

NOTE: Graduate students outside of the English and Comparative Literature Department must contact the instructor for permission to enroll.

English 606, Rhetorical Theory and Practice, will introduce you to current theories and practices of teaching writing in preparation for being a Teaching Fellow in the UNC Writing Program. We will survey rhetorical and critical theories and discuss strategies and practices for teaching writing that grow out of theory. The way we teach writing to undergraduates has changed radically in the last thirty years, and even more dramatically in the last fifteen years with the introduction of technology. To teach in the UNC Writing Program, you must understand practices such as writing workshop and learning groups, know how to create genre-based assignments, and understand new media composing, plus a host of new developments. But you will also learn something about the history behind these practices.

This course in professional development will foster your growth as writers, teachers, scholars as you prepare to become future faculty members. Strategies or methods in and of themselves are useless if you don't understand how or why they work. Once you understand theories of language, communication, and collaboration, you will be adept at developing methods that work in your classrooms. This course will prepare you to major or minor in Composition and Rhetoric, a path I hope many of you will consider. In general, the course focuses on developing your abilities as a teacher; many methods and practices are applicable to teaching writing or literature.

### Course Projects

Besides reading widely in the field of rhetoric and composition, and learning about and practicing instructional methods, you will observe a fellow graduate student teaching a writing class. The major course project involves designing a writing course, including a rationale for teaching and a series of daily lesson plans. Designing a writing course is an art in itself, one that we will just begin to practice. As to fostering your abilities as writers, we will be writing for part of every class period, and you will complete several writing projects in addition to your course design. All writing in the course will be read, but not all writing will be graded or evaluated.

### Texts

Lindeman, Erika. *A Rhetoric for Writing Teachers*. 4th ed. New York: Oxford University Press, 2001.

Johnson, T. R. (ed). *Teaching Composition: Background Readings*. 2nd ed. Boston: Bedford/St. Martin's Press, 2005. (copies available from Writing Program, courtesy of B/SM Press)

<b>ENGL 660 Section 001</b>	<b>War in Shakespeare's Plays (X list PWAD 660)</b>	<b>MWF 10:00-10:50</b>
<b>Instructor: Armitage, C.</b>	<b>Maximum Enrollment: 25/10</b>	<b>Session: spring 2012</b>

This course examines the causes, conduct, and results of wars as depicted in about 18 of Shakespeare's plays. They include all his Roman histories, most of his English histories, all his major tragedies, even some of his comedies, e.g. *All's Well That Ends Well*. My methodology will differ from the traditional one used in courses about Shakespeare, e.g. for Hamlet, my focus will not be his problems with his father's ghost, his uncle, his mother, his girlfriend, but the pending invasion of Denmark by Fortinbras of Norway, its getting diverted to attack the Poles instead, Hamlet's great soliloquy on the madness of slaughter to win a worthless bit of land--events which are the macrocosmic frame of the play. Another feature will be the relating of such aspects of the plays to their historical context, e.g. what Henry V's victory at Agincourt meant in human terms.

Requirements: Quizzes on assigned readings, several short papers for undergrads, longer for graduate students. Midterm and final exams.

The textbook is *The Complete Works of Shakespeare* edited by David Bevington, now in its 6th edition. You may be able to economize by using an earlier edition, or a different Complete Works, or separate editions of individual plays, including from the library.

NOTE: This course is crosslisted with PWAD 660-001

<b>ENGL 661 Section 001</b>	<b>Introduction to Literary Theory</b>	<b>M 3:30-6:20</b>
<b>Instructor: Curtain, T.</b>	<b>Maximum Enrollment: 20</b>	<b>Session: spring 2012</b>

Rather than attempting a comprehensive survey of "theory," with some gesture to an origin narrative and an overview, this course will introduce students to theory by reading a handful of essays published over the last year (and a few that are forthcoming) to find our way along sometimes labyrinthine tracks to that work that is historically prior to what we do now but that continues to inform how we speak, think, write, and teach in the humanities. How do we mark / emphasize that red thread through the world that strikes us as the path that a thinker took, or that we took, if we happen to look back?

Imagine your own training, interests, and what you've written: how would you approach what you do as an object of such an analysis? How would you give an account, and what gives that account coherence? We will ask this of our initial texts, as a meditation on thinkers and work that stand among particular clumps of thread or who hold beautiful works, the threads of which trail off to the floor and back into a dark.

