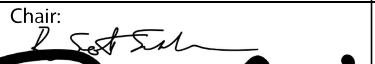



SECTION 1: Standard Information Required			
Action: ADD		Effective Term: Spring 2022	Academic Catalog Year (ex. 2020-2021): 2021-2022
College: COLA	Subject: ITAL	Course#: 444C	One course # per form
Course Title: Feelings: A Cultural History			
Discovery: <input type="checkbox"/> N/A <input type="checkbox"/> BS <input type="checkbox"/> FPA <input type="checkbox"/> HP <input type="checkbox"/> SS <input type="checkbox"/> PS <input checked="" type="checkbox"/> HUMA <input type="checkbox"/> WC <input type="checkbox"/> ETS <input type="checkbox"/> DLAB <input checked="" type="checkbox"/> INQ <input type="checkbox"/> QR			Writing Intensive: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Section 2: ADD or MODIFY Course Detailed Information			
Catalog Title (Long Title): Feelings: A Cultural History			
Transcript Title (Short Title) (30 characters max including spaces): Feelings			
Schedule Type:		Study Abroad Course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
Tuition Waived: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	IA Course: <input type="checkbox"/> Yes <input type="checkbox"/> No	Special Fee: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No *Must Submit Fee Form	Grade Mode: <input type="checkbox"/> Credit/Fail <input checked="" type="checkbox"/> Letter
Repeat Rule → Max Credits Allowed:		Registration Limit: 20	<input type="checkbox"/> Unlimited barring duplication of subject.
Fixed Credit Hours: 4	Variable Credits (ex: [1 – 4] OR [2 or 3]):		
Equivalent Courses:		Corequisite Courses:	
Prerequisite Courses (specify min grade if other than D-):		Mutually Exclusive Courses (blocks registration):	
Course Description (75 word max): How do we understand emotions? What is their relationship to our daily life, and to the larger world? They seem personal, but they are also universal, shaping not just individuals, but communities, politics, and society at large. This course charts the history of emotions through literature, visual art, and film, with a particular focus on Italy and the United States, and explores how feelings inform our political and cultural understanding of the world around us..			
Section 3: Justification Statement			
This course has been requested by and discussed with the University Honors Program. It will fill a need for Honors courses tackling important societal and intellectual broad questions from an historical and cultural perspective.			
Section 4: Signatures			
Initiated by: (Faculty/Instructor) Anna Wainwright		Date: 3/26/21	If applicable complete the below signatures.
<input checked="" type="checkbox"/> Approve <input type="checkbox"/> Deny	Chair: 	Date: 5/21/21	<input type="checkbox"/> Approve <input type="checkbox"/> Deny
<input checked="" type="checkbox"/> Approve <input type="checkbox"/> Deny	Associate Dean/Dean: 	Date: 9/24/21	<input checked="" type="checkbox"/> Approve <input type="checkbox"/> Deny
<input type="checkbox"/> Approve <input type="checkbox"/> Deny	SVPAA:	Date:	<input type="checkbox"/> Approve <input type="checkbox"/> Deny
			Curriculum Committee: _____ Date: _____
			Discovery Program: <i>Nicoletta F Gullace (LD)</i> Date: 10/20/2021
			Graduate School: _____ Date: _____
Section 5: Registrar Use Only			
CAF ID#:	Date Received:	Date Processed:	Initials:

Discovery Program Course Proposal Form

Course Title: _____ Dept/Program: _____ College/School: _____
 Subject: _____ Course Number: _____ Credit Hours _____ Semester to be implemented: _____
 Faculty Name: _____ E-mail _____

If applicable: Current Gen Ed Category: _____ Currently Writing Intensive: Yes No

PROPOSED DISCOVERY CATEGORY:

Biological Sciences	Environment, Technology, and Society
Fine and Performing Arts	Historical Perspectives
Humanities	Physical Sciences
Social Science	World Cultures

Quantitative Reasoning (*Complete the QR form and not questions 1 and 2 below.*)

This course may be taught in the following formats. Please check all that apply:

Traditional course (meets on campus).

