CMPL 089 **First-Year Seminar: Special Topics. 3 Credits.**

Specials topics course. Content will vary each semester. **Repeat rules:** May be repeated for credit; may be repeated in the same term for different topics; 6 total credits. 2 total completions.

CMPL 120

Major works of literature central to the formation of Western culture from antiquity to 1750. Considers epic, lyric, drama, and prose; core authors such as Homer, Virgil, Dante, and Milton.

Students enrolling in CMPL 120-001 must also enroll in one recitation section numbered CMPL 120-601 through CMPL 120-604.

CMPL 122

This course focuses on the dynamic, and at times competitive, relationship between literature and the visual arts—the "sister arts"—in the West from classical antiquity to 1750. Coursework will include analysis of a wide range of paintings, sculpture, and architectural monuments, and will also involve class visits to the Ackland Museum. Texts may include works, and selections from works, such as Apollonius of Rhodes, “Argonautica”; Ovid, “Metamorphoses”; Longus, “Daphnis and Chloe”; Chaucer, “Canterbury Tales”; Chrétien, “Arthurian Romances”; Spenser, “Faerie Queen”; Cervantes, “Exemplary Stories”; Boccaccio, “Decameron”; Tasso, “Jerusalem Delivered”; Shakespeare, “Winter’s Tale”; Racine, “Phaedra”. Selected poetry by a wide range of authors will also form part of course study.

CMPL 131

This course provides an introduction to the texts and methods of Comparative Literature by considering the history of how the concept of the savage, the stranger, the native, and the cannibal were historically formed and transformed. These categories inevitably emerged with voyages of “discovery” and projects of colonization, but in this class we will try to understand non-European and postcolonial writers began to revise these categories. This semester, we’re going to pay particular attention to the formation of the “Baroque,” which Latin American writers (like Borges and Carpentier) adopted from European sources and then made their own.

Students enrolling in CMPL 131-001 must also register for one recitation section numbered CMPL 131-601 through 131-604.

CMPL 142
This course surveys the visual arts, in particular painting and photography, from roughly 1750 to the present. Pictorial traditions, styles, and genres (as well as the traditions of critical writing that respond to them) will be considered from a proto-cinematic perspective. Theater and the novel may also be examined comparatively.

CMPL143

This course will take you on a film journey through time and space by spanning the history of global cinema from its beginnings to the present and by offering foreign sights and sounds, exotic places, classical and eccentric film styles, familiar and unfamiliar genres, as well as Hollywood milestones along the way.

Through a series of films and lectures, we will explore several of the most innovative and influential styles and movements in film history, including German expressionism, Soviet montage, Italian neorealism, “new waves” in post-World War II Europe and beyond, Third Cinema of Latin America and Sub-Saharan Africa, Indian cinema, transnational blockbusters, and Hong Kong martial arts cinema.

*This course meets both the Visual and Performing Arts (VP) and the Global Issues (GL) general education requirements.

Students enrolling in CMPL 143 must also enroll in one recitation section numbered CMPL 143-601 through 143-602.

CMPL 251

This course takes an historical approach to literary theory, with a focus on the questions that define the field of aesthetics. What is a work of art? What social functions does it play? What are the sources of an art work and how does it influence its audiences? We will read works by Aristotle, Kant, Nietzsche, Foucault, Derrida, J. L. Austin, Judith Butler, Glotia Anzaldua, and Terry Eagleton as well as some literary texts against which to measure the theorists. Students will write multiple response papers, and four 5-6 page essays.

CMPL 280

In this course we will look at three modes of film that are not generally discussed together: animation, documentary, and the avant-gardes. We will examine these modes individually and in the multiple ways they intersect with each other. Accordingly, we will focus on artists such as Walt Disney, Oskar Fischinger, Len Lye, the Quay Brothers, Férrand Léger, Ari Folman, Andy Warhol, Paul Strand, Dziga Vertov, René Clair, Joseph Cornell, and Alan Resnais, as well as the Warner Brothers cartoons and newsreel films that were such popular examples of these forms in movie theaters throughout the middle of the 20th-century. We will approach the films both historically and critically, discussing how the artists approached their medium(s) and their relation to genre boundaries in motion picture production and reception.
CMPL 379H

Prerequisites & Course Attributes:
*Crosslisted with ASIA 379H.

Registration Procedures:
*Honors Carolina students register online through November 18. After November 18, visit Honors Carolina office.
*All others register in person at Honors Carolina office beginning November 19.
*On January 4, waitlists are purged. Deliver written instructor permission to Honors Carolina office to enroll.
*Enrollment capacity increases on Nov 6 (5), Nov 8 (10), Nov 12 (15), and Nov 14 (19).

COURSE DESCRIPTION:
This course deals with cross-cultural definitions of heroism, authority, individualism, and rebellion as portrayed in film, particularly with an eye to how stories have been translated across cultures. The primary "texts" will be a selection of films, many of which were directed by John Ford or Akira Kurosawa. Readings will include political and historical works on individualism, authority, and heroism, as well as short works of fiction from the United States, Japan, and France.

ABOUT THE INSTRUCTOR:
Dr. Brodey was born in Kyoto, Japan, and studied at the Albert-Ludwigs Universität in Freiburg, Germany, as well as at Waseda University in Tokyo, before receiving her Ph.D. from the Committee on Social Thought at the University of Chicago. Her primary interest is in the history of the novel in late eighteenth- and early nineteenth-century Europe and Meiji Japan. She works in German, Japanese, French, and Italian, as well as English and her native Danish. Her courses in Comparative Literature include: Global Jane Austen; Literary Landscapes; Approaches to Comparative Literature; Cross-Currents in East-West Literature; Cowboys, Samurai, Rebels in Film and Fiction; Almost Despicable Heroines; The Feast in Film, Philosophy, and Fiction; Asian Food Rituals; and Narrative Silence. Several of these courses are cross-listed with Asian studies.

Her books include Ruined by Design: Shaping Novels and Gardens in the Culture of Sensibility (Routledge, 2008), which won the 2009 SAMLAS Studies Book Award, and Rediscovering Natsume Sôseki (Global Press, 2000) which includes the first English translation of Sôseki’s Mankan Tokoro Dokoro (Travels through Manchuria and Korea), co-translated from Japanese with Sammy Tsunematsu. Her UNC awards include a Spray-Randleigh Faculty Fellowship, a Brandes Honors Curriculum Development Award, and a Tanner Award for Excellence in Undergraduate Teaching. She currently serves as the Bank of America associate professor in Honors, directs the Program in Comparative Literature, and directs UNC’s new Global Cinema Minor.

CMPL 460

CMPL 460 explores how the Romantic movement that began in eighteenth-century Europe has shaped the world we experience now.

This semester we will be investigating twin themes that at first glance may appear to be unrelated: 1) critiques of progress and modern urban culture, and 2) the theory and practice of imaginative expression in Europe and the Americas from the mid-eighteenth century to the present.

Works include Rousseau’s Confessions, Goethe’s Sorrows of Young Werther, Wordsworth’s Prelude, Ibsen’s Enemy of the People; Lucy Walker’s Waste Land; the lyric poetry of Pushkin,
Whitman, and Neruda; manifestos, critical essays, and modern studies of Romantic periods and modes. We will have an opportunity to attend the PlayMakers production of *Enemy of the People* and discuss it beforehand with members of the company.