Where will this lead us? Tugging at a thread may lead us into the tangled conversations of texts that are generally cut out and presented as "theory." It may also lead us to works, writings, thinkers, disciplines, and historical events that can be said to inform a work but are not themselves understood as "theory." We will use the tome/tomb of a theory anthology as a guidebook to set off on other directions. We may also find ourselves reading work that ranges from mid-century French linguistics to evolutionary / paleontological accounts of "Homo sapiens sapiens." We may start with an essay by Mark McGurl on Raymond Carver and end up attempting to make sense of nihilistic accounts of cosmology and paleontology within the H.P. Lovecraft Circle, via Michel Houellebecq's "Against the World, Against Life." We will read an as yet unpublished essay from the late work of Eve Kosofsky Sedgwick only to find ourselves in the extraordinary work of psychologist Silvan Tomkins and his evolutionary cybernetics account of affects and emotions, only to pick up the trail with the field-shifting theorizations of embodiment by feminist scientist Elizabeth A Wilson's re-reading of psychoanalysis through Darwin, contemporary cognitive neuroscience and the methodological challenges of biology/embodiment.

The first week will be a presentation of the essays that I want to use as trailheads into what may seem a dauntingly thick forest. I will give you a compass, a map, and we'll make our way out and back again. Think of it as *Outward Bound* for literary and cultural critics.

<b>ENGL 661 Section 002</b>	<b><i>Introduction to Literary Theory</i></b>	<b>M</b>	<b>1:00-3:50</b>
<b>Instructor: Salvaggio, R.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>spring 2012</b>

Our readings in contemporary critical theory will be both broad and focused—offering some overview of the critical categories and subjects that have shaped the world of theory during the last decades of the 20th century, but also attending specifically to the legacy of feminist theory and gender studies. In this more focused pursuit, my purpose is not so much to isolate feminist theory, but to understand its intersections with and shaping influence on virtually all the theories we now bring to literary studies. Our readings will include an anthology of critical theory and four books, among them Judith Butler, *Giving an Account of Oneself*, Saidiya Hartman, *Scenes of Subjection*, Page duBois, *Sappho Is Burning*, and Kelly Oliver, *Witnessing*.

The course is designed especially for graduate students who anticipate that their exams and/or dissertations will engage some of the extensive and extraordinary work generated by scholars working broadly in feminist paradigms, and you will be given the opportunity to pursue the kinds of writing (research paper, conference paper, journalistic or reflective, bibliographic, etc.) that can best support your current studies.

<b>ENGL 666 Section 001</b>	<b><i>Queer latina/o Photograph &amp; Lit. (WMST 666)</i></b>	<b>TR</b>	<b>3:30-4:45</b>
<b>Instructor: Deguzman, M.</b>	<b>Maximum Enrollment: 25/10</b>	<b>Session:</b>	<b>SPRING 2012</b>

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.

<b>ENGL 784 Section 001</b>	<b><i>Proseminar in Amer. Lit., Prior to the Civil War</i></b>	<b>T</b>	<b>3:30-6:20</b>
<b>Instructor: Richards, E.</b>	<b>Maximum Enrollment: 15</b>	<b>Session:</b>	<b>spring 2012</b>

Scholars have debated the stakes of studying American literature since the area of specialization was established. Recently, critics have questioned whether we should continue to define our field according to national boundaries: are we reinforcing a myth of exceptionalism by delimiting the field in this way? How can we open the study of antebellum U.S. literature to diverse influences and ideas outside the nation? What is the shifting place of the “literary” text within U.S. print culture? How do we determine which works to study, out of a vast number of poems, plays, novels, short stories, and non-fiction narratives written by men and women of diverse regional, economic, “racial,” and ethnic backgrounds? We will take questions like these as the basis of our collective inquiry. Rather than trying to cover several centuries of writing in a single seminar, we will focus on the period from the Revolutionary War through the Civil War (we’ll cover the “bellum” as well as the “antebellum” period). We will concentrate on texts that pose interesting theoretical and methodological questions and that have garnered substantial recent critical attention. Assignments will help prepare students for scholarly expectations in the field and will include an oral presentation, a conference paper, and an article-length essay. Writings by Charles Brockden Brown, Catherine Sedgwick, Robert Montgomery Bird, Edgar Allan Poe, Ralph Waldo Emerson, Frederick Douglass, Walt Whitman, Emily Dickinson, Herman Melville, and Harriet Prescott Spofford.