E-course (offered 100% online).

Hybrid or Blended course (offered partially online with some on-campus meetings).

The proposed course may be the only one a student takes in this category. The ten courses required in Discovery comprise a curriculum in which each course represents not only its home discipline, but also teaches students about relationships to cognate or other fields:

1. How does this course, in all applicable formats, help students understand the category which it represents?

2. How does this course make explicit the relationships amongst related - and perhaps even distant - fields or disciplines?

In addition, please submit the following documents:

Required for new or modified courses		Supplemental (as applicable)	
UNH Course Approval Form		Writing Intensive Form	
Catalog description	Syllabus	Inquiry Form	DLab Designation Form

Feelings: A Cultural History

ITAL 444C

**Humanities, Honors, Inquiry, Writing
Intensive**

1/25/22–5/9/22
MW 2:10–3:30 pm
Room TBA
Credit Hours: 4.0

Professor Anna Wainwright
(she/her/hers/lei)

Assistant Professor of Italian Studies
anna.wainwright@unh.edu
Office Hours: MW 10:00 am – 12:00 pm
or by appointment, Murkland 303

Discovery Proposal Addendum

How does this course, in all applicable formats, help students understand the category which it represents?

This course helps students understand the Humanities category by engaging with the long history of emotions as represented in literary and artistic works. We will ask how feelings contribute to cultural, political, and social history, especially in Italy and the United States, with special consideration to how gender, race, and class play into the politicization of emotion. We will examine the representation of different emotions through primary sources, including literary texts, visual art, films, and television, to reveal the values and ideas of people across different time periods and geographic locations (Ancient Greece and Rome, Renaissance Italy and England, nineteenth- and twentieth-century America), and engage with secondary scholarship from a variety of fields. Finally, students will interpret the way emotional communities and regimes throughout history have shaped our understanding of the world around us. In addition to substantial writing throughout the semester (see below), students will write a critical essay investigating course themes in a literary, philosophical, or artistic work.

How does this course make explicit the relationships amongst related - and perhaps even distant - fields or disciplines?

The class is in its nature interdisciplinary, transnational, and transhistorical. We will consider works as diverse as Aristotle's *Nicomachean Ethics*, Dante's *Divine Comedy*, and Disney films, while exploring connections between the ways in which different media, cultures and fields (literary theory, philosophy, cultural studies) have worked to interpret human emotion. Students are encouraged to consider how the questions addressed in the course relate to their fields of study, their own life experiences, and the world beyond the university.

<p style="text-align: center;">Feelings: A Cultural History ITAL 444C</p>
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**Humanities, Honors, Inquiry, Writing
Intensive**

1/25/22–5/9/22

MW 2:10–3:30 pm

Room TBA

Credit Hours: 4.0

Professor Anna Wainwright

(she/her/hers/lei)

Assistant Professor of Italian Studies

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New or Substantially Modified Course Proposals: Guidelines for Submission

1. Rationale for course: This course has been requested by and discussed with the University Honors Program, which will fill a need for courses that tackle important societal and intellectual broad questions.
2. This course does not overlap with other courses in the department, college, and/or university curriculum. It would, however, serve as an excellent companion class to CLAS 520B, “Happiness and Ancient Views of the Good Life,” which has an HP designation. PHIL 410, “Happiness, Well-Being, and a Good Life” addresses happiness from a philosophical perspective, and PSYC 405 and 757 address happiness from a psychological perspective. One class in Social Work (SW 704) addresses emotional and behavioral challenges in children. There are no courses on the history of emotions, or the cultural role of emotions.
3. Syllabus: see attached.
4. Anna Wainwright will be the instructor of record for the course.
5. No new resources are needed for this course.
6. There are no internships or applied experiences associated with this course.
7. The Academic Honesty Policy has been added to the syllabus.
8. The Disability Services statement has been added to the syllabus.
9. The suggested emotional health/mental health statement has been added to the syllabus.
10. The suggested classroom behavior statement has been added to the syllabus.