We will also be tracing contemporaneous developments in the visual arts and following some common interdisciplinary threads that have been of particular interest to modern scholars. Among these will be: the high valuation of imagination, originality, and expressiveness; childhood as a privileged state; Shakespeare and the cult of genius; Romantic retro styles (neo-Gothic, neo-Classic, neo-Baroque); nature as art, art as nature; the uncanniness of everyday experience; the solitary as culture hero; the artistic attractiveness of mixtures, fragments, and liminal human figures; the extent to which the social conditions that influenced the earliest Romantic periods have persisted; and the extent to which characteristically Romantic preoccupations have survived, been transformed, and/or abandoned.

**CMPL 500**
This seminar allows comparative literature majors to work on an independent project to synthesize their curricular experience, and it introduces them to current, broadly applicable issues in comparative literature.

**CMPL 841**
This course is designed to introduce students to some of the major strains in literary criticism from the Classical Period to the 18th century. Readings of major authors will be paired not only with literary examples contemporary with our chosen critics, but also with modern day theoretical responses to their works. Our objective is a working knowledge of dominant trends in European literary criticism up to (and including) the Enlightenment, useful in understanding the literature of the successive historical periods and also as a continuing, vital influence on twentieth-century poetics. We will also be devoting some time to the primary non-Classical tradition of early Western literary criticism, namely Biblical interpretation. Authors read include Gorgias, Plato, Aristotle, Aristophanes, Horace, Longinus, Philo, Proclus, Plotinus, Augustine, Scaliger, Luther, Boileau, Sidney, Burke, Young, and Lessing; Homer, Pindar, Callimachus, Ovid, Vergil, Dante, and Pope; and Auerbach, Derrida, Genette, Ricouer, Benjamin, and Bernal.
ENGL 052

ABOUT THE SEMINAR:
This seminar explores ways that technology reshapes the study of literature and the ways writers compose. It emphasizes lessons in how to read and write about literary works, exploring how definitions of literature change as we consider not only fiction, poetry, and drama, but also music, art, and film. We also look at what it means to compose in the twenty first century, exploring blogging, podcasts, playlists, collages, videos, as well as familiar written forms. Class activities will feature some lecture, more discussion, and lots of project-based work.

ABOUT THE INSTRUCTOR:
Daniel Anderson has been teaching computer-assisted composition courses for two decades. His work occupies the intersections of technology, teaching, and publication. He has developed award winning Web-based software for writing instruction and has published multiple books devoted to teaching and studying writing and literature. He has taught First Year Seminar courses at UNC'CH since the inception of the FYS program. He directs the Studio for Instructional Technology and English Studies at Carolina and the Carolina Digital Humanities Initiative. His interests include teaching writing through the use of emerging communication media such as the World Wide Web and guiding students as they work together to investigate and create resources for studying literature.

ENGL 054H

First-Year Seminar: The War to End All Wars? The First World War and the Modern World. 3 Credits.

Examination of literary and cinematic works that expose the cultural impact World War I had on contemporary and future generations.
Gen Ed: LA, GL, NA

ENGL 055H

How do our lives become stories? This simple question provokes writers to produce autobiographies or memoirs or biographies. This honors seminar narrows the scope, focusing on contemporary stories that involve personal and lived experience by and about women. Not only will we be reading autobiographical stories and theories that describe women's experience, but we will also try producing creative nonfiction ourselves. What stories will students—as women or as men—tell about their lives? Students will be challenged to investigate questions of self and identity by composing (using traditional written or new media formats) four genres of life writing during the course: autobiography, autoethnography, biography, and personal essay. Students will learn the research methods involved in life writing. The seminar will be conducted daily as a workshop to promote interactive, experiential learning. Students will be organized into working groups to facilitate community building. Published authors will visit the class. Students will publish their work through public readings and on-line venues.

Jane Danielewicz is curious about almost everything; she can't help but live the life of the mind. She is a passionate reader, writer, and teacher. At UC Berkeley, Jane’s graduate work focused on linguistics and literacy, writing and rhetoric. Her work at UNC continues in this vein. She investigates the nature of written language and also the teaching of writing. Her special interest is in life-writing, particularly the study of contemporary autobiography. She is proud to be the Richard Grant Hiskey Distinguished
Professor in Research and Undergraduate Teaching and has a particular affinity for working with first-year students. She enjoys creating assignments that tempt students to push the envelope. An associate professor in the department of English and Comparative Literature, she also directs the undergraduate Writing Program. Jane is currently writing a book, Autobiographical Actions: Genre and Agency, about how autobiographical texts are not simply interesting narratives but act to solve social problems or produce new ways of understanding the world.

ENGL 071

First-Year Seminar: Doctors and Patients. 3 Credits

When the medical anthropologist Arthur Kleinman writes that illness has meaning, he reminds us that the human experience of being sick involves more than just an ailing body. In this course we will analyze a diverse collection of writers who have taken as their topic the human struggle to make sense of suffering and debility. The course is divided into five units that will allow us to explore the personal, ethical, cultural, spiritual, and political facets of illness. Central texts will include Anne Fadiman's *The Spirit Catches You and You Fall Down*, Alan Shapiro's *Vigil*, and Damon Tweedy's *Black Man in a White Coat: A Doctor’s Reflections on Race and Medicine*. Additional authors will include Rita Charon, Atul Gawande, Paul Kalanithi, Audre Lorde, Rebecca Skloot and Susan Sontag. Students will post to a discussion forum, write short essays, and create a final project that researches an illness or disability. Reading, Writing, and Discussion heavy!

ENGL 073

First-Year Seminar: Literature of War from World War I to the 21st Century. 3 Credits.

This is a course about literature and war and what they might teach us about each other. Our work will be oriented around one central question: what, if anything, can a work of art help us see or understand about war that cannot be shown by other means?

**Gen Ed:** LA, CI.

ENGL 081

First-Year Seminar: Jane Eyre and Its Afterlives. 3 Credits.

Class members will reflect upon Brontë's *Jane Eyre* (1847) in its original contexts and study subsequent novels and films that engage with it. What makes a literary work a "classic"? How do later readers' concerns affect their responses? Lovers of Jane Eyre are welcome, as are newcomers and skeptics.

**Gen Ed:** LA, CI, NA.

ENGL 086

Prerequisites:
*First-year students only.

Registration Procedures:
*Students who are not enrolled in a fall 2014 FYS register online when their registration appointment begins.
*Other students register online beginning Nov 17.

ABOUT THE SEMINAR:
The Cities of Modernism is a cross-cultural and inter-medial exploration of representations of the “Great City” in High Modernist works of literature, art, and film. Our choice of cities is necessarily restricted by the time allotted for the course, and so we will limit our examination to Harlem/New York, Paris, St. Petersburg (Russia), Chicago, and London. Materials may include texts by Andrei Bely, W.E.B. Du Bois, T.S. Eliot, Jean Toomer, and Virginia Woolf, paintings by cubists, dadaists, futurists, German expressionists, and artists of the Harlem Renaissance, and the films “Metropolis,” by Fritz Lang and “Modern Times,” by Charlie Chaplin. Discussions may include reference to contemporary theoretical essays on the modern city by Walter Benjamin, W.E.B. Du Bois, James Weldon Johnson, Georg Simmel, and Oswald Spengler. Students will also be exposed to the historical contexts that surround our primary readings. In the past, a Study Gallery, where original modernist art works related to our course materials are exhibited in a space reserved for our class at UNC’s Ackland Art Museum, has been curated for this course by the professor. If possible, a Study Gallery will be dedicated to this class for five weeks during Fall 2011. Teaching methodology for this course emphasizes active learning, and is therefore discussion-based. Close readings of the texts, where students are asked to comment upon, analyze, and interpret specific passages, will be undertaken each class period.

