

ENGL 088 Section 001FYS: *The Legacy of the Japn. Amer. Internment: from WWII to 9/11***MWF 11:00-11:50****Instructor: Kim, H.****Maximum Enrollment: 24****Session:****SPRING 2012**

The Japanese American incarceration or internment during World War II was a pivotal event in the history of the United States. This course will explore the legacy of the incarceration as a major piece of civil rights history through law and literature. We will study its legal history, from the Supreme Court landmark cases, now known by every lawyer, and the 1980s appeals and movement for redress and reparation.

At the same time, we will uncover the human side of the story through memoirs, letters, artwork, and fictional retellings. We will conclude by considering how a nation can memorialize a violation of civil rights, looking at museums and other memorials, and looking at the continuing legal dialogue about racial profiling and the holding of accused without trial. Students will have the opportunity to conduct independent research on topics of interest; there will also be opportunities for creative writing.

ENGL 089 Section 001FYS: *Special Topics***MWF 12:00-12:50****Instructor: Taylor, M.****Maximum Enrollment: 24****Session:****spring 2012**

Students enrolled in a fall 2011 FYS may register for a spring FYS beginning November 14, 2011.

What will our world look like in ten years? Fifty? One hundred? Will the future be a utopian paradise or a dystopian wasteland? Through a wide-ranging survey of popular science writing, novels, films, and manifestos, this first year seminar will examine fictional and nonfictional attempts to imagine the future, from the nineteenth century to the present. We will explore everything from futurology (the science and industry of predicting possible futures) and transhumanism (the movement to radically enhance human beings through emerging technologies) to warnings of imminent environmental collapse and depictions of post-apocalyptic landscapes. Our focus will be less on assessing the accuracy of these predictions and more on determining what they tell us about the hopes and fears of the present.

Occasional film screenings outside of class may be required.

Lecture and discussion. Two papers (with the possibility of revisions), collaborative group work, in-class presentations, final project.

Approaches: Literary Arts

Connections: Global Issues, North Atlantic World

Texts and films likely will include:

Ridley Scott, *Blade Runner*

Andrew Niccol, *Gattaca*

Fritz Lang, *Metropolis*

Werner Herzog, *Encounters at the End of the World*

William Gibson, *Neuromancer*

Cormac McCarthy, *The Road*

Octavia Butler, *Parable of the Sower*

H. G. Wells, *The Shape of Things to Come*

Ray Bradbury, selected stories

Alan Weisman, *The World without Us*

Ray Kurzweil, *The Singularity Is Near: When Humans Transcend Biology*

Malcom Gladwell, *The Tipping Point*

Nassim Nicholas Taleb, *The Black Swan: The Impact of the Highly Improbable*

Bruce Sterling, *Tomorrow Now: Envisioning the Next Fifty Years*

Oona Strathern, *A Brief History of the Future*

ENGL 120 Section 001	<i>British Literature, Medieval to 18th C.</i>	MWF 9:00-9:50
Instructor: Barbour, R.	Maximum Enrollment: 35	Session: spring 2012

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

ENGL 120 Section 002	<i>British Literature, Medieval to 18th C.</i>	MWF 11:00-11:50
Instructor: Gless, D.	Maximum Enrollment: 35	Session: spring 2012

This course presents a brisk overview of the development of English literature, beginning in the very early Middle Ages and ending in the early 18th Century. The strengths of this broad survey are that students gain a sense of chronological development of the early literary tradition in English, glimpse the potential excitement to be gained through deeper study of the various periods and major authors, and get a start on understanding a selection of the works that readers have for centuries considered the best ever written in English. Such a survey's limitations will be obvious: too little time to study most of the works we sample in adequate depth. Students will do well to consider the course and the Norton Anthology of English Literature as resources they can use to plan further literary study, whether as English majors here, or simply as engaged learners during their college years and throughout their subsequent lives.

We will read: *Beowulf*; a few tales from Geoffrey Chaucer's *Canterbury Tales*; an example of medieval drama (*The Second Shepherd's Play*); Tudor lyric poetry (by Thomas Wyatt, Henry Howard, Sir Philip Sidney, Queene Elizabeth I, and perhaps others); Edmund Spenser's *Faerie Queene, Book 1*; Christopher Marlowe's *Doctor Faustus*; William Shakespeare's *Twelfth Night*; a selection of late 16th and early 17th Century lyrics (by John Donne, Ben Jonson, William Shakespeare, Amelia Lanyer, George Herbert, and Andrew Marvell); John Milton's *Paradise Lost*; selections from 18th Century debates over the rights of woman and freedom for African slaves; and Alexander Pope's *Rape of the Lock*.

Teaching methods: Three lecture-and-discussion sessions per week.

Requirements: There will be a midterm and a comprehensive three-hour final examination, and students will be asked to write two or more short papers.

ENGL 120 Section 004	<i>British Literature, Medieval to 18th C.</i>	TR 3:30-4:45
Instructor: Kennedy, D.	Maximum Enrollment: 35	Session: spring 2012

Required of English majors. Survey of Medieval, Renaissance, and Neoclassical periods. Drama, poetry, and prose. Considerable emphasis on the medieval period.

ENGL 121 Section 001	<i>British Literature, 19th and Early 20th C.</i>	MWF 12:00-12:50
Instructor: Reinert, T.	Maximum Enrollment: 22	Session: spring 2012

Required of English majors. Survey of Romantic, Victorian, and Modern Periods. Poetry, novels, and plays.

Text: *The Norton Anthology of English Literature* (Volume II, 8th edition)

ENGL 121 Section 002	<i>British Literature, 19th and Early 20th C.</i>	TR 9:30-10:45
Instructor: Lensing, G.	Maximum Enrollment: 22	Session: SPRING 2012

British and Irish Literature of 19th and 20th Centuries.

We will read works of major figures from Romantics, Victorians and Moderns. We will read two novels: George Eliot's *Middlemarch* and Virginia Woolf's *Mrs. Dalloway*.

There will be two exams and two papers.

Text:
Norton Anthology of English Literature, Vol. II

ENGL 122 Section 001	<i>Introduction to American Literature</i>	tr 12:30-1:45
Instructor: Thomas, H.	Maximum Enrollment: 35	Session: spring 2012

Representative authors from the time of European colonization of the New World through the 20th century.

ENGL 122 Section 002	<i>Introduction to American Literature</i>	MWF 1:00-1:50
Instructor: STAFF	Maximum Enrollment: 35	Session: spring 2012

Representative authors from the time of European colonization of the New World through the 20th century.

ENGL 122 Section 003	<i>Introduction to American Literature</i>	TR 2:00-3:15
Instructor: Blythe, S.	Maximum Enrollment: 35	Session: spring 2012

Representative authors from the time of European colonization of the New World through the 20th century.

ENGL 123 Section 001	<i>Introduction to Fiction</i>	mwf 9:00-9:50
Instructor: STAFF	Maximum Enrollment: 35	Session: spring 2012

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

ENGL 123 Section 002	<i>Introduction to Fiction</i>	mwf 1:00-1:50
Instructor: Dallis, J.	Maximum Enrollment: 35	Session: spring 2012

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

ENGL 123 Section 003	<i>Introduction to Fiction</i>	mwf 2:00-2:50
Instructor: Allingham, E.	Maximum Enrollment: 35	Session: spring 2012

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

ENGL 123 Section 004	<i>Introduction to Fiction</i>	mw 3:00-4:15
Instructor: Calcaterra, A.	Maximum Enrollment: 35	Session: spring 2012

Adventures in Fiction

This course will introduce students to compelling works of fiction through the theme of adventure. In addition to being entertaining, stories of adventure index the particular values and desires of individuals, cultures, societies, genders, and classes. Such stories provide insight into a range of historical, geographic, and cultural contexts even as they illuminate key elements of fiction, such as characterization, plot, point-of-view, and imagery. Indeed, stories of adventure often explore new possibilities not only for humans and society but also for the art of fiction. By analyzing where characters begin their adventures, what they encounter along the way, and where they end up, we will embark on our own adventure that will help us understand the uses and pleasures of adventure fiction, broadly construed. Discussion topics will include: gender and adventure; adventure as a means for crossing social, cultural, or political boundaries; exploration and new knowledge; the dangers and possibilities of adventure; the cultural power of fantasy.

Readings may include Daniel Defoe's *The Life and Adventures of Robinson Crusoe*; Catharine Maria Sedgwick's *Hope Leslie*; Alexander Dumas's *The Count of Monte Cristo*; Mark Twain's *The Adventures of Huckleberry Finn*; John Rollin Ridge's *The Life and Adventures of Joaquín Murieta*; Joseph Conrad's *Heart of Darkness*; J.R.R. Tolkien's *The Hobbit*.

ENGL 123 Section 005	<i>Introduction to Fiction</i>	tr 8:00-9:15
Instructor: Crosby, K.	Maximum Enrollment: 35	Session: spring 2012

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

ENGL 123 Section 006	<i>Introduction to Fiction</i>	tr 12:30-1:45
Instructor: Stewart, V.	Maximum Enrollment: 35	Session: spring 2012

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

ENGL 123 Section 007	<i>Introduction to Fiction</i>	tr 3:30-4:45
Instructor: Maurette, P.	Maximum Enrollment: 35	Session: spring 2012

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

ENGL 124 Section 001	<i>Contemporary Literature</i>	MWF 2:00-2:50
Instructor: Reinert, T.	Maximum Enrollment: 35	Session: spring 2012

Freshman and sophomore elective, open to juniors and seniors. The literature of the present generation.