Writing Intensive in Discovery Form

Course Title: _____ Dept/Program: _____ College/School: _____

Course Number _____ Credit Hours _____ Semester to be implemented: _____

Faculty Name: _____ E-mail _____

Currently Writing Intensive: ____ Yes ____ No

Writing

As the cornerstone of any higher education, academic and disciplinary literacy is the concern of the entire faculty and the whole university curriculum. Understanding that literacy is a long-term development process, the university is committed to the following goals for student writing and learning:

- a) Students should use writing as an intellectual process to learn material, to discover, construct, and order meaning;
- b) Students should learn to write effectively in various academic and disciplinary genres for professional and lay audiences;
- c) Students should learn to display competence with the generic features and conventions of academic language.

1. Requirements

Students must complete four "Writing Intensive" courses, including English 401 (Freshman Composition), and three additional "writing intensive" courses, one of which must be in the student's major, and one of which must be at the 600-level or above. Courses designated as "Writing Intensive" must meet the following guidelines:

- a) Students in the course should do substantial writing which enhances learning and demonstrates knowledge of the subject or discipline. Writing should be an integral part of the course and should account for a significant part (approximately 50% or more) of the final grade;
- b) Writing should be assigned in such a manner as to require students to write regularly throughout the course. Major assignments should integrate the process of writing (prewriting, drafting, revision, editing). Students should be able to receive constructive feedback of some kind (peer response, workshop, Writing Center, professor, T.A., etc.) during the drafting/revision process to help improve their writing;
- c) The course should include both formal (graded) and informal (heuristic) writing. There should be papers written outside of class which are handed in for formal evaluation as well as informal assignments designed to promote learning, such as invention activities, in-class essays, reaction papers, journals, reading summaries, laboratory reports, or other appropriate exercises.

For more complete description of the requirements, please see:

<http://www.unh.edu/writing/uwr/faculty/WIguidelines/>

2. Please attach 1-2 paragraphs explaining how each of the above requirements are met.

<p style="text-align: center;">Feelings: A Cultural History ITAL 444C</p>
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**Humanities, Honors, Inquiry, Writing
Intensive**

1/25/22–5/9/22

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Room TBA

Credit Hours: 4.0

Professor Anna Wainwright

(she/her/hers/lei)

Assistant Professor of Italian Studies

anna.wainwright@unh.edu

Office Hours: MW 10:00 am – 12:00 pm
or by appointment, Murkland 303

Writing Intensive Approval Addendum

As a Writing Intensive course, this course entails both high- and low-stakes writing. Students gain skills in the planning, execution, and revision of academic prose, and also learn how to write clearly and effectively in a variety of other modes, from discussion posts to creative work. The importance of writing to the course and to academic success more broadly is emphasized from the outset, and a representative from the Writing Center visits in the first weeks of the semester. Assigned work includes weekly 1-2 page response papers; discussion boards where students engage in more informal dialogue; a midterm creative project in which they are asked to write creatively (a short story, a book or film review, a podcast script) or give a detailed written explanation of their project; and a final critical essay with an initial abstract and two drafts.

Writing accounts for 55% of the final grade: weekly response papers are 15%; the creative project 20%, and the final paper 20%. Furthermore, students engage in ungraded heuristic writing throughout the course, including discussion posts related to every week's focus, and frequent in-class free writing. The weekly response papers build on each other, moving from less formal free writes graded only for completion, to more formal close readings with elaborated arguments that are assessed based on a clearly defined rubric. Final papers will be workshopped in student groups twice before final submission, once in class and once online; each student will meet with the instructor individually to discuss the paper and receive feedback.

Discovery Program Inquiry Form

Course Title: _____ Dept/Prog: _____ College/School: _____

Course Number _____ Credit Hours _____ Discovery Category: _____ Semester to be implemented: _____

Faculty Name: _____ E-mail _____

The Inquiry requirement can be met either with Inquiry 444 courses or with Inquiry attribute courses.