ABOUT THE INSTRUCTOR:
Rebecka Rutledge Fisher holds a Ph.D. in comparative literature, and regularly teaches seminars on cross-cultural poetics and aesthetics. She has published essays on the work of W.E.B. Du Bois, Frances Ellen Watkins Harper, and Richard Wright, and has also published an edition of Olaudah Equiano’s 18th century autobiography. She is interested in the intersection of philosophy and literature, poetry and poetics, and comparative literatures of the African diaspora. Her research areas also include the Francophone Caribbean literatures of Martinique and Guadeloupe. Her edited collection of critical essays on the work of the cultural theorist Paul Gilroy will appear next year. She is currently completing a book-length study entitled Habitations of the Veil: Metaphor and the Poetics of Being before and after Du Bois.

ENGL 087
In this section of English 87, students will reflect on a startling feature of Jane Austen’s career: her most popular novel, *Pride and Prejudice* (1813), was quickly followed by her least popular, the problematic *Mansfield Park* (1814). What happened? Our shared investigation will be founded on (1) careful reading of the novels; (2) exploration of real-life analogues to Austen’s situations and characters; (3) discerning the Regency literary conventions that Austen uses and ignores; and (4) discovering what readers, then and now, have expected of heroines, as registered in these two novels’ literary and cinematic afterlives.

This research-exposure course meets the General Education requirement for VP (Visual and Performing Arts).

Assignments: Your semester-long research project will be disseminated in several forms:
1) a fifteen-page paper (45% of your grade);
2) a ten-minute oral presentation for the class (25% of your grade);
3) an exhibition label explaining a Regency-era book (25% of your grade), which you may submit to the 2016 Jane Austen Summer Program; and
4) robust, thoughtful class participation (5% of your grade).

About the instructor: Jeanne Moskal specializes in the British Romantic Period, in travel writing, and in religion and literature. She is an award-winning teacher and academic mentor.

ENGL 089

First-Year Seminar: Special Topics. 3 Credits.

Content varies by semester. Honors version available
Repeat rules: May be repeated for credit; may be repeated in the same term for different topics; 6 total credits. 2 total completions.

ENGL 120
Required of English majors. Survey of medieval, Renaissance, and neoclassical periods. Drama, poetry, and prose.

ENGL 121 MCGOWAN
This course is a survey of British literature that focuses on the movement from the Romantic era to modernism. We will read novels by Jane Austen, Rudyard Kipling, and Virginia Woolf, and poetry by William Wordsworth, S. T. Coleridge, Lord Byron, Elizabeth Barrett Browning, Robert Browning, Gerard Manley Hopkins, W. B. Yeats, and T. S. Eliot. Students will be required to lead class discussion, write 3 short essays, and do a longer research project. This course (or English 150) is required of all English majors.

ENGL 121 REINERT
This course (or ENGL 150) is required of English majors. Seminar focusing on later British literature. Students learn methods of literary study and writing about literature. Survey of Romantic, Victorian, and Modern Periods. Poetry, novels, and plays.

ENGL 121 VISCOMI
This course (or ENGL 150) is required of English majors. It focuses on British literature from the Romantic, Victorian, and Modern periods. Students learn methods of literary study and writing about literature.

Teaching methods: Lecture and discussion.
Requirements: Two papers, four pages or more, with secondary sources; quizzes, midterm, and final exam

Texts:

ENGL 122

**Introduction to American Literature. 3 Credits.**

Representative authors from the time of European colonization of the New World through the 20th century.
*Gen Ed: LA, NA.*

ENGL 123

Novels and shorter fiction by Defoe, Austen, Dickens, Faulkner, Wolfe, Fitzgerald, Joyce, and others.

ENGL 124

**Contemporary Literature. 3 Credits.**

The literature of the present generation.
*Gen Ed: LA.*

ENGL 125

**Introduction to Poetry. 3 Credits**

A course designed to develop basic skills in reading poems from all periods of English and American literature.

ENGL 126

**Introduction to Drama. 3 Credits.**

Drama of the Greek, Renaissance, and modern periods.
*Gen Ed: LA.*

ENGL 127
Writing about Literature. 3 Credits.

Course emphasizes literature, critical thinking, and the writing process. Students learn how thinking, reading, and writing relate to one another by studying poetry, fiction, drama, art, music, and film.

Gen Ed: LA, CI.

ENGL 128

Major American Authors. 3 Credits.

A study of approximately six major American authors drawn from Emerson, Thoreau, Hawthorne, Melville, Stowe, Whitman, Clemens, Dickinson, Chesnutt, James, Eliot, Stein, Hemingway, O'Neill, Faulkner, Hurston, or others.

Gen Ed: LA, NA.

ENGL 129- O’SHAUGHNESSEY

This course is largely a study of perceptions and perspectives. It will examine first the well-documented European views of Native Americans presented in historical accounts and on artists’ canvases, views which tell us as much about Europeans as they do about Natives. Then it will sample the explosion of perspectives presented by Native American novelists, poets, short story writers, and film makers whose voices, having been ignored for centuries, eloquently provide alternative views of themselves and of America. Because art is not produced in a vacuum, the course will also explore political, social, and cultural issues which have influenced each group's perception of the other.

Texts:
Erdrich, Tracks (ISBN: 0060972459)
Welch, Fool’s Crow (ISBN: 0140089373)
Humphries, Nowhere Else in Earth (ISBN: 0141002069)

ENGL 129- CRYSTALL

How does it feel to be a problem? Repression, resistance, and reparation

This discussion-based class brings together a series of social texts -- literary, filmic, critical, historical -- that respond to, comment upon, and struggle with key events in 21st century “America.” The exploration of race, ethnicity, class, gender, sexuality, and nationality and how they are structured by institutions and social relations and informed by cultural beliefs will
enables us to understand how we participate in and interact with these structures, how we are defined by them, how we create them, and how we can critique and change them. Graded work: 3-4 papers, two exams, and group oral presentations. Texts include: Adult in America by Toufic El-Rassi; The Muslims are Coming; Michelle Alexander’s The New Jim Crow: Mass Incarceration in the Age of Colorblindness; Harvest of Empire: A History of Latinos in America; and articles, poems, and music by June Jordan, Allan Johnson, Kamau Bell, Isabel Wilkerson, Bob Marley, Suheir Hammad, Rebel Diaz, & Ta-Nehisi Coates, among others.

ENGL 129

Literature and Cultural Diversity. 3 Credits.

Studies in African American, Asian American, Hispanic American, Native American, Anglo-Indian, Caribbean, gay-lesbian, and other literatures written in English.

Gen Ed: LA, NA, US.

ENGL 130 Introduction to Fiction Writing. 3 Credits.

Sophomores only. A course in reading and writing fiction. Close study of a wide range of short stories; emphasis on technical problems. Class criticism and discussion of student exercises and stories. Students may not receive credit for both ENGL 130 and ENGL 132H.

Gen Ed: LA.

ENGL 131 Introduction to Poetry Writing. 3 Credits.

Sophomores only. A course in reading and writing poems. Close study of a wide range of published poetry and of poetic terms and techniques. Composition, discussion, and revision of original student poems. Students may not receive credit for both ENGL 131 and ENGL 133H.

Gen Ed: LA.

ENGL 132H First-Year Honors: Introduction to Fiction Writing. 3 Credits.

First-year honors students only. A close study of the craft of the short story and novella through a wide range of reading, with emphasis on technical strategies. Class discussion of student exercises and stories. Students may not receive credit for both ENGL 130 and ENGL 132H.