This section of ENGL 124 does NOT require students to register for a recitation section.

ENGL 124 Section 002	<i>Contemporary Literature</i>	MWF 9:00-9:50
Instructor: Ross, D.	Maximum Enrollment: 35	Session: spring 2012

We will consider eminent works of post-war fiction, poetry, art, and film, with an emphasis on the problems of modernity and post-modernity. Authors are likely to include Ralph Ellison, Vladimir Nabokov, Jack Kerouac, Allen Ginsberg, Flannery O'Connor, Sylvia Plath, John Updike, Norman Mailer, Phillip Roth, Don DeLillo, and David Foster Wallace.

This section of ENGL 124 does NOT require students to register for a recitation section.

ENGL 124 Section 003	Contemporary Literature	Tr 2:00-3:15
Instructor: Veggian, H.	Maximum Enrollment: 35	Session: spring 2012

The literature of the present generation.

This section of ENGL 124 does NOT require students to register for a recitation section.

ENGL 124 Section 005	Contemporary Literature	MW 1:00-1:50
Instructor: Dore, F.	Maximum Enrollment: 120	Session: Spring 2012

This course examines American Fiction from 1945 to the present. Situating contemporary American fiction in the context of Cold War history, we will chart the gradual emergence of postmodernism as a significant force in American literary life. The first half of the course will focus on the literature of the 1950s and 1960s; the second, on fiction written between the 1980s and 2012. We will investigate key issues in postwar culture—technology, the suburbs, and post-Civil Rights race relations—in relation to the prevalent literary themes of the period: disorientation, road trips, mass culture. But we will be equally concerned to understand the postmodern stylistic developments—shopping mall realism, detective ficiton, and metafiction—that these issues and themes have inspired.

This course requires students to also enroll in one recitation section numbered ENGL 124-601 through ENGL 124-602.

ENGL 124 Section 601	Contemporary Literature (Rec)	R 8:00-8:50
Instructor: Lim, J.	Maximum Enrollment: 20	Session: Spring 2012

ENGL 124 Section 602	Contemporary Literature (Rec)	R 9:30-10:20
Instructor: Lim, J.	Maximum Enrollment: 20	Session: Spring 2012

ENGL 124 Section 603	Contemporary Literature (Rec)	R 2:00-2:50
Instructor: Horn, P.	Maximum Enrollment: 20	Session: Spring 2012

ENGL 124 Section 604	Contemporary Literature (Rec)	R 3:30-4:20
Instructor: Horn, P.	Maximum Enrollment: 20	Session: Spring 2012

ENGL 124 Section 605	Contemporary Literature (Rec)	f 9:30-10:20
Instructor: Dill, S.	Maximum Enrollment: 20	Session: Spring 2012

ENGL 124 Section 606	Contemporary Literature (Rec)	F 11:00-11:50
Instructor: Dill, S.	Maximum Enrollment: 20	Session: Spring 2012

ENGL 125 Section 001	Introduction to Poetry	MWF 2:00-2:50
Instructor: Rispoli, A.	Maximum Enrollment: 35	Session: spring 2012

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

ENGL 125 Section 002	<i>Introduction to Poetry</i>	TR 8:00-9:15
Instructor: Shaw, W.	Maximum Enrollment: 35	Session: spring 2012

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

ENGL 125 Section 003	<i>Introduction to Poetry</i>	MWF 10:00-10:50
Instructor: Elliott, D.	Maximum Enrollment: 35	Session: SPRING 2012

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

ENGL 126 Section 002	<i>Introduction to Drama</i>	TR 2:00-3:15
Instructor: Park, J.	Maximum Enrollment: 35	Session: spring 2012

Drama of the Greek, Renaissance, and modern periods.

ENGL 127 Section 001	<i>Writing About Literature</i>	MWF 1:00-1:50
Instructor: Mills, L.	Maximum Enrollment: 35	Session: spring 2012

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.

ENGL 127 Section 002	<i>Writing About Literature</i>	TR 3:30-4:45
Instructor: Lithgow, H.	Maximum Enrollment: 35	Session: spring 2012

Why read literature? In this class we will investigate the answers that writers, literary critics and philosophers have offered to this question, but we will also generate our own answers. Our investigation will take as its starting point the idea of an "all time, top-ten desert island" book-list, and will range among and beyond the following questions:

- For what purpose (besides as firewood) would anyone take any book besides a disaster-survival manual to a desert island?
- How have critics historically constructed lists of "must read:" books?
- Is there anything shareable about such lists and choices, or are the criteria inherently subjective?
- What are we seeking or trying to achieve when we sit down with a book and start reading?

This class will make you a better reader and critic of literary texts, but it will also teach you to use the literary artifacts of others to see, imagine and live beyond the limits of your own experience. Our readings will mostly be short works of fiction, but we will also engage with works of poetry, Shakespeare's "Henry V," Charles Dickens' "A Tale of Two Cities," Thoreau's "Walden" and Jamaica Kincaid's "A Small Place."

ENGL 128 Section 001	<i>Major American Authors</i>	MWF 8:00-8:50
Instructor: Pojasek, M.	Maximum Enrollment: 35	Session: spring 2012

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.

ENGL 128 Section 002	<i>Major American Authors</i>	MWF 10:00-10:50
Instructor: Laprade, C.	Maximum Enrollment: 35	Session: spring 2012

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.

ENGL 128 Section 003***Major American Authors*****MWF 2:00-2:50****Instructor: Henderson, M.****Maximum Enrollment: 35****Session:****spring 2012**

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.

ENGL 128 Section 004***Major American Authors*****MW 3:00-4:15****Instructor: Bigelow, A.****Maximum Enrollment: 35****Session:****spring 2012**

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.

ENGL 128 Section 005***Major American Authors*****TR 9:30-10:45****Instructor: Irons, S.****Maximum Enrollment: 35****Session:****spring 2012**

English 128 introduces you to selected central figures from late eighteenth century to early twenty-first century American Literature. As we study the assigned text of each author, we will ask ourselves several important questions:

- How is the work an outgrowth of the cultural and geographical culture in which it was written?
- How did the readers of the time receive the work?
- What impact did the work have on society or subsequent literature?
- How do we experience the work as we read it with the cultural context of the present?

Among the issues we will consider are race, gender, class, region, family, and community.

The format of the class will be some lecture, small group work, and large group discussion. Genres include novels, autobiography, short stories, poetry, and drama. Requirements include mid-term, final exam, response papers, and one or two other papers.

Texts may include some of the following works but not limited to:

Crane, *Maggie: A Girl of the Streets*

Dickinson, *Final Harvest*

Douglass, *The Narrative of the Life of Frederick Douglass*

Faulkner, *Collected Stories*

Foster, *The Coquette; or the History of Eliza Wharton*

Gilman, "The Yellow Wallpaper"

Hawthorne, *Selected Tales and Sketches*

Jacobs, *Incidents in the Life of a Slave Girl*

Lahiri, *Interpreter of Maladies*

Morrison, *Song of Solomon*

McCorkle, *Creatures of Habit*

Stowe, *Uncle Tom's Cabin*

Williams, *A Streetcar Named Desire*

ENGL 128 Section 006***Major American Authors*****TR 2:00-3:15****Instructor: STAFF****Maximum Enrollment: 35****Session:****spring 2012**

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.

ENGL 129 Section 002	<i>Literature and Cultural Diversity</i>	TR 12:30-1:45
Instructor: Coleman, J.	Maximum Enrollment: 35	Session: spring 2012

Studies in African American, Asian American, Mexican American, Native American, and gay-lesbian literature: writers may include James Baldwin, Maxine Hong Kingston, Rudolfo Anaya, Louise Erdrich, Audre Lorde, and Randall Kenan.

ENGL 129 Section 003	<i>Literature and Cultural Diversity</i>	MWF 12:00-12:50
Instructor: O'Shaughnessy	Maximum Enrollment: 35	Session: SPRING 2012

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)
 Alexie, *The Lone Ranger and Tonto Fistfight in Heaven* (ISBN: 0802141676)
 McNickle, *The Surrounded* (ISBN: 0826304699)
 Welch, *Fool's Crow* (ISBN: 0140089373)
 Rowlandson, *The Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*. (ISBN: 0939218208)
 Humphries, *Nowhere Else in Earth* (ISBN: 0141002069)

ENGL 130 Section 001	<i>Introduction to Fiction Writing</i>	TR 9:30-10:45
Instructor: Naumoff, L.	Maximum Enrollment: 18	Session: spring 2012

Prerequisite to English 206 and other creative writing courses. This is a course in reading and writing fiction that involves a close study of a wide range of short stories and short works of fiction with an emphasis on what makes them work, or not; and on finding your own narrative style and voice, and learning to edit effectively. Class discussion of your own stories and other writings will be a big part of the course.

Sophomores only.