All Inquiry 444 courses or Inquiry attribute courses must contain four individually necessary and collectively sufficient features:

1. Inspire curiosity. An Inquiry student will compose open-ended questions that lead to further investigation into increasingly focused problems and issues
2. Develop understanding and perspective taking: An Inquiry student will explain a central issue or question of the course using at least two unique perspectives.
3. Clarify standards of thinking: An Inquiry student will be able to identify, compare, and evaluate different interpretations (hypotheses, explanations) of a given phenomenon.
4. Create effective communicators: An Inquiry student will present in clearly organized form the results of the investigation into questions or problems they have posed.

Please explain briefly how the assignments and activities in your syllabus meet the requirements of the four features listed above. Attach an additional page, if necessary.

In addition:

- All designated Inquiry 444 course enrollments must be capped at 25.
- All designated Inquiry Attribute courses must be capped at no higher than 25 or 35 students in a) total course enrollment, or b) weekly discussion sessions, labs, or other interactive contexts.
- All Inquiry Attribute courses must be lower-division (i.e., 400- or 500-level) courses.
- Inquiry 444 and Inquiry Attribute courses also may count for Writing Intensive (WI) and Discovery disciplinary breadth requirements.
- Academic departments and their colleges decide whether the Inquiry 444 and Inquiry Attribute courses that they offer also can count toward course credits within their majors.

For more information about Inquiry, go to the UNH Discovery Program website.

Feelings: A Cultural History ITAL 444C

Humanities, Honors, Inquiry, Writing

Intensive

1/25/22–5/9/22

MW 2:10–3:30 pm

Room TBA

Credit Hours: 4.0

Professor Anna Wainwright

(she/her/hers/lei)

Assistant Professor of Italian Studies

anna.wainwright@unh.edu

Office Hours: MW 10:00 am – 12:00 pm

or by appointment, Murkland 303

The readings, writing assignments, and classroom discussions in this course will meet the requirements for the four features of an Inquiry course in the following ways:

1. Inspire curiosity:

The course “Feelings: A Cultural History” is itself grounded in two broad, open-ended questions: 1) “What *is* the history of emotions?” and 2) “How do emotions shape culture and society?” These twin anchors offer students an initial vantage point from which to explore diverse literature and other media from the ancient world, the European Renaissance, and contemporary Italy and the United States. These questions also inspire students to formulate their own big, general questions at the beginning of the semester (eg. “What do different emotions mean?”, “How are emotions understood differently from different perspectives?”) and then move to more specific and targeted investigations of particular time periods, emotions and texts. Students will be carefully guided through examples of how emotions have historically been treated in philosophy, literature and art—from Aristotle’s binary pairings of the emotions in his *Rhetoric*, to contemporary explorations of feeling in the YA novel *The Hate U Give* and children’s films such as *Frozen* and *Inside Out*. Targeted assignments will include online discussion posts, in which students ask each other specific questions based on their reading responses; discussion questions submitted in class both anonymously and not for each module, which will then be posted online for further interactive discussion; and response papers in which students will elaborate on a question they developed that week in class. Students will learn how to pose questions both to themselves, and to their fellow students, as well as how to identify specific lines of inquiry and pursue them through research and writing.

2. Develop understanding and perspective taking:

Students will develop understanding and perspective taking in this course through the analysis of texts—literary, visual, filmic—that look at how culture, race, gender, and religion play into the expression and representation of feeling. The course is intentionally transhistorical, and puts canonical works such as Virgil’s *Aeneid* and Dante’s *Inferno* into dialogue with texts written by contemporary authors, with special attention paid to women writers and writers of color. In some cases, such as that of Shakespeare’s *Othello* and Toni Morrison’s play *Desdemona* in

Week 7, students will read the same story told from two subject positions and perspectives. Furthermore, the midterm creative project empowers students to develop and present their own perspective on a given emotion through creative writing, visual art, or various other media.