**ENGL 814 Section 001*****History of the English Language*****MWF 2:00-2:50****Instructor: Eble, C.****Maximum Enrollment: 15****Session:****spring 2012**

Course Description: English 814 is a survey of the development of the English language from its Proto-Indo-European origins to the modern period. Enrolling graduate students only, it fulfills the philology requirement in the English Department and can be of interest to graduate students in Comparative Literatures and in Linguistics too. English 814 examines the important historic events that shaped the context for the development of the English language as well as the basic principles of language organization and change that have affected the English language over time. The course describes the language itself from a structural perspective as a system of sounds, words, and sentence structures. Among the issues raised are writing systems, families of languages and the relatives of English, the evidence for reconstructing earlier forms of the language, factors causing dialect variation, the notion of a standard variety of English, the rise of dictionaries, etc.

## Grading Scheme:

Two tests

Final examination

Research Project: one-page prospectus; 15-20 page paper; one-page abstract

Ten-minute oral presentation based on the research project

## Reading List:

The textbook is relatively recent and excellent but expensive. It has recently been issued in a second edition, which I have not examined. I doubt if the changes to the text are worth the asking price of \$120. I will order the first edition in hopes that Student Stores can round up some used copies.

Brinton, Laurel J. and Leslie K. Arnovick. *The English Language: A Linguistic History*. Oxford UP, 2006.

**ENGL 825 Section 001*****Renaissance Literature in Context*****M 2:30-5:20****Instructor: Floyd-Wilson, M.****Maximum Enrollment: 15****Session:****spring 2012****Historicizing Emotion: English Literature, 1579-1625**

In 2004, I co-edited a collection of essays entitled *Reading the Early Modern Passions*, which contributed to the study of emotions in Renaissance literature and helped define some important questions about the historical analysis of emotional expressions and experiences. Today, the Australian Research Council sponsors a center for the History of Emotions in Europe, 1100-1500 [<http://www.emotions.uwa.edu.au/>], founded on the premise that interdisciplinary research will not only help track how emotions change over time but also enhance our understanding of the causes and categories of pre-modern emotions. This course begins by asking how the study of emotions in early modern literature has developed over the past ten years. What kinds of questions have occupied literary critics and historians? What methodologies have been employed? What has been neglected or over-emphasized? We will examine poetry, drama, and prose, as well as a range of non-literary texts with an eye towards investigating how to write effectively and persuasively about the representation, generation, and significance of emotion in Elizabethan and Jacobean literature. In our assessment of both old and new directions in emotion research, we will review the provocative work published on humoralism, madness, memory, and melancholy and anticipate new scholarship on affect, cognition, magic, and the occult. Canonical authors will include Edmund Spenser, Sir Philip Sidney, William Shakespeare, Thomas Kyd, Thomas Middleton, Christopher Marlowe, and Thomas Dekker.

**ENGL 835 Section 001**

***Eighteenth-century Fiction***

**T 3:30-6:20**

**Instructor: Thompson, J.**

**Maximum Enrollment: 15**

**Session:**

**spring 2012**

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 in 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 841 Section 001**

***Seminar in 19th C. Romanticism in England***

**M 3:00-5:50**

**Instructor: Viscomi, J.**

**Maximum Enrollment: 15**

**Session:**

**spring 2012**

Seminar in Romanticism and the Arts

This interdisciplinary course examines the revolutions in aesthetics and technologies of representation characteristic of British, American, and European Romanticism. It will discuss the productions, experiments, and aesthetic theories of Wordsworth, Coleridge, Constable, Turner, Burke, Gilpin, Reynolds, and Blake, focussing on the developments of lyrical poetry, landscape painting, and original printmaking. We will pay special attention to the period's primary aesthetic and cultural issues, including the phenomenon of the picturesque and new ideas about the sublime and nature, the democratization of the arts, social role of the artist, the concepts of genius, originality, and spontaneity, and the problem of representation. By paying special attention to qualities inherent in each medium and technique, as well as to aesthetic and cultural contexts, the seminar demonstrates ways in which seemingly incompatible and even contradictory aspects of literature and art are structurally analogous in responding to similar historical and aesthetic forces. Also, despite dissimilarity in theme, media, or subject, the works examined are shown to address, solve, or manifest similar theoretical problems the identification of which will help to illuminate artistic styles and rhetorical strategies characteristically Romantic.