ENGL 130 Section 002	<i>Introduction to Fiction Writing</i>	TR 11:00-12:15
Instructor: Wallace, D.	Maximum Enrollment: 18	Session: spring 2012

Prerequisite to English 206 and other creative writing courses. This is a course in reading and writing fiction that involves close study of a wide range of short stories and short works of fiction with emphasis on technical problems. Class criticism and discussion of student exercises and stories.

Sophomores only.

ENGL 130 Section 003	<i>Introduction to Fiction Writing</i>	TR 2:00-3:15
Instructor: Durban, P.	Maximum Enrollment: 18	Session: spring 2012

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.

ENGL 130 Section 004	<i>Introduction to Fiction Writing</i>	MW 4:30-5:45
Instructor: Ostlund, L.	Maximum Enrollment: 18	Session: spring 2012

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.

ENGL 131 Section 001	<i>Introduction to Poetry Writing</i>	MW 5:00-6:15
Instructor: Riggs, N.	Maximum Enrollment: 18	Session: spring 2012

Prerequisite to English 207 and other creative writing courses.

A course in reading and writing poems. Close study of a wide range of published poetry and of the basic terms and techniques of the art. Composition and discussion and revision of a number of original poems.

Restricted to Sophomores Only

ENGL 131 Section 002	<i>Introduction to Poetry Writing</i>	TR 11:00-12:15
Instructor: McFee, M.	Maximum Enrollment: 18	Session: spring 2012

Prerequisite to English 207 and other creative writing courses. A course in reading and writing poems. Close study of a wide range of published poetry and of the basic terms and techniques of the art. Composition and discussion and revision of a number of original poems.

Restricted to Sophomores Only

ENGL 131 Section 003	<i>Introduction to Poetry Writing</i>	TR 12:30-1:45
Instructor: Chitwood, M.	Maximum Enrollment: 18	Session: spring 2012

Prerequisite to English 207 and other creative writing courses.

A course in reading and writing poems. Close study of a wide range of published poetry and of the basic terms and techniques of the art. Composition and discussion and revision of a number of original poems.

Restricted to Sophomores Only

ENGL 131 Section 004	<i>Introduction to Poetry Writing</i>	MW 3:30-4:45
Instructor: Gurney, E.	Maximum Enrollment: 18	Session: spring 2012

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.

Restricted to Sophomores Only

ENGL 132H Section 001	<i>First Year Honors: Introduction to Fiction Writing</i>	TR	8:00-9:15
Instructor: Simpson, B.	Maximum Enrollment: 15	Session:	spring 2012

REGISTRATION NOTES:

*First year Honors Carolina students only.

*Honors students register online through Nov 13. After Nov 13, visit Honors office.

*After Jan 6, waitlists are purged. Deliver written instructor permission to Honors office to enroll.

COURSE DESCRIPTION:

This course is a collective, collaborative exploration of the processes and techniques of fiction, through close observation and discussion of classic short stories (Seagull Reader), and the writing of short exercises dealing with the elements of fiction (setting, characterization, dialogue, point of view, etc.) and, later in the term, one short story (2,000 -5,000 words). There is a midterm examination. The class is a seminar, a workshop with both written and oral critiques of student works required, and students can expect an atmosphere that is lively and encouraging as we investigate and practice the imaginative craft of fiction writing.

ABOUT THE INSTRUCTOR:

Bland Simpson is Kenan Distinguished Professor of English & Creative Writing, longtime piano player for the Tony Award-winning Red Clay Ramblers, and author of seven books and collaborator on a number of musical plays.

ENGL 133H Section 001	<i>First Year Honors: Introduction to Poetry Writing</i>	TR	12:30-1:45
Instructor: Seay, J.	Maximum Enrollment: 15	Session:	spring 2012

FIRST-YEAR HONORS STUDENTS ONLY

This course or English 131 is prerequisite to English 207. Close study of a wide range of published poems and of the basic terms and techniques of poetry. Composition and discussion and revision of a number of original poems.

ENGL 138 Section 001	<i>Introduction to Creative Nonfiction</i>	TR	3:30-4:45
Instructor: Gingher, M.	Maximum Enrollment: 18	Session:	SPRING 2012

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.

ENGL 140 Section 001	<i>Intro. to Gay & Lesbian Cul. and Lit. (WMST 140)</i>	TR	8:00-9:15
Instructor: Weber, W.	Maximum Enrollment: 25/10	Session:	spring 2012

This course is a survey of gay and lesbian literature and the cultural diversity it represents. We will explore the ways in which this literature explicates its historical, social, political, and artistic contexts. The texts we will read are 20th century American, British, and Irish fiction. There will be some lecture, but our primary mode will be class and group discussion.

NOTE: This course is cross-listed with WMST 140.1

ENGL 141 Section 001	<i>World Literatures in English</i>	TR 9:30-10:45
Instructor: Flanagan, K.	Maximum Enrollment: 35	Session: SPRING 2012

This class will examine literature and commerce from former British possessions in the Pacific. Hwee Hwee Tan's "Foreign Bodies" (2000) examines the ways in which market values affect cultural/spiritual values as a female attorney in Singapore narrates the involvement of a careless young British expatriate with illegal business activities. David Wong's 1996 "Hong Kong Stories" showcase the dynamics of venture capitalism as characters make difficult choices about family and social issues. Fiji-Indians whose ancestors migrated as indentured workers (or "girmits") for British-owned plantations write about political and economic disillusionment in Fiji before and after the 1987 coup. Epeli Hau'ofa of Tonga humorously details effects of transnational agencies as characters migrate to and from the islands for economic reasons in "We Are the Ocean." Albert Wendt gauges how deeply market capitalism in Samoa affects a father-son relationship in the 1994 novel "Leaves of the Banyan Tree." Developers disrupt a Maori agricultural community when they establish a tourist resort in Patricia Grace's 1987 "Potiki from New Zealand." In these and other works from the region we will look at the ways in which trade, markets, and development affect the lives of characters in literature written in English.

ENGL 142 Section 001	<i>Film Analysis</i>	MW 2:00-4:50
Instructor: Flaxman	Maximum Enrollment: 120	Session: spring 2012

Film Analysis is intended to introduce students to the techniques, the vocabulary, and ultimately the "rhetoric" of cinema. The course is designed to carefully explore the formal components of filmmaking, most of which students intuitively understand, but the purpose of the class is to inquire into the effects that these formal components produce. Why would a given director use a wide-angle lens in a particular scene, and what does such a lens, or a long-take, or an abrupt cut accomplish? These and other similar questions determine the first half of the course, whereas the second half of the class will move into considerations of film history, film authorship (or "auteurism"), film genre, and ultimately the significance and specificity of cinematic narration. What distinguishes the cinema, apart from all other arts, and what makes this "Seventh Art" at once so conceptually rich and so potentially deceptive?

Students enrolling in ENGL 142-001 must also enroll in one recitation section numbered ENGL 142-601 through ENGL 142-605.

ENGL 142 Section 601	<i>Film Analysis (Rec)</i>	TR 9:30-10:20
Instructor: Wilson, L.	Maximum Enrollment: 24	Session: spring 2012

ENGL 142 Section 602	<i>Film Analysis (Rec)</i>	TR 11:00-11:50
Instructor: Nunez-Pouzols,	Maximum Enrollment: 24	Session: spring 2012

ENGL 142 Section 603	<i>Film Analysis (Rec)</i>	TR 12:30-1:20
Instructor: Du Graf, L.	Maximum Enrollment: 24	Session: spring 2012

ENGL 142 Section 604	<i>Film Analysis (Rec)</i>	TR 2:00-2:50
Instructor: Risner, J.	Maximum Enrollment: 24	Session: spring 2012

ENGL 142 Section 605	<i>Film Analysis (Rec)</i>	TR 2:00-2:50
Instructor: Raine, A.	Maximum Enrollment: 24	Session: spring 2012

ENGL 143 Section 001	<i>Film and Culture</i>	MwF 11:00-11:50
Instructor: Larson, J.	Maximum Enrollment: 35	Session: spring 2012

“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 Section 002	<i>Film and Culture</i>	TR 8:00-9:15
Instructor: STAFF	Maximum Enrollment: 35	Session: spring 2012

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 Section 003	<i>Film and Culture</i>	TR 11:00-12:15
Instructor: Riley, S.	Maximum Enrollment: 35	Session: spring 2012

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 Section 001	<i>Popular Genres</i>	MWF 1:00-1:50
Instructor: Lindsay, S.	Maximum Enrollment: 35	Session: spring 2012

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 144 Section 002	<i>Popular Genres</i>	TR 3:30-4:45
Instructor: Crystall, E.	Maximum Enrollment: 35	Session: spring 2012

Reading Comics: Comics, Narrative and History

Comics in a literature class? Small books, big letters, lots of pictures? Men and women in bright tights, right? Easy reading? Well, no. Not quite. This discussion-based class will explore the construction and function of comics as a genre that links words and images in order to tell stories. We will pay particular attention not to characters in bright tights but to histories, both large and small – the bombing of Hiroshima, the Holocaust, the occupation of one country by another, the US invasion of Iraq, the Rwandan genocide, among others. As we question how meaning is made through images, specifically through the juxtaposition and framing of images, we will explore the ways in which comics teach us both how to read comics and how to read other social texts – including ourselves and each other.