3. Clarify standards of thinking:

Students in this course will be presented with numerous different artistic and intellectual representations of emotions in general, and of several in particular. They will be exposed to interpretations of feelings by philosophers, historians, critical theorists, medieval poets, twentieth-century playwrights and twenty-first century animators. Each week of the course presents students with different ways of looking at a given emotion: in Week 3 (Shame), for example, students will read the story of Adam and Eve in the Garden of Eden from Genesis, watch celebrity psychologist Brené Brown's viral TED talk on shame, and read a scholarly article on the psychology of emotions geared towards literary scholars. Students will be encouraged to read critically and widely, continually evaluating the way differing backgrounds inform conclusions and understandings of a subject.

4. Create effective communicators:

The course begins with Aristotle's *Ethics* and *Rhetoric* for two reasons: the first is to introduce students to a foundational taxonomy of emotion, but the second is to expose students to the art of persuasion. From the first week, then, students are confronted with the fact that emotion and rhetoric are inextricably linked, and mutually beneficial. The expectation is that spoken and written communication in the course, from classroom conversations to online discussion posts to formal papers, should be accessible, eloquent and persuasive. Students will produce written work throughout the semester—both creative and scholarly, ungraded heuristic writing and graded papers—analyzing the role of emotions in politics, culture and society. Through assignments that build upon each other, structured feedback, workshopping and peer review, students will learn to present their ideas in a clearly organized, compelling and persuasive form.

Feelings: A Cultural History ITAL 444C

**Humanities, Honors, Inquiry, Writing
Intensive**

1/25/22–5/9/22

MW 2:10–3:30 pm

Room TBA

Credit Hours: 4.0

Professor Anna Wainwright

(she/her/hers/lei)

Assistant Professor of Italian Studies

anna.wainwright@unh.edu

Office Hours: MW 10:00 am – 12:00 pm
or by appointment, Murkland 303

Course Overview

This course charts the history of emotions from the ancient world to the present day, with a particular focus on Italy and the United States, and explores how feelings inform our political and cultural understanding of the world around us. Students will ask: "What *is* the history of emotions?" and "How do emotions shape culture and society?" Feelings have long been at the heart of artistic expression, and they play a central role in religion, politics, and culture. They seem personal, but they are also universal, and they shape not just individuals, but communities, politics, and society at large. Students will explore the cultural history of emotions through the analysis of literature, philosophy, visual art, film and television; formal and informal writing; class discussions and presentations; a creative project; and a final paper.

This course is part of the **UNH Discovery Program**. It fulfills Humanities, Writing Intensive, and Inquiry requirements.

- As a **Humanities** course, it focuses on questions about meaning, aesthetics, and the foundations of knowledge, and is as concerned with form and practice as with content.
- As a **Writing Intensive** course, this course requires both high- and low-stakes writing, and offers practice in the planning and revision of academic prose.
- As an **Inquiry** course, this class encourages students to reflect on their learning processes, to develop their own strategies to address questions, problems or subject matter in their coursework, and to convey and present the results of their inquiry effectively.

Books and films to purchase or rent (required)

Books:

- Morrison, Toni. *Desdemona* (Oberon Modern Plays, 2012)
- Thomas, Angie. *The Hate U Give* (Balzer + Bray, 2017)

Films:

- "Frozen" [Available to rent on Amazon](#)
- "Inside Out" [Available to rent on Amazon](#)
- "Io sono amore" [Available to rent on Amazon](#)

Please note that the purchase and rental of these books and films cost substantially less than a traditional textbook.

Other readings (required)

The great majority of the class readings will be posted on Canvas (see below). Excerpts from Dario Argento's film *Suspiria* (1977) will be screened during class, and the DVD will be made available for full viewings during Weeks 10 and 11 of the semester.