Requirements:

Students are required to write an essay of an interdisciplinary nature, which can be collaborative and/or a web project; they will also write brief essays in response to study questions on our readings; an oral report.

Teaching Method:

Lively discussions and close readings of images, poems, and aesthetic treatises. In addition to slide lectures and discussions on specific painters and their techniques, there will be a studio exercise in printing illuminated plates and producing wash drawings according to an 18th-century technique (that focuses on the idea of originality and anticipates modern ideas about the role of the unconscious in art).

Texts:

Course packet of essays, poems, prints, and 18th-century treatises on art, with corresponding online resource page. A limited amount of art supplies.

William Blake, *The Marriage of Heaven and Hell*, ed. G. Keynes. Oxford University Press. ISBN 0-19-281167-3 (paper).

Comments: Knowledge of painting and printmaking is not required.

American Nervousness (ENGL 844, Spring 2012)

Instructor: Jane F. Thrailkill

This course takes the nervous body as key figure for thinking about the United States's uneven journey into modernity following the Civil War. We will read works from range of genres and pay close attention to literary form, especially experiments with point of view, depictions of consciousness, and renderings of mood, affect, memory, and sensation. With an eye to discerning the forms of selfhood that emerge in the late nineteenth-century, we will trace developments in medicine, evolutionary biology, psychology and philosophy. Students will present research on nineteenth-century cultural innovations, such as the rise of the railroad and telegraph, the time management studies of Frederick Taylor, and the medical theories of Victorian "sexologists." By studying literary forms, cultural narratives, and historical materials, we'll seek to recover pre-Freudian conceptions of the neurological body and to consider new avenues for a 21st-century literary criticism that incorporates knowledge drawn from such fields as cognitive psychology and neuroscience.

Literary works will be drawn from the following:

- Kate Chopin, selections from *A Night in Acadie* and "The Storm"
- Stephen Crane, *The Red Badge of Courage* and *The Monster*
- Emily Dickinson, selected poems
- Mary Wilkins Freeman, selections from *A New England Nun*
- Charlotte Perkins Gilman, "The Yellow Wallpaper" and selections from *Women and Economics*
- Oliver Wendell Holmes, *Elsie Venner: A Romance of Destiny* and "Mechanism in Thought and Morals"
- Pauline Hopkins, *Of One Blood: or, The Hidden Self*
- Alice James, *The Diary of Alice James*
- Henry James, *The Beast in the Jungle*, *The Turn of the Screw*, "In the Cage," and "The Jolly Corner"
- William Dean Howells, *The Whole Family*
- Frank Norris, *Vandover and the Brute* and "Why Women Should Write the Best Novels: And Why They Don't."
- Mark Twain, *A Connecticut Yankee in King Arthur's Court*

We'll read critical, scholarly, and theoretical texts by, among others, Bill Brown, Nicholas Dames, Jonathan Flatley, Jennifer Fleissner, Michel Foucault, Randall Knoper, William Leach, Tom Lutz, Sianne Ngai, Thomas Otten, Augusta Rohrbach, Alan Richardson, Charles Rosenberg, Eve Kosofsky Sedgwick, Pamela Thurschwell, Blakey Vermeule, Ken Warren, Elizabeth A. Wilson, Lisa Zunshine

Requirements: attendance, participation in class discussion, one thirty-minute historical presentation, two close readings, one critical précis of a scholarly article, one 20-page seminar paper.

