readings, lecture, and research the honors student will: (1) become familiar with some of the important events, actors, and theories in American Foreign Policy, (2) understand these components in terms of contending perspectives and, (3) develop analytic skills to examine and interpret contemporary American foreign affairs.

Semester: Spring 2012 **CRN:** 51317 **Title:** Intermediate Spanish II **Cap:** 7
Course Info: SPAN 504H 01 **Gen** 5 **DSC:** WC **Fee:** \$10.00 **WI:**
Days/Times: M 12:10-1pm **Instructor(s):** C. Pulkkinen **Room:** MURK 102
W 12:10-1pm MURK 102
F 12:10-1pm MURK 102

The emphasis of Spanish 503-504, intermediate Spanish, is on the further development of reading, writing, speaking, and listening skills in addition to a review of primary grammar points. There will be discussion and short papers in Spanish based on cultural and literary readings and on films. The course is taught entirely in Spanish, and you will be expected to express yourself in Spanish in this class.

Spanish 504 is the second half of the second year of Spanish at UNH. It is designed either for students who have completed Spanish 503 with a grade of **C** or better, or for students who have taken the equivalent of Spanish 503 elsewhere and who have taken the **PLACEMENT EXAM** at UNH and received the corresponding score to take this course.

The **GOALS** of Spanish 504 are to:

- * improve speaking and listening skills and increase facility in Spanish conversation
- * continue development of reading and writing skills through increasing vocabulary and through expanding grammar skills
- * reach a greater understanding of the Spanish-speaking world in Spain, Latin America, and the United States.

Semester: Spring 2012 **CRN:** 51319 **Title:** Adv. Conv. & Comp. I **Cap:** 5
Course Info: SPAN 631H 01 **Gen** **DSC:** **Fee:** \$10.00 **WI:** Y
Days/Times: T 11:10-12:30pm **Instructor(s):** J. Marti-Olivella **Room:** MURK G18
R 11:10-12:30pm MURK G18

To maintain and perfect written and spoken Spanish through intensive classroom work, individual conferences, and laboratory sessions. Discussion and frequent papers in Spanish based on cultural and literary readings, audiotapes, and videos. Prereq: SPAN 504 or equivalent. Special fee. Writing intensive. Satisfies the foreign language requirement

Semester: Spring 2012 **CRN:** 55669 **Title:** History of Theater II **Cap:** 15
Course Info: THDA 438H 01 **Gen** 6 **DSC:** FPA **Fee:** **WI:** Y
Days/Times: M 2:10-3:00pm **Instructor(s):** D. Richman **Room:** PCAC M223
W 2:10-3:00pm PCAC M223
F 2:10-3:00pm PCAC M223
F 2:10-3pm PCAC M316

The course will introduce you to the history of the theatre through a few of its most notable plays. We will discuss how these plays appealed to their original audiences, and how they appeal to audiences now. We will discuss the historical, social and cultural circumstances surrounding their initial productions. We will talk about the sorts of theatres in which they were produced, and we will take up the careers of the performers, designers, directors and entrepreneurs who brought them to life.

Below is a sampling of the sorts of plays and playwrights we will be considering.

- < Introductory and Administrative
- < Tony Kushner: *Angels in America; Millennium Approaches.*
- < Georg Buechner: *Woyzeck*
- < Henrik Ibsen: *A Doll's House.*
- < August Strindberg: *Miss Julie.*
- < Anton Chekhov: *The Cherry Orchard.*
- < Bernard Shaw: *Pygmalion.*
- < Taking stock.--flashback to "Beggar's Opera."
- < Eugene O'Neill: *Long Day's Journey into Night.*
- < Bertolt Brecht: *Galileo.*
- < Michael Frayn: *Copenhagen.*
- < Samuel Beckett: *Waiting for Godot.*
- < Amiri Baraka: *Dutchman.*
- < Paula Vogel: *How I Learned to Drive.*
- < Alan Ayckbourn: *A Chorus of Disapproval.*

List of Assignments

1. Read each play before the first class discussion.
2. Read each play again during the week in which it is discussed.
3. Write a comment or question about the play in preparation for each class. At any point, you may be called upon to share your comment or question with the class.
4. Three papers--topics to be discussed.

5. If you plan to use this course to satisfy a writing requirement, you must, should the instructor judge it necessary, engage in a one-on-one conference with the instructor after each of the first two papers; and revise one or both papers subsequent to the conferences.
6. Two examinations: *YOU MUST TAKE THESE EXAMS ON THE SCHEDULED DATES. THERE WILL BE NO MAKE-UPS.*
7. Honors: There will be a weekly Honors class in addition to the three regularly scheduled course meetings. This class will occur on Fridays, 1:10 to 2:00 in PCAC M-316.
8. Honors students will prepare Honors projects in addition to the assigned papers and exams. The nature of these projects will be determined by the Honors group in concert with the instructor.
9. Scene studies may be used to complement or to substitute for one of the first two paper assignments. These must be arranged with the instructor.
10. Class attendance is strongly recommended; frequent absences will be noted, and grades will drop accordingly. If you are called upon for a comment or question, and if you are absent or unprepared, your grade will drop one gradation. Four such cases of absence or unpreparedness will result in failure. *THE INSTRUCTOR IS THE SOLE ARBITER OF ALL EXCUSES.*