Course Platform

myCourses (also known as Canvas) is the learning management tool we use for this course. You will need to access the course Canvas site on a regular basis throughout the course in order to access readings, assignments, and announcements relevant to the course. Information on Canvas and helpful tips may be accessed through this webpage: <https://td.unh.edu/TDClient/60/Portal/KB/ArticleDet?ID=2177>

Important: We will be discussing and citing the readings regularly during class discussion, and you need to bring the readings with you to class. For the readings that are made available through Canvas, there are a few options for how to do this:

1. **The readings can be printed out and kept in a binder.** This is my preferred option, and I think it will be easiest for you all. It is much easier to take notes and absorb a reading when it is in paper form. Moreover, having the readings in hard copy will aid you in class discussion, and when you do homework, post to the online discussion boards, or write a paper.
2. **You may bring the readings to class on a tablet.**
3. **You may bring the readings to class on a computer, and take notes by hand.**

Discovery Statement

The faculty aspires for students to contextualize their major fields of study within the broader contexts of the world's challenges and opportunities. The Discovery Program, UNH's undergraduate core curriculum, supports that outcome by ensuring that as part of their bachelor's degrees, all students understand and explore a breadth of disciplinary content areas.

Course Student Learning Outcomes and Objectives

This course helps students understand the Humanities category of Discovery by engaging with the long history of human emotions as represented in literature, philosophy, and art. In this class, students will:

- Engage with literary, philosophical, artistic, and cinematic works that explore emotion as a fundamental part of the human experience, to reveal the values and ideas of people across different time periods and geographic locations.

- Investigate how feelings contribute to cultural, political, and social history, especially in Italy and the United States, with special consideration to how gender, race, and class play into the politicization of emotion.
- Ask broad questions about how emotions shape and influence our understanding of the world around us.
- Produce regular writing engaged with class readings and themes, and participate in thoughtful conversations with fellow students in online discussion boards and in class discussion.
- Develop a clear thesis statement and write a critical essay investigating a focused question raised by a literary, philosophical, or artistic work.

Time Commitment and Credit Hour Policy

This syllabus reflects the federal definition of a credit hour, which entails a minimum of 3 hours of engaged time per week per credit over a 14-week semester. Examples of engaged time include class time, assignments, examinations, laboratories, participation in course-related experiences (attending a talk or performance, speakers and events, fieldworks, etc.), conferences, and office hours. For more information, please see: <https://www.neche.org/wp-content/uploads/2019/01/Affirmation-of-Compliance.pdf>.

Class conduct

To ensure a climate of learning for all, disruptive or inappropriate behavior may result in exclusion (removal) from this class. As a reminder, cell phone use, including text messaging, and videotaping and recording is not permitted in this class by Faculty Senate rule unless by instructor permission.

UNH Statement on Diversity

The University of New Hampshire is committed to building and nurturing an environment of inclusive excellence where all students, faculty, and staff can thrive. We also are committed to providing open and inclusive access for all alumni, volunteers, learners, employees, and visitors seeking to participate in our programs and activities. We venture to sustain a campus environment that fosters mutual respect and understanding. We believe diversity, equity, accessibility, and inclusion are foundational values inextricably linked to achieving our core educational mission; and we embrace the many characteristics of our community members that make them uniquely themselves. Here, you belong, and all are welcome.

GRADE BREAKDOWN

Attendance: 10%

This class meets twice a week, and strong attendance is important to your success. You are allowed two absences during the semester. After the third absence, your attendance and participation percentage of your final grade will be lowered as follows:

0-2: A

3-5: B

6-7: C

8-9: D

10 or more: must drop the course or F

Participation: 20%

This class relies on enthusiastic participation and contribution to class discussion. Participation includes structured opportunities for you to contribute to class discussion (group exercises, discussion posts, presentations), but I also encourage you to speak up frequently in class and share your #feelings, thoughts, and questions about the material we cover. I will update students on their participation grades at midterm, and am also happy to discuss participation strategies individually at any point throughout the course.

Weekly response papers: 15%

Students will write weekly response papers (1-2 pages, Times New Roman, double-spaced, 12-point font) engaging with the readings and themes of the course. Each week, students will develop a question and select and analyze a line of text, an image, or a film clip from primary source material assigned that week, connecting it to that week's theme, and broader areas of interest in the course.

More specific instructions for these papers are available on Canvas, including a clear rubric and checklist for each one. These papers are low-stakes and are meant to encourage your critical engagement with the material while practicing your academic writing skills. They often lead to students identifying what most interests them in the course.