Gen Ed: LA, CI.

ENGL 133H First-Year Honors: Introduction to Poetry Writing. 3 Credits.
First-year honors students only. A close study of a wide range of published poems and of the basic terms and techniques of poetry. Composition, discussion, and revision of a number of original poems. Students may not receive credit for both ENGL 131 and ENGL 133H.

Gen Ed: LA, CI.

ENGL 138
A course in reading and writing creative nonfiction, prose based in fact, but treated in a literary manner, e.g., personal essays, travel narratives, science and nature writing, immersive interviews and profiles, reportage, and belles-lettres. Composition, class discussion, and revision of work written for this class.
Gen Ed: LA.

ENGL 140
Introduces students to concepts in queer theory and recent sexuality studies. Topics include queer lit, AIDS, race and sexuality, representations of gays and lesbians in the media, political activism/literature.

ENGL 141
Introduces students to concepts in queer theory and recent sexuality studies. Topics include queer lit, AIDS, race and sexuality, representations of gays and lesbians in the media, political activism/literature.

ENGL 143 SCHROEDER
Examines the ways culture shapes and is shaped by film. This course uses comparative methods to contrast films as historic or contemporary, mainstream or cutting-edge, in English or a foreign language, etc.

ENGL 143 LARSON
"Film and Culture" examines the ways in which culture and history shape and are shaped by motion pictures. In this course, we will focus specifically on films that highlight race and racial issues. The course emphasizes discussion and a broad range of screenings, as opposed to canonical film studies topics and movies, and uses comparative methods that group related films as well as films and texts. The purpose of this strategy is for students to broaden their perspectives on film by appreciating connections between the past and the present, between established ideas and reinterpretations of those ideas, between texts and their screen adaptations, and between films and filmmakers--all the while interrogating the role that race plays in American film's history, as well as in related global cinema. By playing the familiar against the unfamiliar, this course encourages students to reexamine what is "familiar" and "normal," as well to question how the movie screen both influences and reflects audiences' views about race.

ENGL 143 ROSS
Examines the ways culture shapes and is shaped by film. This course uses comparative methods to contrast films as historic or contemporary, mainstream or cutting-edge, in English or a foreign language, etc.

ENGL 144
Introductory course on popular literary genres. Students will read and discuss works in the area of mystery, romance, westerns, science fiction, children's literature, and horror fiction.

ENGL 146
Science Fiction/Fantasy/Utopia. 3 Credits.
Readings in and theories of science fiction, utopian and dystopian literatures, and fantasy fiction.
Gen Ed: LA.

ENGL 147
“Mystery Fiction” (ENGL 147) surveys the prose genre of modern mystery fiction. The course introduces students to significant literary works, movements, publishing trends, and debates that stimulated the development and popularity of 19th century mystery fiction and have carried the genre through its postmodern/contemporary iterations. Readings include works by Edgar Allan Poe, Arthur Conan Doyle, Agatha Christie, Raymond Chandler, Dashiell Hammett, Thomas Pynchon, Paul Auster, Walter Mosley and Michael Chabon. Students will gain proficiency in the analysis and discussion of literary works, analysis of rare books, and related critical materials. The course also offers to students an opportunity to engage topics that have recently appeared at the interface between traditional print and emergent digital media cultures. Topic areas related to the latter include the history of mystery-specific periodicals and mass-market publishing, how the visual aesthetics of the digital book have re-shaped genre fiction, how literary works circulate in a digital marketplace, and how new media afford new opportunities for digital literary scholarship (digital curation, digital research methods and digital archives).

ENGL 148
Horror. 3 Credits.
From its origins in Gothic and pre-Gothic literatures and arts, this course examines the complexities and pleasures of horror. Topics include psychology, aesthetics, politics, allegory, ideology, and ethics.
Gen Ed: LA.
ENGL 149

Networked and Multimedia Composition. 3 Credits.

This class studies contemporary, networked writing spaces. The class will investigate electronic networks, linking them with literacy, creativity, and collaboration. The course also explores multimodal composing. Students will develop projects using images, audio, video, and words. Topics include the rhetoric of the Internet, online communities, and digital composition.

Gen Ed: LA, CI.

ENGL 150 ANDERSON
Sophomore English majors only. This course (or ENGL 121) is required of English majors. Introduces students to methods of literary study. Students learn to read and interpret a range of literary works, develop written and oral arguments about literature, and conduct literary research.

ENGL 150 RICHARDS
English majors only. This course (or ENGL 121) is required of English majors.

American Gothic
This course offers an introduction to literary analysis through a focus on Gothic literature that emphasizes strange sensations, unworldly experiences, and unnatural happenings. We’ll focus on the American gothic tradition, starting with the spontaneous combustion and disembodied voices that populate the stories of Charles Brockden Brown, moving to the tales of terror and mystery of Edgar Allan Poe, the bizarre stories of Harriet Prescott Spofford, and the Civil War horror stories of Ambrose Bierce. Attention will be paid to the gothic motif in African American literary traditions. And though the gothic mode is usually considered in relation to fiction, we’ll read gothic poetry as well. We’ll trace the tradition into the 20th century, looking at short stories by William Faulkner, Flannery O’Connor, Joyce Carol Oates, and others. The course will emphasize not only close reading, but also learning about various critical approaches to the topic: historical, political, formalist, and psychological. Requirements include short reader response papers and a longer research essay that incorporates literary criticism.

ENGL 150 DEGUZMAN
Seminar in literary studies considering literature in relation to film and film’s visual and aural (sight and sound) components. Mexicans and Mexican Americans have figured prominently as types of criminality, victim victimizer, and evil in Anglo-American film noir culture even though some of those films complicate and question this characterization of Mexicans and Mexican Americans. One need only think of films such as Edwin L. Marin’s Nocturne (1946), Fritz Lang’s The Secret Beyond the Door (1948), John Farrow’s Where Danger Lives (1950), Phil Karlson’s Kansas City Confidential (1952), Orson Welles’s A Touch of Evil (1958), Alfred Hitchcock’s Vertigo (1958), or neo-noirs such as Ridley Scott’s Blade Runner (1982), Curtis Hanson’s L.A.

WRITTEN ASSIGNMENTS:
Two 7-page papers. Double-spaced. Times 12 font, 1 inch margins.
Late papers marked down 1 full letter grade per day.
Class attendance: required for each and every class period. Attendance and participation form part of your class grade.
Final Exam
Grade distribution: First paper (30%). Second paper (40%). Class attendance & participation (10%). Final Exam (20%)

ENGL 202
Folklorists seek to understand how people interpret and make sense of the world. The study of folklore asks how, in a world flooded with commercial and highly refined cultural products, people use those particular materials that they themselves create and re-shape in order to express who they are, where they belong, and what they value. In this course we will look at diverse forms (or “genres”) of folklore, including song, architecture, legend, and food. We will consider how vernacular expressive culture is learned, what it does for people, and why these processes and products persist through time and space. Students will be introduced to the discipline of Folklore’s central research methodology, ethnography, and have an opportunity to practice that approach in individual and group research projects.
This course is cross-listed with ENGL/ANTH 202.

Note: Students enrolling in FOLK 202-001 are also required to enroll in one recitation section numbered FOLK 202-601 through FOLK 202-604.

ENGL 225 BAKER
This course covers a selection of William Shakespeare’s comedies, histories, and tragedies. We will think about what these plays had to say to their original Elizabethan audiences on political, social, economic, and philosophical questions. We will also consider how these plays have been interpreted in our own day, and how they speak to such questions now.