Tentative Reading List:

Scott McCloud: Understanding Comics

Art Spiegelman: Maus

Keiji Nakazawa: Barefoot Gen

Joe Sacco: Palestine

Ryan Inzana: Johnny Jihad

J.P.Stassen: Deogratias

Brian Vaughn: Pride of Baghdad

Peter Kuper: The System

ENGL 146 Section 001	<i>Science Fiction/Fantasy/Utopia</i>	TR 9:30-10:45
Instructor: Curtain, T.	Maximum Enrollment: 35	Session: spring 2012

Readings in and theories of science fiction, utopian and dystopian literatures, and fantasy fiction.

ENGL 150 Section 001	<i>Introductory Seminar in Literary Studies</i>	TR 11:00-12:15
Instructor: Anderson, D.	Maximum Enrollment: 22	Session: spring 2012

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 Section 002	<i>Introductory Seminar in Literary Studies</i>	MWF 11:00-11:50
Instructor: Carlston, E.	Maximum Enrollment: 22	Session: spring 2012

Geared towards sophomore English majors.

This course introduces students embarking on the English major 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. This section will focus on the elements of fiction narratives (structure, style, perspective, theme, characterization, setting, etc. in prose; all of the above plus lighting, tracking, use of musical score etc. in film). Emphasis will be on active, participatory and cooperative learning, with very frequent short written assignments.

ENGL 150 Section 003	<i>Introductory Seminar in Literary Studies</i>	MWF 1:00-1:50
Instructor: Wittig, J.	Maximum Enrollment: 22	Session: spring 2012

Focusing mainly on late 16th and 17th century authors (such as William Shakespeare, John Donne, Aemilia Lanyer, Ben Johnson, Katherine Phillips, Andrew Marvell), this course will explore the development of various traditions in British poetry, including poetry by women. We will also explore the interactions of poetry with its social and historical contexts. The course seeks to broaden understandings of poetry's historical and cultural role, to develop close reading skills that are crucial for interpreting and appreciating poetry, and to strengthen critical writing and thinking skills. The course is intended to serve as an introduction to some fundamental habits and methods of English study.

Required Texts:

The Norton Anthology of English Literature, 8th ed., vol. 1, ISBN 0393925315 (or the three-part version of the same).
The Poetry Handbook. John Lennard (2nd ed., Oxford UP, 2005), ISBN 0199265380.

ENGL 225 Section 001	<i>Shakespeare</i>	MW 10:00-10:50
Instructor: Floyd-Wilson, M.	Maximum Enrollment: 120	Session: spring 2012

A survey of representative comedies, tragedies, histories, and romances by William Shakespeare.

Students enrolling in this section of ENGL 225 must also enroll in one recitation section numbered ENGL 225-601 through ENGL 225-606.

ENGL 225 Section 002	<i>Shakespeare</i>	MWF 11:00-11:50
Instructor: Baker, D	Maximum Enrollment: 35	Session: spring 2012

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.

Required Texts: *The Norton Shakespeare: Essential Plays* and *The Bedford Companion to Shakespeare*.

Students enrolling in this section of ENGL 225 do NOT need to enroll in a recitation section.

ENGL 225 Section 003	Shakespeare		MWF 9:00-9:50
Instructor: Gless, D.	Maximum Enrollment: 35	Session:	spring 2012

Our mutual goals in Engl 225 are to learn something about Shakespeare and his times, something about the enduring effects literature can exert upon our individual and shared histories, and something about the techniques of interpretation in general and literary interpretation in particular. By doing so, we will be practicing broadly usable, practical skills that are both applicable in many careers and important to our lives as members of the overlapping communities we do now and will in the future inhabit. These skills include making accurate observations about and descriptions of complex verbal phenomena, inferring sound interpretations from those descriptions, and making reasoned and persuasive statements about those interpretations, both in discussion and in writing.

More specifically, this course aims to develop reading strategies and to present historical information that will allow students to undertake independent interpretations of Shakespeare's plays. Accordingly, we will study nine or ten plays, giving persistent attention to the intellectual, social, and political contexts in which the plays were written and first produced. Through the use of video-tapes and DVDs, we will also study some of the ways in which specifically dramatic aspects of the plays – directorial decisions, visual effects, etc. – condition our responses to Shakespeare's printed texts.

Teaching Methods: As implied above, my teaching method stresses discussion.

Texts: *Romeo and Juliet, A Midsummer Night's Dream, Henry IV, part i; Henry V, Much Ado About Nothing, Merchant of Venice, Hamlet, Othello, King Lear, The Tempest*

Exams, papers, and quizzes: There will be a midterm, two papers (4-5 pages; 7-8 pages), occasional brief writing assignments posted to Blackboard, and a comprehensive, three-hour final.

IMPORTANT NOTE: Students who register for this course do not need to sign up for a recitation section.

ENGL 225 Section 601	Shakespeare (Rec)		r 9:30-10:20
Instructor: Barham, R.	Maximum Enrollment: 20	Session:	spring 2012

ENGL 225 Section 602	Shakespeare (Rec)		r 11:00-11:50
Instructor: Barham, R.	Maximum Enrollment: 20	Session:	spring 2012

ENGL 225 Section 603	Shakespeare (Rec)		r 12:30-1:20
Instructor: Shrieves, K.	Maximum Enrollment: 20	Session:	spring 2012

ENGL 225 Section 604	Shakespeare (Rec)		r 2:00-2:50
Instructor: Shrieves, K.	Maximum Enrollment: 20	Session:	spring 2012

ENGL 225 Section 605	Shakespeare (Rec)		f 10:00-10:50
Instructor: Stapleton, P.	Maximum Enrollment: 20	Session:	spring 2012

ENGL 225 Section 606	Shakespeare (Rec)		f 11:00-11:50
Instructor: Stapleton, P.	Maximum Enrollment: 20	Session:	spring 2012

ENGL 226 Section 001***Renaissance Drama*****TR 11:00-12:15****Instructor: Kendall, R.****Maximum Enrollment: 35****Session:****spring 2012**

When literary historians describe the theater of late sixteenth and early seventeenth centuries, they invariably describe their work as about drama "in the age of Shakespeare." Enough of Shakespeare already. We will be looking at many of the playwrights who were quite happy not being Shakespeare or Shakespearean, including Marlowe, Kyd, Dekker, Heywood, Tourneur, Middleton, Jonson, Chapman, Ford, and Shirley. Together they created a drama much wider and more diverse than anything Shakespearean. We will approach these texts as examples of both aesthetic experimentation and cultural exploration, as investigations of economic and social change, of religious and philosophical debate, and of political engagement.

Teaching method: Mostly discussion with occasional pontification.

Requirements: Weekly quizzes and journal entries, two critical papers, and a final examination.

Required text: David Bevington, ed., English Renaissance Drama, Norton.

ENGL 227 Section 001***Literature of the Earlier Renaissance*****TR 11:00-12:15****Instructor: Wolfe, J.****Maximum Enrollment: 35****Session:****spring 2012**

Knowledge, Doubt, and Belief in the Renaissance: from Religious Reformation to Scientific Revolution

Examining literary, religious, and philosophical works written between around 1515 and 1635, this course will focus on the intersections between religion and science, and between reason and faith, during the most intellectually vibrant and tumultuous years of the Renaissance. Beginning with the European Reformations of the earlier sixteenth century and ending with the Scientific "revolutions" of the early seventeenth century, the course will study how poets, dramatists, and artists, essayists and theologians, and doctors and scientists, all negotiate between competing knowledge claims as well as amongst the conflicting religious, philosophical, and scientific ideas of their time.

Amongst the works studied in this course will be: Erasmus, Praise of Folly; Erasmus and Luther on the Freedom and Bondage of the Will; Calvin, Institutes of the Christian Religion; selected scientific writings of Paracelsus and Vesalius; Spenser, Faerie Queene, book 3 and portions of book 4; Montaigne, selected Essays; Marlowe, The Tragedy of Doctor Faustus; Thomas Nashe, The Terrors of the Night (on nightmares); Shakespeare, Troilus and Cressida; various scientific works by Francis Bacon; poems and prose works by John Donne; Galileo, "Letter to the Grand Duchess Cristina" and "A Letter on Sunspots"; one or more works by Thomas Browne. We will also study painting during the period and read selected articles and book chapters by historians of science, literary critics, and other scholars working on religious and/or scientific culture during the Renaissance.

The course will be a combination of lecture and discussion. Written requirements will include 2 essays and a comprehensive final examination. The essays will be developed out of assigned readings, but the second, longer essay (12-15pp) will also require additional, independent reading on the part of each student, on a topic to be chosen by that student in consultation with the professor. Prior topics have ranged from illustrations in sixteenth-century anatomical texts to commentaries on the book of Job to early reactions to the telescope to 17th c. concepts of melancholy. Students will be encouraged to pursue interdisciplinary interests in the disciplines of art, religion, astronomy, medicine, and philosophy.