The first response paper of the semester will be graded for completion, with no official letter grade; however, I will also give you a *hypothetical* letter "grade" along with a clear explanation of the reasoning behind that grade. This will allow you an early understanding of how things will be assessed throughout the semester.

Midterm creative project: 20%

The midterm creative project asks students to engage *creatively* with the course material, and to produce "primary sources" themselves. Students will choose a medium of artistic expression through which to consider how feelings shape the world.

The goal behind the project is to encourage you to engage with the themes of the course outside the framework provided by the set readings, and to allow experimentation with approaches other than the academic/analytical approach required in the more conventional assignments, such as the responses and the final paper.

Possibilities include but are not limited to: short stories, videos, podcasts, board or video games, song cycles, or visual art. Lengths will vary based on the medium you choose, but I am expecting about 4-6 pages of text/3-5 minutes of video, music, podcast, or equivalent. Projects that are not written will require an accompanying 1-page written summary explanation. Sample creative projects from past classes are available on Canvas. Meeting with me to discuss and plan the project is required.

A detailed explanation of the assignment and how it is assessed is available on Canvas.

Final presentations: 15%

In groups of three, students will choose a feeling/emotion to focus on—either one examined by the class during the semester or not—and present a cultural history of that emotion to the class. A rubric and checklist for this project are available on Canvas.

Final paper: 20%

The final paper (6-8 pages, Times New Roman, double-spaced, 12 point font) often emerges from a response paper during the semester. Students will submit a preliminary abstract and thesis statement to the instructor, and each student will meet with the instructor individually to discuss the paper and receive feedback. The final papers will be workshopped in student groups twice before final submission, once in class and once online. A rubric and checklist for this project are available on Canvas.

COURSE SCHEDULE

WEEK	Dates	Topic	Readings and Assignments
1	Jan 26	<i>What are feelings?</i>	<ul style="list-style-type: none"> • Aristotle, <i>Nicomachean Ethics</i> and <i>Rhetoric</i>, selections • Brown, List of Core Emotions • Darwin, <i>The Expression of the Emotions in Man and Animals</i>
2	Jan 31 Feb 2	<i>Emotional Regimes and Communities</i>	<ul style="list-style-type: none"> • Rosenwein, <i>What is the History of Emotions?</i>, Introduction • Ahmed, selections from <i>The Cultural Politics of Emotion</i> • “How Culture Shapes Emotions,” <i>Psychology Today</i> • <i>Inside Out</i> (film)
3	Feb 7 Feb 9	Shame: <i>Origins</i>	<ul style="list-style-type: none"> • Genesis and the Garden of Eden • Brené Brown TED talk on Shame • Hogan, “What Emotions Are” in <i>What Literature Teaches Us About Emotion</i>
4	Feb 14 Feb 16	Love: <i>Dido and Aeneas</i>	<ul style="list-style-type: none"> • Virgil, <i>Aeneid</i> 4 • Ovid, <i>Heroides</i> 7, Dido to Aeneas • Hendricks, “Managing the Barbarian: ‘The Tragedy of Dido, Queen of Carthage’” 5
5	Feb 21 Feb 23	Grief: <i>Widowed World-Making</i>	<ul style="list-style-type: none"> • <i>Lamentations</i> 1 and 2 • Assorted Renaissance funeral orations • <i>Wandavision</i>, selected episodes • Chabot, “Lineage Strategies and the Control of Widows in Renaissance Florence”
6	Feb 28 March 2	Pity: <i>Tears and the Performance of Emotion</i>	<ul style="list-style-type: none"> • Dante, <i>Inferno</i>, Canto V, Circle of Lust • Michelangelo, <i>Pietà</i> • Hogan, “Compassion and Pity: <i>The Tempest</i> and <i>Une tempête</i>”