<b>ENGL 858 Section 001</b>	<b><i>Studies in English &amp; Amer.Fiction of the 20th C.</i></b>	<b>R</b>	<b>3:00-5:50</b>
<b>Instructor: Cooper, P.</b>	<b>Maximum Enrollment: 15</b>	<b>Session:</b>	<b>spring 2012</b>

modernism and the field of contemporary fiction

this course examines several key canonical texts of british modernism, and explores the afterlife of these seminal works in late twentieth- and twenty-first century british and anglophone diasporic fiction. rather than charting influence or historical development in any straightforward way, we will consider the interplay among earlier and later novels with reference to issues of inheritance, imitation, revisionism, intertextuality, and metafiction. historical and cultural context will play a crucial role. how, for example, does coetzee's *\*disgrace\** rework, for contemporary south africa, the colonial anxieties of conrad's *\*heart of darkness\**? how does mcewan's *\*saturday\** revisit, in the age of terrorism, the psychological and social preoccupations of woolf's *\*mrs. dalloway\**? how is head's *\*a question of power\** both an homage to and a lampooning of joyce's *\*portrait of the artist as a young man\**? and how does *\*to the lighthouse\** shadow the science-fiction world of margaret atwood's *\*oryx and crake\**? in mapping such relationships among texts, we'll explore themes of gender and sexuality, identity and its variations, representations of the natural world, and the usefulness of terms such as postmodernism, postcoloniality, and posthumanity.

texts: conrad, *\*heart of darkness\**; woolf, *\*mrs. dalloway\** and *\*to the lighthouse\**; joyce, *\*a portrait of the artist as a young man\**; forster, *\*howards end\**; coetzee, *\*disgrace\**, *\*life and times of michael k\**, mcewan, *\*saturday\**; head, *\*a question of power\**; atwood, *\*oryx and crake\** and *\*year of the flood.\** assorted works (mostly essays and extracted chapters) of literary criticism and theory.

<b>ENGL 861 Section 001</b>	<b><i>Seminar in Literary and Cultural Theory</i></b>	<b>M</b>	<b>3:00-5:50</b>
<b>Instructor: McGowan, J.</b>	<b>Maximum Enrollment: 15</b>	<b>Session:</b>	<b>spring 2012</b>

Title: The Idea and Ideal of Equality

This graduate level seminar will examine what the idea of equality means in modern political societies--and the ways that it has functioned as an ideal that motivates political action. Political, social, economic, and legal equality will all be considered, but with a decided focus on economic equality. Related issues like discrimination, equal opportunity, and various understandings of justice will also be addressed. We will spend four weeks considering historical formulations of the ideal of equality from the Renaissance to 1900. Then we will focus on a series of 20th century debates, particularly in relation to the redistribution of wealth (or other resources) and questions of gender and racial equality. The context for this whole examination is the central place of the ideal of equality to traditional liberalism, and the widespread contestation of that ideal by conservatives and radicals in the 20th century. Literary texts will include King Lear and Ursula LeGuin's The Dispossessed. Philosophical and political writers will include Kant, Tocqueville, Hayek, Rawls, Dworkin, Hacker and Pierson, Sen, Nussbaum, Fraser, and Phillips. Students will assigned the responsibility to lead class discussions twice during the semester, will be required to write one long seminar paper, and will present their ideas from that paper to the seminar.

Taught by John McGowan, Dept. of English and Comparative Literature and Jeff Spinner-Havel, Dept. of Political Science

**ENGL 868 Section 001**

*Afr. Amer. & African Diasporan Lit., 1930 to 1970*

**TR 2:00-3:15**

**Instructor: Fisher, R.**

**Maximum Enrollment: 15**

**Session:**

**spring 2012**

Against a background of antebellum and Reconstruction-era thought, this course examines the intersection of race and philosophy in 20th century African American and African Diasporan literature. We will consider philosophical perspectives on and in literature of various genres without reducing these texts to exemplars of philosophical paradigms. Readings will include works by W.E.B. Du Bois, Alain Locke, Zora Neale Hurston, Richard Wright, Ralph Ellison, Jamaica Kincaid, Audre Lorde, Alice Walker, and Toni Morrison. We will also discuss works by Immanuel Kant, Georg W.F. Hegel, Martin Heidegger, C.L.R. James, Frantz Fanon, Jean-Paul Sartre, Édouard Glissant, Paul Ricoeur, Michel Foucault, and Jacques Derrida. Among the topics addressed will be race and ontology, blackness and mixed-race identity, black feminist and masculinist discourses, postcolonial thought, the philosophy of language and literature, psychoanalysis, existentialism, and black Marxism. One short paper (10 pages); 1-2 presentations (depending on the size of the class); one final paper (20-25 pages).