ENGL 228 Section 001***Literature of the Later Renaissance*****MWF 11:00-11:50****Instructor: Barbour, R.****Maximum Enrollment: 35****Session:****spring 2012**

Poetry and prose from the late Elizabethan years through the "century of revolution" into the Restoration period after 1660: Donne, Jonson, Bacon, Herbert, Burton, Browne, Marvell, Herrick, and others.

ENGL 230 Section 001	<i>Milton</i>	TR 12:30-1:45
Instructor: Matchinske, M.	Maximum Enrollment: 35	Session: spring 2012

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: Classtime will be spent in lecture and group discussion of pertinent texts.

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

Texts: Hughes Merritt, ed. John Milton: Complete Poems and Major Prose. New York: MacMillan, 1957.

ENGL 261 Section 001	<i>An Introduction to Literary Criticism</i>	MWF 2:00-2:50
Instructor: Taylor, M.	Maximum Enrollment: 35	Session: spring 2012

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 Philosophical and Moral Reasoning (PH), Global Issues (GL), and Communication Intensive (CI) requirements.

ENGL 263 Section 001	<i>Literature and Gender</i>	MWF 11:00-11:50
Instructor: Rosenthal, J.	Maximum Enrollment: 35	Session: spring 2012

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*.

ENGL 289 Section 001	<i>Jewish-American Lit. & Culture of the 20th C.</i>	MWF 2:00-2:50
Instructor: Carlston, E.	Maximum Enrollment: 22	Session: spring 2012

This course will examine some of the major factors and influences that shaped Jewish American literature and culture in the twentieth century. We will focus in particular on questions about Jewish identity: what is Jewishness—a faith, a race, a nation? How have patterns of immigration shaped Jewish experience in the United States? What does it mean to be an American Jew, and how has that been affected by the Shoah and the establishment of the State of Israel? We will also examine the ways that ethnic identity intersects with gender, class, and sexuality. In addition to the major assigned texts, there will also be one or two required video screenings. Students should anticipate a heavy reading load and frequent short writing assignments. No pre-requisites.

ENGL 314 Section 001	<i>History of the English Language</i>	MWF 11:00-11:50
Instructor: Eble,C.	Maximum Enrollment: 35	Session: spring 2012

English 314 explores internal language change and variation in relation to changing cultural and social contexts and historic events that influenced the English language, particularly in its vocabulary. Included also are the two most important systematic changes in sound (Grimm's Law from the second millennium BCE and the Great Vowel Shift from the late Medieval period) as well as change in major grammatical structures like inflections, the auxiliary verb system, and the formation of negatives and questions. Another important consideration is the rise and fall in the power and prestige of dialects and how a dialect becomes the basis of the standard language.

One of the aims of the course is to give students a comfortable familiarity with using dictionaries to extract and interpret several different kinds of information about English. Students learn how to use The American Heritage Dictionary of the English Language for the purpose of tracing current vocabulary to its Proto-Indo-European roots and for understanding when, how, and why English has incorporated cognate forms from other Indo-European languages like Norse, French, and Italian. For the development of English vocabulary since the Old English period, students learn to use the Oxford English Dictionary.

The course proceeds chronologically, beginning with the Proto-Indo-European mother tongue and a survey of the major branches that have developed from it. It then examines the linguistic features that all Germanic languages have in common. For the three periods of attested English (Old, Middle, and Modern) selected specimens of the language are examined for features of pronunciation, vocabulary, and sentence structure. Students must recite the first eighteen lines of Chaucer's Canterbury Tales with conventional Middle English pronunciation. For all documented periods of the English language, the overwhelmingly important function and influence of Latin is discussed.

English 314 requires the memorization of numerous historic and linguistic facts. Therefore, twelve to fourteen ten-minute, objective quizzes are part of the cumulative learning process. Two tests and a final examination require students to draw generalizations from specimens of language on the one hand and to offer supporting evidence for generalizations on the other. Writing two five-page essays gives students the opportunity to demonstrate their understanding of the process of etymology and to further explore topics covered superficially in class.

ENGL 314 fulfills the Historical Approach and the World before 1750 Connection.

Text: David Crystal, "Encyclopedia of the English Language," 2nd ed., 2003.

ENGL 316 Section 001***Rhetorical Traditions*****MW 12:30-1:45****Instructor: Jack, J.****Maximum Enrollment: 35****Session:****spring 2012**

In this course, we'll study love in rhetorical theories from ancient times to the present, and we'll use rhetoric to examine how we think, study, write, and talk about love. We'll focus on love and its attendant emotions (romance, jealousy, passion), and we'll ask questions such as these: Can you persuade someone to love you? Does persuasion require love or passion? How does "love" itself change depending on the language and arguments used to describe it, and the rhetorical context in which it emerges? We'll examine virtuous love in Aristotle's Rhetoric, Christian love in St. Augustine, courtly love in Madeleine de Scudery, and romantic love in Jane Austen's Persuasion. Our survey will range from Plato's eros in Ancient Greece to the neuroscience of love in contemporary culture, from Gorgias' "Encomium of Helen" to The Millionaire Matchmaker.

The primary course assignment is an original research project that examines rhetorical strategies used to define love in a set of primary texts. To fulfill the experiential education requirement for this course, students will prepare a research proposal, a Valentine's Day news or blog column, drafts, and a final project (research poster, conference paper, or multimedia project).

ENGL 319 Section 001***Intro to Medieval English Lit, excluding Chaucer*****TR 12:30-1:45****Instructor: Leinbaugh, T.****Maximum Enrollment: 35****Session:****spring 2012**

English 319 surveys a thousand years of English literature beginning with the Anglo-Saxon period (around the sixth century) through the high Middle Ages (examining the works of Chaucer's contemporaries), to the late Middle Ages and the dawn of the Renaissance. Texts from the Anglo-Saxon period will include *Beowulf*, *The Battle of Brunanburh*, *Caedmon's Hymn*, *The Seafarer*, and selections from the writings of King Alfred the Great and Aelfric. Authors from the Middle Ages will include Gower, Langland, the Gawain Poet, and Margery Kempe.

ENGL 320 Section 001***Chaucer*****MWF 11:00-11:50****Instructor: Wittig, J.****Maximum Enrollment: 35****Session:****spring 2012**

In this course we will read a representative cross-section of Chaucer's most important poetry: *Troilus and Criseyde*, *The Parliament of Fowls*, and much of *The Canterbury Tales*. We will read these works in the original Middle English (and students will be expected to give this their best shot). But the emphasis will be "literary," not linguistic, concentrating on what Chaucer has to say and on understanding him in his social, intellectual, and literary context. Regular class attendance is required. Teaching method: lecture and discussion. Requirements: Midterm and final exams; weekly modernization quizzes; one term paper.

Syllabus (from Fall 2010) should be accessible on Blackboard under: Chaucer (English 320, section 1) Fall 2010

Texts:

(required)

Geoffrey Chaucer, *The Canterbury Tales Complete*. Benson, Larry D., ed. Houghton Mifflin. ISBN 0395978238

Troilus and Criseyde. Barney, Stephen A., ed. Norton. ISBN 0393927555

(for the above may substitute *The Riverside Chaucer*. 3rd. ed. Houghton Mifflin: 1987 ISBN 0395290317)

(recommended)

Chaucer Glossary. Norman Davis, ed. (Oxford UP: 1979) ISBN 0198111711

Chaucer, Troilus & Criseyde. [a modern English translation] (Oxford UP: 1998) ISBN 0192832905

ENGL 321 Section 001	Med & Modern Arthurian Rom. (x-list CMPL 321)	TR 12:30-1:45
Instructor: Kennedy, D.	Maximum Enrollment: 25/10	Session: spring 2012

This course will emphasize four aspects of the Arthurian story in medieval and modern retellings: 1) the legend of Merlin; 2) the love of Lancelot and Guenevere; 3) the Grail legend; 3) the death of King Arthur. The course will also cover in addition to the texts listed below a few shorter medieval and nineteenth- and twentieth-century works that will be given as handouts or posted on Blackboard. The term paper should involve some comparison between a medieval Arthurian work and some nineteenth- or twentieth-century Arthurian work, at least one of which is not covered in class. Mid-term and final exams.

Texts:

Geoffrey of Monmouth, *History of the Kings of Britain*, trans. Michael A. Faletra. Broadview.

Chrétien de Troyes, *Arthurian Romances*, trans. William W. Kibler. Penguin.

The Quest of the Holy Grail, tr. P.M. Matarosso. Penguin.

The Death of King Arthur, tr. J. Cable. Penguin.

Sir Gawain and the Green Knight, tr. Brian Stone. Penguin.

Sir Thomas Malory, *Le Morte Darthur: Parts 7 & 8*, ed. P. J. C. Field. Hackett.

Alfred, Lord Tennyson, *Idylls of the King*, ed. J. M. Gray. Penguin.

T. H. White, *The Once and Future King*.

C. S. Lewis, *That Hideous Strength*.

This course is cross-listed with CMPL 321.