ENGL 225 WOLFE
A literary and historical introduction to William Shakespeare and his world. We will read nine or ten plays, including Henry IV, pt. 1, King Lear, Merchant of Venice, and Cymbeline, as well as a wide assortment of other primary texts from the Elizabethan and Jacobean period. In addition to mastering Shakespeare’s language and learning about the institution of the public theater in Renaissance England, students will have the opportunity to learn about how Shakespeare’s plays respond to the most pressing political, social, religious, and philosophical issues of his time.

Students in this section must also register for a recitation section.

Class size: 138

Texts:

ENGL 230
John Milton was a religious dissident, a political theorist, and a poet. He wrote at a time in English history when concepts of government and authority were in the process of active and militant critique, when religious, domestic and civil spheres were being reimagined and reformulated. We will study Milton’s writings within this highly charged political environment, as political theory, as religious dissension, as social history, and as poetry. Students will be asked to consider Milton’s poetry and prose accounts culturally, in terms of the material circumstances of their writing. Teaching methods: Class time will be spent in lecture and group discussion of pertinent texts.

Requirements: Weekly writing assignments; two papers (8-10 pages); final exam.


ENGL 240
This course provides an introduction to the literature of the English-speaking Caribbean, paying special attention to the ways in which Caribbean writers use diverse literary forms to imagine and reinterpret the region’s complex histories of migration and social struggle. Our readings—which focus on Barbados, Jamaica, Antigua, and other Caribbean islands—will cover topics including the histories of colonial conquest and settlement; the experiences of African slaves and Chinese and Indian indentured laborers in Caribbean plantation societies; slave rebellion; nationalism and decolonization; creolization/cultural mixing; and gender and sexuality.

ENGL 261
This course will introduce the major developments in literary criticism and theory from the early 20th century to the present. Rather than studying these developments as separate movements, however, the course will investigate their complex historical and philosophical relationships, paying particular attention to the ways in which methods for interpreting texts become prescriptions for how to live. Through a combination of primary theoretical essays (including ones by Freud, Adorno, Lacan, Nietzsche, Foucault, Cixous, Derrida, Fanon, Spivak, and Haraway) and select literary texts and films (by Edgar Allan Poe, Henry James, Toni Morrison, Ursula Le Guin, Spike Jonze, and others), we will cover such topics as formalism, psychoanalysis, Marxism, structuralism, poststructuralism, critical race theory, gender and sexuality studies, and postcolonialism.

Occasional film screenings outside of class may be required.

Lecture and discussion. Two short papers, one to be revised into a longer term project; presentations; final exam.
Fulfills North Atlantic World (NA) and Literary Arts (LA) requirements.

ENGL 263
Women and Literature in the Eighteenth Century

This course will examine the relationship between women and literature in the long eighteenth century, a period in which the status and roles of women were hotly debated. We will read novels, poetry, drama, and autobiographical writing by and about women who lived in Britain and the empire. We will discuss these texts in relation to some of the key issues that shaped women’s lives and writing, including the cultural construction of gender roles, education, marriage and domesticity, the law, class, and race. Texts will include Aphra Behn’s The Rover, Daniel Defoe’s Moll Flanders, Mary Wollstonecraft’s A Vindication of the Rights of Woman, Frances Burney’s Evelina, and Jane Austen’s Pride and Prejudice.

This course is cross-listed with WMST 263.

ENGL 265 GWIN
Course Description: The Civil Rights Movement of the 1950s and 1960s has assumed a central place in American historical memory and, over the past half century, has motivated and inspired writers from across the country and the world. This course will focus on the poetry, fiction, memoirs, drama, and songs written in response to the terrors and triumphs of this tumultuous era and African Americans’ struggles for citizenship, equality, and social justice. From James Baldwin to Eudora Welty, Langston Hughes to Lucille Clifton, Anne Moody to Alice Walker and Margaret Walker, Nina Simone and Bob Dylan to Dalek, these authors and singer-songwriters have woven a fabric of collective memory that points to our nation’s ongoing civil rights struggles and, more expansively, to human rights struggles around the world. In addition, we will focus on how collective memory of the Movement is shaped by the present, how key moments of the Movement and bodies of literature were shaped by specific traumatic events, and how art and justice (or its lack thereof) are intricately connected in our own times. We will view and discuss two films.

Required Reading:
Anne Moody, Coming of Age in Mississippi
Myrlie Evers, For Us, the Living
Renee C. Romano and Leigh Raiford, eds., The Civil Rights Movement in American History
Jeffrey Lamar Coleman, ed., Words of Protest, Words of Freedom
Alice Walker, Meridian
James Baldwin, Blues for Mister Charlie
Eudora Welty, “Where Is the Voice Coming From?” (short story)
John Edgar Wideman, “Looking at Emmett Till” (essay)
Frank X Walker, Turn Me Loose: The Unghosting of Medgar Evers
Minrose Gwin, The Queen of Palmyra
Anthony Grooms, Bombingham
Mississippi Burning (film)
Selma (film)
ENGL 265 Literature and Race, Literature and Ethnicity. 3 Credits.

Considers texts in a comparative ethnic/race studies framework and examines how these texts explore historical and contemporary connections between groups of people in the United States and the Americas. Honors version available

Gen Ed: LA, US

ENGL 274

This EE course takes a literary approach to the interpretation of drama, stressing original research into literary history, genre, and social and cultural contexts, with an emphasis on current plays staged in area theater. Plays treated during Fall 2016 include J. M. Barrie’s *Peter Pan* (1904) and adaptations of Charles Dickens’s *A Christmas Carol* (novella originally published 1843) in addition to the following plays staged during PlayMaker’s Fall Season: Dominique Morriseau’s *Detroit ’67* (2013), Arthur Miller’s *The Crucible* (1953), and Molly Smith Metzler’s *The May Queen* (2014).

Assignments include: mandatory attendance at each PlayMaker’s play, reading knowledge quizzes, discussion facilitation, research project (involving a written component, oral presentation, and a final reflection)

This course is taught concurrently with ENGL 274-001.

ENGL 284

How do we define children's literature and what function does it serve? Why should we still care about it after we are adults? What ends have different historical periods tried to advance through their different understandings of what constitutes childhood? What do we mean by childhood now? In what ways does children's literature point to our basic assumptions about meaning, culture, self, society, gender, economics?

This course will construct an overview of the tradition of children's literature in order to consider such questions. We will read key texts from that tradition-some still highly visible in our culture; others that have seemed to vanish. The organizing idea of the course is that children's literature is a vital and important key to culture. Unlocking its language gives us a way to read history and our own meaning within it.

Teaching methods: Lecture. Discussion sections.

Requirements: midterms, final, and final project; enrollment in recitation section.

Texts will include: Aesop's fables, Nursery rhymes and fairy tales, Carroll, Alcott, Twain, Baum, Nesbit, Grahame, Barrie, Milne, Tolkien, Rowling.
Students enrolling in ENGL 284-001 must also enroll in one associated recitation section numbered ENGL 284-601 through ENGL 284-604.

ENGL 295 Undergraduate Research Seminar. 3 Credits.

Guides students through the processes of developing an original research topic, conducting research, and analyzing research, leading students to produce a high-quality presentation of their findings. Topic varies by instructor but may focus on literary studies or closely-related arenas such as medical humanities, digital humanities, and creative writing, among others. Honors version available  
**Gen Ed:** LA, CI, EE-Mentored Research.  
**Repeat rules:** May be repeated for credit; may be repeated in the same term for different topics; 9 total credits. 3 total completions.