			in <i>What Literature Teaches Us About Emotion</i>
7	March 7 March 9	Jealousy: <i>Racism and Deceit in the Renaissance</i>	<ul style="list-style-type: none"> • Cinthio's <i>Un capitano moro</i> and Othello's Italian origins • Morrison, <i>Desdemona</i> • Britton, "Contaminatio, Race, and Pity in <i>Othello</i>" in <i>Rethinking Shakespeare Source Study</i> <p>CREATIVE PROJECT DUE</p>
Spring Break	March 14–18		
8	March 21 March 23	Madness: <i>Love's Fury</i>	<ul style="list-style-type: none"> • Ariosto, <i>Orlando furioso</i> (selections) • Handel, <i>Orlando</i> • Perna, "Girolamo Mei, Early Opera, and Experience" in <i>Innovation in the Italian Counter-Reformation</i>
9	March 28 March 30	Anger: <i>The Politics of Emotion</i>	<ul style="list-style-type: none"> • Mussolini, selected speeches • Hunt, "Torrents of Emotion" in <i>Inventing Human Rights</i> • Paxton, <i>The Anatomy of Fascism</i> (selections) <p>FINAL PAPER THESIS AND ABSTRACT DUE</p>
10	April 4 April 6	Ecstasy: <i>Sexuality and Divinity</i>	<ul style="list-style-type: none"> • Bernini, <i>Ecstasy of St. Teresa and Ludovica Albertoni</i> (sculptures) • Guadagnino, <i>I Am Love</i> (film) <p>PEER REVIEW WORKSHOP</p>
11	April 11 April 13	Fear: <i>Horror on Screen and the Page</i>	<ul style="list-style-type: none"> • Poe, <i>The Tell-Tale Heart</i> • Argento, <i>Suspiria</i> (film, 1977) • McDonagh, "Suspiria and Inferno" in <i>Broken Mirrors/Broken Minds: The Dark Dreams of Dario Argento</i>
12	April 18 April 20	Loneliness: <i>Alienation and the Desire to Belong</i>	<ul style="list-style-type: none"> • <i>Frozen</i> (film) • Thomas, <i>The Hate U Give</i> • Malin, "Media, Messages, and Emotions" in <i>Doing Emotions History</i>

13	April 25 April 27	Choose Your Own Emotion	<i>Class presentations</i>
14	May 2 May 4	Choose Your Own Emotion (cont'd) Conclusions	<i>Class presentations</i> <ul style="list-style-type: none"> • McMahon, "Finding Joy in the History of Emotions" in <i>Doing Emotions History</i>
15	May 9	Conclusions (cont'd)	<ul style="list-style-type: none"> • Hsu, "Affect Theory and the New Age of Anxiety" <i>The New Yorker</i>

Important Further Information

Student Accessibility Services (SAS)

The University is committed to providing students with documented disabilities equal access to all university programs and facilities. If you think you have a disability requiring accommodations, you must register with Student Accessibility Services (SAS) <http://www.unh.edu/studentaccessibility>. You can reach SAS by phone at (603) 862-2607. Please follow up with me privately so that we can review those accommodations.

Academic Honesty Policy

Students are required to abide by the UNH Academic Honesty policy located in the Student Rights, Rules, and Responsibilities Handbook. <https://www.unh.edu/student-life/09-academic-honesty> Incidents of cheating are reported to the school dean and may be grounds for further action. If you have questions about proper citation refer to your department's guidelines or contact me at any time on this issue.

UNH Statement on Diversity: <https://www.unh.edu/inclusive/>

Additional University Resources

Psychological and Counseling Services

Your academic success in this course is very important to me. If, during the semester, you find emotional or mental health issues are affecting that success, please contact Psychological and Counseling Services (PACS) (3rd fl., Smith Hall; 603 862-2090/TTY: 7-1-1) which provides counseling appointments and other mental health services.

Technical Support: For technical assistance please call (603) 862-4242 or go to: <https://www.unh.edu/it/academic-technology>

Center for Academic Resources (CFAR): <https://www.unh.edu/cfar>

Connors Writing Center (CWC): <https://www.unh.edu/writing/cwc>

Sexual Harassment & Rape Prevention Program (SHARPP): <https://www.unh.edu/sharpp/>

Incident Report Form: <https://www.unh.edu/affirmativeaction/incident-report-form-about>