ENGL 327 Section 001	Renaissance Literature and its Intellectual Contexts	MWF 1:00-1:50
Instructor: Baker, D.	Maximum Enrollment: 35	Session: spring 2012

Renaissance literature was often influenced by the intellectual debates of the time. In this course, we will try to be as specific as possible about those debates and that influence. First, in order to get a sense of these debates, we will read treatises by political theorists and controversialists. Then, we will relate their claims to literary works, many of them familiar, that "quote" and comment on them. We will come at William Shakespeare's *Macbeth* (1606), for instance, by way of Reginald Scot's attack on credulity and superstition in the *Discoverie of Witchcraft* (1584) and James I's attack on witches (and Scot) in *Daemonologie* (1597). What did the early modern English argue about, we will ask, and why?

Assignments: mid-term, final, two papers.

Required texts: Thomas More, *Utopia*; Christopher Marlow, *Dr. Faustus*, *The Jew of Malta*; William Shakespeare, *Henry V*, *Macbeth*, *The Tempest*, *The Taming of the Shrew*, *A Midsummer Night's Dream*; Machiavelli, *The Prince*; Thomas Middleton, *The Roaring Girl*; Ben Jonson, *Bartholomew Fair*; John Fletcher, *The Tamer Tamed*

ENGL 331 Section 001	Eighteenth-Century Literature	MWF 1:00-1:50
Instructor: Rosenthal, J.	Maximum Enrollment: 35	Session: spring 2012

The Eighteenth-Century English Novel

This course offers an introduction to the origins and development of the English novel in the eighteenth century. We will read a range of novels representative of the period, including criminal, domestic, comic, sentimental, and Gothic novels. By doing so, we will be able to explore the characteristic forms, themes, and plots of the eighteenth-century novel, as well as the cultural and historical contexts out of which this popular new genre emerged. Texts will include Daniel Defoe's *Moll Flanders*, Samuel Richardson's *Pamela*, Henry Fielding's *Shamela* and *Joseph Andrews*, Horace Walpole's *The Castle of Otranto*, Frances Burney's *Evelina*, and Jane Austen's *Northanger Abbey*.

ENGL 331 Section 002***Eighteenth-Century Literature*****TR 12:30-1:45****Instructor: Thompson, J.****Maximum Enrollment: 35****Session:****spring 2012**

English 331 is a survey of various types of literature from the Enlightenment: eighteenth-century English literature, ranging from transcripts of criminal trials at the Old Bailey to criminal lives, poetry and prose, essays, drama, and fiction from the canonical writers Addison, Swift, Pope, Johnson, and Gray, to the less familiar including Collier, Duck, and Equiano. We will explore the widest range of types of literature from the widest range of writers, including men and women, elites and laborers, English and African-British writers.

ENGL 343 Section 001***American Literature before 1860*****MWF 1:00-1:50****Instructor: Gura, P.****Maximum Enrollment: 35****Session:****spring 2012**

A wide-ranging introduction to the literature, broadly defined, of pre-Civil War America. In addition to such well-known authors as Emerson, Hawthorne, and Melville, we will hear many other voices from the period of settlement through 1860 that helped to shape American discourse. While we will concern ourselves primarily with why certain authors and works are representative of different points in American history, we will not lose sight of the fact that some texts seem to rise above the historical moment to be considered masterpieces of the written language. An important course for the well-rounded English major as well as for those who think that they might specialize in American literature.

Requirements: Two in-class exams and a final. One 10-12 page paper on an assigned topic (students will have choice of several possibilities). Regular attendance is expected.

ENGL 347 Section 001***The American Novel*****MWF 11:00-11:50****Instructor: Gura, P.****Maximum Enrollment: 50****Session:****spring 2012**

This course is meant to introduce you to the variety of the American novel, from the late eighteenth through the early twentieth century. Beginning with one of the earliest American novels, Brown's Wieland (1798), we will move on to Hawthorne's story of hidden guilt and sin, The Scarlet Letter (1850); Harriet Beecher Stowe's Uncle Tom's Cabin (1852), instrumental in galvanizing opposition to slavery; and Moby-Dick (1851), Melville's masterpiece. We then will turn to and Elizabeth Stoddard's complex psychological portrait of a young woman in The Morgesons (1862) and William Dean Howells's path-breaking exploration of divorce, A Modern Instance (1881). Next comes Harold Frederic's scathing portrait of a fallen minister, The Damnation of Theron Ware (1896). We will end with William Faulkner's modernist experiment, Light in August (1932).

ENGL 348 Section 001***American Poetry*****TR 11:00-12:15****Instructor: Richards, E.****Maximum Enrollment: 35****Session:****spring 2012**

This course will explore the development of traditions in American poetry by concentrating on groundbreaking books that changed the literary landscape. While we'll pay close attention to how to read poems, and learn about various aesthetic movements, we'll also explore poets' engagements with historical events and processes (wars, struggles for social and political equality, modernization). The course seeks to broaden understanding of poetry's historical and cultural role; to develop close reading skills that are crucial for interpreting and appreciating poetry; and to strengthen critical writing and thinking skills. No special background in poetry is required, just an interest to learn. Writers include Edgar Allan Poe, Emily Dickinson, Walt Whitman, Stephen Crane, Robert Frost, William Carlos Williams, Langston Hughes, Elizabeth Bishop, and Robert Lowell.

ENGL 348 Section 002	<i>American Poetry (African-Amer. Poetry)</i>	MWF 1:00-1:50
Instructor: Elliott, D.	Maximum Enrollment: 35	Session: SPRING 2012

Content of course varies with instructor, but students are given a sense of the chronological, stylistic, and thematic development of American poetry over two centuries. This section of ENGL 348 focuses on African-American poetry.

ENGL 350 Section 001	<i>20th Century British and American Poetry</i>	TR 11:00-12:15
Instructor: Lensing, G.	Maximum Enrollment: 35	Session: SPRING 2012

This course will examine British, Irish and American poetry during the 20th-century and into the 21st. We will examine poems from various thematic approaches: political, aesthetic, men/women relations, neo-romanticism, philosophical engagements with time/eternity. Among poets to be considered: W.B. Yeats, T. S. Eliot, Robert Frost, Wallace Stevens, Seamus Heaney, Elizabeth Bishop, Philip Larkin, Adrienne Rich, Theodore Roethke, Robert Lowell, John Ashbery, Dylan Thomas, and others. Two papers, two exams.

ENGL 355 Section 001	<i>The British Novel from 1870 to WW II</i>	TR 12:30-1:45
Instructor: Coriale, D.	Maximum Enrollment: 35	Session: spring 2012

In this course, we will study the profound political and aesthetic changes registered in English novels published from 1870 to 1936. We will begin with Dickens's final novel, *The Mystery of Edwin Drood*, which remained incomplete, its mystery left tantalizingly unresolved. Beginning in this way, we will be forced to read against the grain of satisfying narrative closure, neatly resolved plotlines, and predictable character behavior—perfect preparation for novels that follow, novels that resist traditional aesthetic conventions and revise novelistic form. As we track the aesthetic experiments underway in novels by Hardy, Wilde, Schreiner, Conrad, Woolf, and Barnes, we'll also explore the social and political terrain of the fin de siècle through the lens of the novel, examining how different writers interrogated the politics of marriage, gender, sexuality, colonialism, violence, war, and urban terrorism.

Charles Dickens, *The Mystery of Edwin Drood* (1870)
 Thomas Hardy, *The Return of the Native* (1878)
 Olive Schreiner, *The Story of an African Farm* (1883)
 Oscar Wilde, *The Picture of Dorian Gray* (1890)
 Joseph Conrad, *The Secret Agent* (1907)
 Virginia Woolf, *Mrs. Dalloway* (1925)
 Djuna Barnes, *Nightwood* (1936)

ENGL 356 Section 001	<i>British and American Fiction Since WW II</i>	MWF 1:00-1:50
Instructor: Kim, H.	Maximum Enrollment: 35	Session: spring 2012

The recent riots in London and other cities in the United Kingdom revealed the deep social discontents running through modern British society, built on a class structure that we see in many literary and filmic depictions (for example, the new Emmy-winning *Downton Abbey*).

Through British film, drama, and novels since World War II, we will examine how writers have sought to depict the uncomfortable transitions of British society, particularly dealing with class mobility and shifts in the racial composition. Authors/screenwriters may include Richard Curtis (*Notting Hill*), Kazuo Ishiguro (*Never Let Me Go*), Hanif Kureishi (*My Beautiful Laundrette*, *Love in a Blue Time*), Monica Ali (*Brick Lane*), and Jez Butterworth (recent Broadway hit *Jerusalem*).

ENGL 361 Section 001	<i>Asian American Women's Writing</i>	TR 2:00-3:15
Instructor: Ho, J.	Maximum Enrollment: 35	Session: spring 2012

This course examines Asian American women's writing by focusing on multiple genres, including narratives, drama, poetry, and film. Asian American women have been award winning journalists, best-selling authors, Pulitzer Prize winning writers, and, most importantly, everyday women who have written for their eyes only. Asian American women's writing has focused on subjects such as war, the inequity of discrimination, American history, the strength of men, and the political importance of feminist activism. We will read a variety of women's writings and will examine themes of gender, race, and sexuality, among others.

ENGL 364 Section 001	<i>Introduction to Latina/o Studies (X-list INTS 364)</i>	TR 11:00-12:15
Instructor: Halperin, L.	Maximum Enrollment: 25/10	Session: spring 2012

This 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/or 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. In addition to being transdisciplinary, the course will be intersectional, as it will encourage students to think critically about the ways race, ethnicity, class, gender, and sexuality shape discourses and representations of Latinas/os in the United States.