ENGL 300I Advanced Expository Writing (Interdisciplinary). 3 Credits.

Advanced practice with critical, argumentative, and analytic writing, including the essay. Special attention to writing in the disciplines of life and applied sciences, social sciences (including business), and humanities.  
**Gen Ed:** CI.

ENGL 318 Multimedia Composition. 3 Credits.

This class studies composing in a variety of modes, including visuals, moving images, gestures, sounds, and words. Students develop projects using image, audio, and video editors, examining how multimedia fits within the history of rhetoric and writing and relates with concerns such as purposes, audiences, contexts, arguments, genres, and mediums. Honors version available  
**Gen Ed:** LA, CI.

ENGL 331  
This course surveys British literature from the Restoration period (beginning in 1660) to the end of the 18th century. The focus is primarily on works of poetry and non-fiction prose; authors include Dryden, Behn, Addison, Shaftesbury, Mandeville, Pope, Swift, Hume, Gray, Collins, Johnson, Goldsmith, and Cowper. The course defines different literary phases in this period--in particular, the Restoration era, the neo-classical era at the beginning of the 18th century, and the mid-century's age of sentimentalism--and defines leading characteristics of each of these
phases. Along the way, the course surveys important philosophical debates, historical events, and social conflicts of the time.

ENGL 337H
H337 The Romantic Revolution in the Arts
COURSE DESCRIPTION:
This interdisciplinary course examines the technical and aesthetic revolutions in the fine arts of the English Romantic Period. It will discuss productions, experiments, and aesthetic theories of William Wordsworth, S. T. Coleridge, J. M. W. Turner, and William Blake, focusing on the developments of lyrical poetry, landscape painting, and original printmaking. We will pay special attention to the period's new ideas about nature, the sublime, picturesque travel, genius, originality, and social role of the artist. There will be a studio workshop in drawing landscapes in pen and ink according to 18th-century techniques and formulae and a workshop in printing facsimile plates from Blake’s *Songs of Innocence and of Experience*. Knowledge of printmaking and painting is not required.

Requirements: two take-home essay exams and final exam.
Texts: Online Course packet of essays, poems, prints, and 18th and 19th centuries’ treatises on art.

ENGL 344
This course focuses on literature written during and after the Civil War, a volatile period in U.S. history. Cultural topics will include the influence of new technologies (factories, trains, telegraph, electric lights), the rise of the city, changing gender roles, the increasingly unequal distribution of wealth, and attitudes about race and ethnicity.

We'll examine the rise of literary realism and naturalism, the poetry of Emily Dickinson and Walt Whitman, and the first rumblings of the Harlem Renaissance. Authors will likely include Mark Twain, Willa Cather, Henry James, Stephen Crane, Kate Chopin, Edith Wharton, Charles Chesnutt, Paul Laurence Dunbar, Charlotte Perkins Gilman, among others.

Class format: Discussion, with some lecture

Assignments: Three short close readings, one analytical essay, midterm and final exam.

ENGL 345
Selected topics or authors in American literature in the twentieth century. In this case “topics” are the large twentieth century literary and theoretical movements called modernism and postmodernism. The course examines an interesting variety of canonical American writers representing modernism and postmodernism from the post-World War II period to the end of the twentieth century. Among the writers are modernist writers William Faulkner and Robert Frost, and among the postmodernists are Toni Morrison and Maxine Hong Kingston.
ENGL 347
This course introduces you to the variety of American fiction, from the late eighteenth through the early twentieth century. Beginning with one of the earliest American novels, Charles Brockden Brown's gothic fiction, *Wieland* (1798), we move on to Hawthorne’s profound examination of guilt and redemption, *The Blithedale Romance* (1850); Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), instrumental in galvanizing opposition to slavery; and *Moby-Dick* (1851), Melville's masterpiece considered by some the great American novel. We then turn to Realist fiction and *The Damnation of Theron Ware* (1896), Harold Frederic’s scathing portrait of a fallen minister, and end with William Faulkner’s modernist experiment, *Light in August* (1932).

ENGL 355
Students will read novels in English, including Joyce, Woolf, and Proust, to explore how writers from across cultures created new strategies to represent the late 19th and 20th century worlds of imperialism, science, and experiment.

ENGL 356
Course studies contemporary British and American fiction through representative works. Intellectual and aesthetic, historical and cultural emphases. May include works from the Anglophone diaspora.

ENGL 363
In this course, we will read some of the ground-breaking and enduring works that have shaped the field of contemporary Feminist Theory, especially in literary studies. What ideas fuelled the stunning emergence of this field of inquiry some forty years ago, what questions and problems remain most persistent, and what pressing concerns today are shaping up to be the most crucial as feminist theory continues to permeate academic study? Our critical readings will pair theoretical essays (available on line) with books of women’s poetry, including Joy Harjo’s *In Mad Love and War*, Mary Oliver’s *Dream Work*, Margaret Randall’s *The Rhizome as a Field of Broken Bones*, Natasha Trethewey’s *Native Guard*, and the collection *Women’s Poetry from Antiquity to Now*.

This course is cross-listed with WMST 363.

ENGL 364
This intersectional discussion course introduces students to the transdisciplinary field of Latina/o Studies, a field that generally combines the humanities and social sciences. Given this transdisciplinarity, the course contents will draw from histories, memoirs, theoretical essays, fiction, films and documentaries, music, and media. The course will begin by contextualizing the historical experiences of different Latina/o groups, including Chicanas/os, Puerto Ricans, Dominican Americans, and Cuban Americans. It will then investigate what it means to be Latina/o in the United States, critically examining the formation of, and differentiation between, group labels like “Latina/o” and “Hispanic.” Subsequently, it will explore the racial heterogeneity of Latinas/os. It will conclude by focusing on Latina/o migration and labor.
ENGL 367H African American Literature to 1930. 3 Credits.
Survey of writers and literary and cultural traditions from the beginning of African American literature to 1930. Honors version available
Gen Ed: LA, NA.

ENGL 368
Survey of writers and literary and cultural traditions from 1930 to 1970.

ENGL 373
English 373 introduces you to the literature of the American South, moving chronologically from the pre-colonial period to the twenty-first century. We will address the following tasks, all tightly interrelated:

- Examine how southern literature has both reflected and shaped southern culture over the years (and whose southern culture?)
- Explore the myths of the South that its literature has created, championed, challenged, and debunked
- Examine issues of race, class, and gender within the literature
- Observe the changing narratives created about southern literature during the years
- Explore how literary works shape contemporary racial and regional identities
- Explore the ongoing question: "What is southern literature and why do we study it?"
- Explore the evolving concept of "The Global South"

The format of the class will be some lecture, small group work, large group discussion, and presentations. Written work will include short assignments and a major paper.

ENGL 374
This course we will be In reading the fiction, memoirs, and poetry of contemporary women writers from the U.S. South, especially from North Carolina. We will consider how space and place are configured and experienced in their works and how these texts shape and reshape questions of history, identity, and location. Our readings will link these larger questions to more specific ones about southern women’s writings, especially concerning the relations of “home” and region, place and displacement, social relations and historical interventions, identity and imagination. In terms of genre, we will focus particularly on the craft of the short story.

This course is cross-listed with WMST 374-001.

ENGL 377
This course is designed for those who wish to enhance their knowledge of England’s Celtic neighbors and of Celtic influences on British literature—as well as for those who simply want to learn more about Celtic culture. No knowledge of the Celtic languages is required.