This course is cross-listed with INTS 364.

ENGL 364 Section 002	<i>Introduction to Latina/o Studies (X-list INTS 364)</i>	TR 9:30-10:45
Instructor: Halperin, L.	Maximum Enrollment: 25/10	Session: spring 2012

This 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/or 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. In addition to being transdisciplinary, the course will be intersectional, as it will encourage students to think critically about the ways race, ethnicity, class, gender, and sexuality shape discourses and representations of Latinas/os in the United States.

This course is cross-listed with INTS 364.

ENGL 366 Section 001	<i>Literature and the Other Arts</i>	TR 2:00-3:15
Instructor: Anderson, D	Maximum Enrollment: 23	Session: spring 2012

Course examines relationship of literature to the other arts, especially music and the visual arts, in terms of similar period characteristics, distinct material, and formal constraints.

ENGL 368 Section 001	<i>African American Literature, 1930-1970</i>	TR 9:30-10:45
Instructor: Coleman, J.	Maximum Enrollment: 35	Session: spring 2012

This course provides an overview of the key writers and major trends and traditions of African American literature from the onset of the Great Depression through the Black Arts and Black Aesthetic movements of the 1960s. English 368 explores, but is not necessarily limited to, the protest tradition of the mid-twentieth century, class-based writing of the 1930s and 1940s, the so-called "integrationist" literature and aesthetic of the late 1940s and 1950s, and the black nationalist literature and aesthetic of the 1960s.

ENGL 369 Section 001	<i>African American Literature, 1970 to the present</i>	MWF 12:00-12:50
Instructor: Henderson, M.	Maximum Enrollment: 35	Session: spring 2012

Survey of writers and literary and cultural traditions from 1970 to the present.

ENGL 371 Section 001	<i>The Place of Asian Americans in Southern Lit.</i>	TR 3:30-4:45
Instructor: Ho, J.	Maximum Enrollment: 35	Session: spring 2012

This course will consider the themes of globalization and regionalism through an examination of narratives featuring Asians/Asian Americans in the American South. Through novels, films, and critical essays we will explore the historic connections between Asia and the Southern region of the U.S., while also considering the ways in which a more global understanding of Asian immigration that occurs through diasporic connections to Africa, South America, and the Caribbean can expand our knowledge about Asian Americans and about Southern literature. Although Southern literature has traditionally focused on canonical writers like Faulkner, Welty, and Percy, contemporary Asian American literature now features narratives set in Southern locales (Mississippi, Tennessee, Virginia, Louisiana, North Carolina) and populated by Asian immigrants and Asian-ethnic communities. Theories of globalization will guide our critical analyses of these narratives, allowing us to see Southern literature as a global, diasporic literature, one not simply rooted in an American landscape but that is influenced by and, in turn, influences international issues and affairs. Asian American narratives of the American South are invested in global networks of power; the emphasis on globalization theory and transnational Asian communities who settle in the American South will make this relationship clear. Furthermore, this course will also explore the diversity of racial and ethnic communities that comprise the American South, as Asian Americans (a varied and diverse racial group in and of themselves comprised of such different and disparate ethnicities as Chinese, Japanese, Cambodian, Vietnamese, Hmong, Korean, Indian, Pakistani, Malaysian) come into contact with their more settled Southern neighbors, African Americans, white Americans, American Indian tribes people as well as other newly arrived immigrant groups, Mexican, Guatemalan, El Salvadoran, who all reside in the American South.

ENGL 373H Section 001

Southern American Literature

TR 3:30-4:45

Instructor: Hobson, F.

Maximum Enrollment: 20

Session:

spring 2012

REGISTRATION NOTES:

*Honors students register online through Nov 13. After Nov 13, visit Honors office.

*All others register in person at Honors office beginning Nov 16.

*After Jan 6, waitlists are purged. Deliver written instructor permission to Honors office to enroll.

*Enrollment capacity increases on Nov 1 (6), Nov 3 (12), Nov 7 (18), and Nov 9 (24).

COURSE DESCRIPTION:

We will read some ten or eleven autobiographies and memoirs by southerners, beginning in the 1940s and going until the end of the 20th century.

Included will be certain southern classics, Richard Wright's *BLACK BOY*, William Alexander Percy's *LANTERNS ON THE LEVEE*, Lillian Smith's *KILLERS OF THE DREAM*, and Willie Morris's *NORTH TOWARD HOME* as well as other memoirs by Katherine DuPre Lumpkin, Harry Crews, Tim McLaurin, Mary Mebane, Rick Bragg, and others. The class will be a combination of lecture and discussion, with class discussion predominating.

You will write two papers, one of about five pages and a final paper of about 10-12 pages. Each student will also be responsible for one oral presentation. And we will have a mid-term and a final exam.

ABOUT THE INSTRUCTOR:

Much of my work has been in the area of American (and southern) literary and intellectual history and biography -- most recently, *But Now I See: The White Southern Racial Conversion Narrative* (Louisiana State University Press, 1999) and *Mencken: A Life* (Random House 1994). Earlier works -- *Serpent in Eden: H. L. Mencken and the South*, *Tell About the South: The Southern Rage to Explain*, and *The Southern Writer in the Postmodern World*, among other works -- are also in these areas. My most recent edited works are *South to the Future: An American Region in the Twenty-First Century* (Georgia UP 2002) and *Absalom, Absalom!: A Critical Casebook* (Oxford UP 2003).

Currently I am working on a study (under contract with Oxford), "The Savage South: History of an Image." I am editor of the *Southern Literary Studies* series of the Louisiana State University Press and co-editor of the *Southern Literary Journal*.

ENGL 387 Section 001

Canadian Literature

MWF 11:00-11:50

Instructor: Armitage, C.

Maximum Enrollment: 35

Session:

spring 2012

A study of Canadian literature in English from the late 18th century to the present, with emphasis on 20th century writing and on the novel. Affinities with and differences from the American experience will be noted. Fills aesthetic perspective.

Requirements: Quizzes on assigned readings, several short papers for undergraduates. Midterm and final exams.

Texts: tba

ENGL 390 Section 001	<i>Studies in Literary Topics: William Blake</i>	TR 2:00-3:15
Instructor: Viscomi, J.	Maximum Enrollment: 35	Session: spring 2012

ENGL 390-001 Studies in Literary Topics: William Blake 2.0

For the first half of the course, we will use the William Blake Archive to examine key works of Blake's poetry, art, and art theory, including *The Marriage of Heaven and Hell*, *Visions of the Daughters of Albion*, *The Book of Urizen*, *Laocoon*, the *Book of Job*, and the *Public Address*. For the second half, students will explore the Web and popular culture for works by musicians, painters, graphic novelists, writers, performative artists, dancers, film and video makers who were or are inspired or influenced by Blake. Candidates here include older authors, such as Yeats, Joyce, Eliot, and Ginsberg, to postmodern artists, such as Alan Moore (*Watchmen*, *From Hell*), Jim Jarmusch (*Dead Man*), Philip Pullman (*His Dark Materials*).

Requirements:

Students are required to write a critical response to a work by Blake or a work inspired or influenced by him. This response can be collaborative and/or for the Web or a virtual exhibition; an oral report or progress report on your response.

Teaching Method:

Lively discussions and close readings of Blake's poetry, images, and aesthetic treatises, with students leading the discussions on the Blakean works they discover. Depending on the size of the class, there may be a studio exercise in printing illuminated plates.

Texts:

William Blake's Poetry and Designs. Johnson and Grant, eds. Norton Critical Editions, second edition. Norton, 2008.
The William Blake Archive <blakearchive.org>
Zoamorphosis: The Blake 2.0 Blog <Zoamorphosis.com>

ENGL 400 Section 001	<i>Advanced Composition for Teachers</i>	MWF 1:00-1:50
Instructor: Hammer, B	Maximum Enrollment: 20	Session: SPRING 2012

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 436 Section 001	<i>Contemp. Approaches to 18th Cntry. Lit. and</i>	MWF 11:00-11:50
Instructor: Salvaggio, R.	Maximum Enrollment: 35	Session: spring 2012

In this course we will position 18th-century studies in the transatlantic world, spanning Africa, England and continental Europe, and the Americas. Instead of studying a particular national literature, our readings will pivot on the contact of cultures, and our texts will include works that reflect this confluence—such as Defoe's *Robinson Crusoe*, Behn's *Oroonoko*, Equiano's *An Interesting Narrative*, Mary Prince's history of her life, Phillis Wheatley's poetry, selections from early indigenous songs of the Americas, selections from African slave songs, and selections from the anthology *Caribbeana* featuring writings from the historic West Indies.