ENGL 381
Throughout its history, cinema has borrowed extensively from literature for its source material. In this course, we will examine this relationship through a number of different interpretive lenses and with regard to a wide range of genres. We will start by exploring theories of media specificity and the limits they place on understandings of intermedial relations. From there, we will gradually work our way towards a more nuanced view of the cinematic and the literary. We will consider a variety of literary adaptations, but we will also take up other kinds of crossings between literary and cinematic expression. Some of the concerns that will guide our discussions are: intertextuality, appropriation versus faithfulness to a source text, literary cinema and cinematic literature, character interiority, documentary vs. fiction, narrative vs. poetry, theatrical performance, the role of the voice and voiceover narration, matters of authorship, and cross-cultural adaptations. We will discuss melodrama, the female Gothic, horror, biography and the biopic, the war film, the samurai film, song lyrics (by Bob Dylan, specifically his album Blood on the Tracks), hardboiled detective fiction, and film noir. Writers we will read include: James Joyce, E. E. Cummings, Charlotte Brontë, Vladimir Nabokov, William Shakespeare, Malcolm X, Daphne du Maurier, Elmore Leonard, Raymond Chandler, Joseph Conrad, and Thomas Pynchon.

Films we are likely to watch:

Hannah and Her Sisters (Woody Allen, 1986)
The Birds (Alfred Hitchcock, 1963)
Adaptation (Spike Jonze, 2002)
The Dead (John Huston, 1987)
Apocalypse Now (Francis Ford Coppola, 1979)
Jane Eyre (Cary Fukunaga, 2011)
Lolita (Stanley Kubrick, 1962)
Throne of Blood (Akira Kurosawa, 1957)
I’m Not There (Todd Haynes, 2007)
Malcolm X (Spike Lee, 1992)
Jackie Brown (Quentin Tarantino, 1997)
Midsummer Night’s Dream (Julie Taymor, 2014)
The Long Goodbye (Robert Altman, 1973)
The Big Lebowski (the Coen Bros., 1998)
Inherent Vice (P.T. Anderson, 2014)

ENGL 390 VICTORIAN SENSATION FICTION

Studies in Literary Topics. 3 Credits.

An intensive study of a single writer, group, movement, theme, or period.
Gen Ed: LA.

ENGL 400
This course combines frequent writing practice with discussions of rhetorical theories and strategies for teaching writing. The course examines ways to design effective writing courses, assignments, and instructional materials.

ENGL 402 **Investigations in Academic Writing.** 3 Credits.

This course considers learning to write from three vantage points: personal, social, and contextual. Emphasis on theory, reflective practice, and pedagogy for peer tutoring.  
*Gen Ed: CI.*

ENGL 430  
The court, the country, and the city

This course will move between three “places” in early modern England: the court, the country, and the city. For early modern writers, each of these was rich with images, associations, and tropes (the decadent court, the bucolic countryside, the bustling city, and so on). We will look at how writers such as Thomas Wyatt, Thomas Deloney, William Shakespeare, Edmund Spenser, and George Herbert depicted these “places,” but also how they depicted movement between them. What happened to the aristocrat exiled to the country? To the merchant visiting London from the hinterland? To the country fellow summoned to a performance at court? We will treat the court, the country, and the city as “places” in both the literal and the rhetorical sense. We will want to know how the early modern English lived in these “places” and also how they thought and talked about them.


ENGL 445  
This course will focus on a few key American authors of the mid-twentieth century, whose internationally renowned public personas, styles, and regional foci continue to influence American literature. Authors may include William Faulkner, John Steinbeck, Ernest Hemingway, and selected others, such as Ralph Ellison and Pearl Buck. Students will have the opportunity to help select course texts and to conduct independent creative and research projects.

ENGL 475  
Readings in the literature of this distinctly un-American city—where Africans shaped poetry in Congo Square long before anyone there even spoke English, and where passion and longing infused literature well before Tennessee Williams wrote his play about an old “Streetcar Named Desire.” As one early observer said of New Orleans, it resembled Bagdad or Cairo more than anyplace in North America. So with the city’s literary heritage, connected more to the Caribbean than the United States, and perfectly
situated as a pivot for studies of the global south. This course will inevitably expand the borders of what counts as the “literature of the US South,” if indeed New Orleans is south at all, or if it forever remains, as some suggest, “south of south.” Our literary texts will span three centuries, beginning with African slave songs sung in Congo Square in the 1700’s, Creole poetry and novels in the 1800’s (both before and after the invasion of “Americans” mid-century following the sale of the Louisiana territory to the newly-formed United States), and a wide range of quintessentially New Orleans writers in the 20th century who have stamped the literary legacy of this city. We will also read works from the burgeoning field of post-Katrina writing, including memoirs and stories of flood and recovery, loss and memory, and a reckoning with impending environmental disaster that surrounds the fate of the city as its surrounding marshlands continue to wash away. As one recent New Orleans writer says, “There’s trouble in the world. The kind you can’t fix.” If reading literature helps us to navigate troubled worlds, then the literature of New Orleans tracks that journey from the earliest Indian chants on through the chants of today’s Mardi Gras Indians, from its formation in the swamplands of river and gulf to its response to human and environmental catastrophe in our own precarious times.

Materials: Literary texts, cultural history, soundtracks, some film and photos, on-line archive

ENGL 611
Sociologist Arthur Frank asserts that “whether ill people want to tell stories or not, illness calls for stories.” This seminar explores narrative approaches to suffering, healing, and medicine’s roles in these processes. Students learn literary and anthropological approaches to examine medically themed works from a range of genres.

ENGL 666
This course explores novels and short stories by Latina/o writers that focus in one way or another on photographs & photography that simultaneously question (or “queer”) certain cultural givens about gender, sexuality, race/ethnicity/nationality, class, and other coordinates of identity and subjectivity. We will inquire into the connections between this double focus. At the same time we will examine actual photo-based visual work by Latina/o artists. Textual and visual works considered include those by Alma López, Laura Aguilar, Axel Damian Reyes, Gerardo Suter, Franc Franca, Roberto Rincón, John Rechy, Achy Obejas, Helena María Viramontes, Emma Pérez, Elias Miguel Muñoz, Félix González-Torres, Graciela Limón, and Carla Trujillo.

This course is cross-listed with WMST 666.

ENGL 680
This course provides an introduction to critical developments in film theory from the time of the medium’s beginnings in the late nineteenth century to the present day. What is the material of cinema? What makes it a unique form of expression? What is the nature of the film image and what relationship does it bear to the physical world? How do the sounds, images, bodies, and narratives onscreen impact us – politically, emotionally, physically, mentally? How does the film medium compare and contrast with the other, older arts such as literature, music, painting, or architecture, and how does it fit within the current media landscape? Do technological factors, like the advent of sound or the shift from photochemical to digital “film” call for a fundamentally different theory of the medium and its expressive possibilities? Are the classical film theories of André Bazin, Sergei Eisenstein, Sigfried Kracauer, Jean Epstein and others still sufficient with regard to contemporary cinema? Can a film itself put forward a theory of cinema? Can a film be philosophical, not merely in its content but through its form and the kind of thinking it enacts?
These are just a few of the main questions we will explore over the course of the semester. We will read a variety of film-theoretical approaches, including but not limited to phenomenology, feminism, psychoanalysis, affect theory, and critical race theory. We will consider matters of authorship, genre, national/transnational cinema, the difference between fiction and documentary, the aesthetics of mood, and 3D cinema.