ENGL 438 Section 001**19th Century Women Writers****TR 3:30-4:45****Instructor: Coriale, D.****Maximum Enrollment: 35****Session:****SPRING 2012**

This course will explore fiction and poetry by British women writers including Jane Austen, Charlotte Brontë, Elizabeth Barrett Browning, Christina Rossetti, Olive Schreiner, and others. We will focus on the ways these writers interrogate stereotypes of women in the nineteenth century (the governess, the fallen woman, the angel in the house, and the New Woman) and how their work revised familiar representations of courtship, marriage, sexuality, domesticity, women's work, motherhood, sisterly bonds, aesthetic experience, and literary production. We will also consider how different women writers interrogated racial politics, the institution of slavery, and colonial occupation. As we explore the sociopolitical aspects of their writing, we will also consider the formal innovations these women made to realist fiction and lyric poetry. Finally, we will examine feminist criticism by nineteenth-century and contemporary scholars who study the gender politics that women writers contested (and sometimes endorsed) in nineteenth-century Britain.

ENGL 439 Section 001**English Literature, 1832-1890****MWF 11:00-11:50****Instructor: Life, A.****Maximum Enrollment: 35****Session:****spring 2012**

"I have purposely dwelt upon the romantic side of familiar things." This characterization by Charles Dickens of his objectives in *Bleak House* (1852-53) might be applied with equal truth to most of the enduring literature published in Victorian England and America. For readers in our own time and place, what was "familiar" to Dickens and his contemporaries has become exotic, heightening the transfigurative power of their works. In this course, we will explore that achievement by focusing on four major writers. Though one of these authors, Edgar Allan Poe, is not British, he exemplifies the avant-garde on both sides of the Atlantic. Reading Poe in company with Tennyson (whom Poe lauded as "the noblest poet who ever lived"), Dickens (whom he ranked equally high as a novelist), and Emily Brontë (a kindred spirit if there ever was one) illuminates these authors and their literary period. The course begins with an exploration of Victorian "realities," preserved in photographs, films, and sound recordings.

Texts:Alfred Lord Tennyson, *Selected Poems*, ed. Ricks. (Penguin: 2007) ISBN: 9780140424430Edgar Allan Poe, *The Fall of the House of Usher and Other Writings*, ed. Galloway. (Penguin: 2003) ISBN: 0141439815Emily Brontë, *Wuthering Heights*, ed. Dunn. 4th ed. (Norton Critical Ed: 2003) ISBN: 0393978893Charles Dickens, *Bleak House*, ed. Ford and Monod. (Norton Critical Ed: 1977) ISBN: 0393093328**Teaching methods:** Lectures and discussion.**Requirements:** two in-class essays; one term paper; final exam.

ENGL 440 Section 001**English Literature, 1850-1910****MWF 1:00-1:50****Instructor: Life, A.****Maximum Enrollment: 35****Session:****spring 2012**

In the last half of the nineteenth century and the first decade of the twentieth, reassuring dogmas on human motivation and conduct were relentlessly challenged. In this course, we will discuss the portrayal of the psyche by Christina Rossetti, Robert Louis Stevenson, Oscar Wilde, and Joseph Conrad. We will also explore the seminal influence on British literature of Edgar Allan Poe and of literary naturalism in Europe, typified by Émile Zola's *Thérèse Raquin*.

Teaching methods: Lectures and discussion.

Requirements: two in-class essays; one term paper; final exam.

Texts:

Christina Rossetti, *Selected Poems*, ed. Roe. (Penguin: 2008) ISBN: 9780140424690

Edgar Allan Poe, *The Fall of the House of Usher and Other Writings*, ed. Galloway. (Penguin: 2003) ISBN: 0141439815

Émile Zola, *Thérèse Raquin*, transl. Buss. (Penguin: 2004) ISBN: 0140449442

Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, ed. Danahay. 2nd ed. (Broadview: 2005) ISBN: 1-55111-655-3

Oscar Wilde, *The Picture of Dorian Gray*, ed. Gillespie. 2nd ed. (Norton Critical Ed: 2007) ISBN: 13: 967-0-393-92754-2 (pbk.)

Oscar Wilde, *Salomé*. (Dover Thrift Edition: 2002) ISBN: 0486421279

Joseph Conrad, *The Secret Agent*, ed. Agathocleous. (Broadview: 2009) ISBN: 978-1-55111-784-3

ENGL 442 Section 001**Victorian Literature-Contemporary Issues****TR 2:00-3:15****Instructor: Taylor, B.****Maximum Enrollment: 35****Session:****SPRING 2012**

In this course we will explore how novels of the Victorian period (roughly the last two-thirds of the nineteenth century) continue to capture the imaginations of contemporary writers and film makers. We'll read a number of Victorian novels and study modern film versions of them, as well as modern novels that may be considered sequels, prequels, or rewritings of the nineteenth-century texts. In discussing the relationships among these versions and revisions of the earlier fiction, we'll be examining why these older works continue to appeal to modern readers, how the modern revisions and reinterpretations and sequels are in dialogue with their precursors, and what these modern updatings tell us about our own culture, interests, and values. We will also read some contemporary novels set in the Victorian period, discussing how their representations of the earlier period comment on our own time.

Teaching Method: Class discussion with some lecture.

Course requirements: mid-term exam, 2 papers, final exam.

ENGL 445H Section 001**American Literature, 1900-2000, Contemporary****MW 2:00-3:15****Instructor: Dore, F.****Maximum Enrollment: 35****Session:****spring 2012****REGISTRATION NOTES:**

*Honors students register online through Nov 13. After Nov 13, visit Honors office.

*All others register in person at Honors office beginning Nov 16.

*After Jan 6, waitlists are purged. Deliver written instructor permission to Honors office to enroll.

*Enrollment capacity increases on Nov 1 (6), Nov 3 (12), Nov 7 (18), and Nov 9 (24).

COURSE DESCRIPTION:

A junior- or senior-level course devoted to in-depth exploration of an author, group of authors, or a topic in American literature from 1900 to 2000.

TITLE: AMERICAN VERTIGO: DISORIENTATION AND THE NOVEL, 1945-present

Course Description: This course examines the problem of vertigo in postwar and contemporary American novels. Vertigo—the “sensation of motion,” which makes one seem to “whirl dizzily”—was perhaps most graphically featured during the era in 1958, in the Alfred Hitchcock film, *Vertigo*. But disorientation turns out to be a key theme in American novels written between 1945 and the present as well. Vladimir Nabokov’s *Humbert Humbert* (1958), Thomas Pynchon’s *Oedipa Mass* (*The Crying of Lot 49* 1966), Jonathan Lethem’s *Lionel Essrog* (*Motherless Brooklyn* 1999), Don DeLillo’s *Keith Neudecker* (*Falling Man* 2010): this course will examine the protagonists of postwar and contemporary American novels who cannot seem to get their bearings. We will consider historical explanations for the phenomenon: to what extent is the new trend toward suburban living creating this whirling sense? Is postwar American vertigo an effect of the newly globalizing market economy, a dizzying expansion which some have argued makes the world too vast, too large to apprehend? A racist response to the end of Jim Crow? We will also contemplate vertigo as a psychological problem: to what extent does vertigo indicate, as Freud suggested, supreme anxiety? melancholy? To what extent does the condition of not knowing where you are simply indicate brain malfunction? Finally, is disorientation a paradigmatically American phenomenon, beginning with the Puritans’ “Errand into the Wilderness,” a story that gets repeated and reconfigured through the major shifts in American history?

ENGL 465H Section 001**Difference, Aesthetics & Affect****TR 2:00-3:15****Instructor: Deguzman, M.****Maximum Enrollment: 24****Session:****SPRING 2012**

English 465H: Chicana/o (Mexican-American) Noir

Mexicans and Mexican Americans have figured prominently as types of criminality, victim victimizer, and evil in Anglo-American film noir culture. One need only think of films such as Anglo-audience-aimed 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. Confidential* (1997) based on a James Ellroy novel, and David Lynch’s *Mulholland Drive* (2001). This course examines the way in which Chicana/o literature intervenes in and against U.S. film noir stereotypes about Mexican-Americans. Required reading: Américo Paredes’s *The Shadow* (1950s/1998), Oscar “Zeta” Acosta’s *Autobiography of a Brown Buffalo* (1972), Margarita Cota-Cardenas’s *Puppet* (1985, 2000), Cecile Pineda’s *Face* (1985, republished in 2003), Lucha Corpi’s *Eulogy for a Brown Angel* (1992) and *Death at Solstice* (2009), Michael Nava’s *The Burning Plain* (2000), Carla Trujillo’s *What Night Brings* (2003), and Manuel Muñoz’s *What You See in the Dark* (2011).

Written assignments: Two 8-10 page papers.

Instructor: Dr. María DeGuzmán.

ENGL 603 Section 001

Oral Communication for International Students

F 12:00-2:50

Instructor: Cobb, N.

Maximum Enrollment: 15

Session:

SPRING 2012

Designed to help international graduate students refine oral communication skills in academic contexts. Attention to pronunciation, participating in group discussions, and making presentations.

ENGL 660 Section 001

War in Shakespeare's Plays (X list PWAD 660)

MWF 10:00-10:50

Instructor: Armitage, C.

Maximum Enrollment: 25/10

Session:

spring 2012

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

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

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.

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

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.

ENGL 666 Section 001

Queer latina/o Photograph & Lit. (WMST 666)

TR 3:30-4:45

Instructor: Deguzman, M.

Maximum Enrollment: 25/10

Session:

SPRING 2012

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.