Films we are likely to watch:

*City Lights* (Charles Chaplin, 1931)
*Citizen Kane* (Orson Welles, 1941)
*Notorious* (Alfred Hitchcock, 1946)
*Bigger than Life* (Nicholas Ray, 1956)
*Pickpocket* (Robert Bresson, 1959)
*La Jetée* (Chris Marker, 1962)
*2001: A Space Odyssey* (Stanley Kubrick, 1968)
*Raiders of the Lost Ark* (Steven Spielberg, 1981)
*Lost Highway* (David Lynch, 1997)
*The Thin Red Line* (Terrence Malick, 1999)
*Syndromes and a Century* (Apichatpong Weerasethakul, 2006)
*Ashes of Time Redux* (Wong Kar-wai, 2008)
*Inside Llewyn Davis* (Coen brothers, 2013)
*Two Days, One Night* (Dardenne brothers, 2014)
*Mad Max: Fury Road* (George Miller, 2014)
*Eden* (Mia Hansen-Løve, 2014)
*La Sapienza* (Eugène Green, 2014)
*I Am Not Your Negro* (Raoul Peck, 2016)
*Waltz with Bashir* (Ari Folman, 2008)

****Students pursuing the Global Cinema Major within Comparative Literature can take this course as a substitute for CMPL 240 Film Theory.

****Graduate students with an interest in being a T.A. for film studies courses offered in English and Comparative Literature need to take this course in order to be eligible. It will include an extra pedagogy component for grad students.

****Note that there are no prerequisites for this course. No prior knowledge of film history or film theory is necessary.

ENGL 695 Research Seminar. 3 Credits.

Guides students through the processes of developing an original research topic, conducting research, and analyzing research, leading students to produce a high-quality presentation of their findings. Topic varies by instructor but may focus on literary studies or closely-related arenas such as medical humanities, digital humanities, and creative writing, among others.

Gen Ed: LA, CI, EE-Mentored Research.
Repeat rules: May be repeated for credit; may be repeated in the same term for different topics; 9 total credits. 3 total completions.

ENGL 706 Rhetorical Theory and Practice. 3 Credits.

A study of rhetorical theories and practices from classical to modern times. Emphasis is on translation of theories into instructional practice for teaching in the college writing classroom.

ENGL 709 Technologies of Literary Production. 3 Credits.

This course introduces the history of technologies used to produce and circulate literature, from medieval Europe to the twenty-first-century. Proceeding chronologically, this history provides a broad overview of the material conditions of possibility for the emergence of literary form and genre in the Anglophone tradition.

ENGL 763
Permission of the Instructor. This course introduces students to topics and methods in health and humanities. Students will read classics in the field, engage texts from different disciplines and genres, and conduct intensive research into a condition or disability of their choosing.

ENGL 805
Science as Literature: Reading Gender, Bodies, and Health

In the Medical Humanities, the illness narrative offers a point of intersection between medical and health professionals and literary critics, providing a site wherein patients, health professionals, critics, and readers can value the subjective, the emotional, and the personal. Yet rhetorical analysis reveals that other genres (such as advice literature, scientific articles, government reports, websites, or patient records) also offer interesting sites of study. Not only do these genres tell stories, they do much more: they constitute doctors and patients’ roles; they shape knowledge along vectors of gender, dis/ability, sexuality, race, and class; and they help to determine the very language through which health, illness, and the body can be understood.

In this course, we will investigate medical and scientific rhetoric as literature—that is, as a productive site of analysis, using the tools and concepts of literary and rhetorical criticism. We will examine, for instance, how doctor-patient interactions can be understood as persuasive events; how narratives of particular illnesses and bodily functions rely on commonplaces of gender, race, dis/ability, and class; how stakeholders argue about current
health issues (from HIV/AIDS testing to infant feeding practices); and how health is communicated to the public (such as advice given to expectant mothers in pregnancy handbooks).

Course assignments will likely include leading course discussion, developing a short written assignment for a public audience (such as an article for a blog or wiki), and preparing a final project for a research conference (a conference paper or poster presentation). This course is suitable for advanced undergraduates or graduate students interested in the Medical Humanities. Graduate students may also choose projects that will advance their scholarly program (such as a dissertation prospectus, dissertation chapter, or scholarly article).


ENGL 825
EARLY MODERNITY, GENDER AND THE FEMALE VOICE
This seminar meant to be loosely structured. It spans centuries and revolves around women’s voices (and even here we are massively stretching boundaries as clearly some the writers that we plan to read may not, strictly speaking, be women at all). I have started us off by choosing favorites—that is it—just favorites. I hope that you will bring your own aboard. We will organize as we go and read voraciously in secondary critical works, early modern and postmodern. Topics that may catch our fancy include religious identity, political voice, temporality, secularism, economics, charity, materiality, conduct, legacy, life writing, ANT, the kitchen sink . . . (you get the picture).

BOOKS ORDERED THUS FAR...


RECOMMENDED

6) Aphra Behn, *Oronoko Or, the Royal Slave*, Emereo Classics (2010); ISBN: 1742445349

7) *Diaries of Hannah Culwick*
Olympic Marketing Corp (1984); ISBN: 0813510708

ENGL 835

The object of this seminar is of course to explore Austen's six novels and the ways they have been read. Recent scholarship has argued that the conservative, pious, mannered, and moral version of Austen began, not with the publication of Sense and Sensibility, nor with her death in 1818, but in the 1870s with the publication of her nephew's memoir - a nostalgic and retroactive invention of tradition. This historical loop should complicate our sense of her work in relation to the development of the novel as such: how she has been accorded a pivotal function in the standard stages development of the novel (loose baggy monsters, realism, naturalism, modernism, and postmodernism) and how her work has been exemplary for certain strains of novel theory and narratology. Rather than read her work as sui generis - as did Sir Walter Scott in his 1815 review of Emma - we will take a comparative approach to understand the claim that her novels are transformative, a claim that has persisted from Leavis to Watt to the present day.

ENGL 843

Seminar in American Transcendentalism

In this seminar we will read the major works of Emerson and Thoreau in light of American Transcendentalism, and antebellum intellectual and cultural history generally. We will spend some time on the state of American liberal religion and philosophy in the period from 1830-1870, and will consider as well these two writers' relation to the market economy in which they were enmeshed. Thus, the course may be considered a deep contextualization of two of the most important writers of the American Renaissance. We also will consider, among others, educator Bronson Alcott, feminist Margaret Fuller, abolitionist Theodore Parker, and champion of the working classes, Orestes Brownson. There will be weekly reports and a final seminar paper.

ENGL 847. Seminar in the American Novel. 3 Credits.

Doctoral-level seminar in the selected topics or authors.
Doctoral-level seminar in the selected topics or authors.

**ENGL 872. Studies in African American and African Diasporan Literature. 3 Credits.**

An intensive study of a particular aspect of African American literature, such as speculative fiction, subject formation, comparative diasporan literatures, gender issues, theoretical and critical approaches, or formal innovations.

**ENGL 877**
Seminar in American Transcendentalism

In this seminar we will read the major works of Emerson and Thoreau in light of American Transcendentalism, and antebellum intellectual and cultural history generally. We will spend some time on the state of American liberal religion and philosophy in the period from 1830-1870, and will consider as well these two writers’ relation to the market economy in which they were enmeshed. Thus, the course may be considered a deep contextualization of two of the most important writers of the American Renaissance. We also will consider, among others, educator Bronson Alcott, feminist Margaret Fuller, abolitionist Theodore Parker, and champion of the working classes, Orestes Brownson. There will be weekly reports and a final seminar paper.

**PWAD 489**
Examines the history of the British Empire and the role of peace, war, defense, diplomacy, and letters in shaping Britain's presence on the world stage.