

ENGL 063 Section 001

Banned Books

TR 11:00-12:15

Instructor: Halperin, L.

Maximum Enrollment: 24

Session:

Fall 2012

FIRST YEAR STUDENTS ONLY

In this seminar, students will read books that have been banned in the United States, will examine the rhetoric surrounding such censorship, and will focus on the relationship between the banning of the books and the constructions of race within the texts. Students will critically analyze the rationale used to justify book banning in the name of protecting this country's youth and preserving this nation's morals and norms. Students will pay close attention to the themes and language in the banned books, and they will look to the contexts behind the censorship of these texts. In particular, students will explore connections among restrictions on free speech, racism, xenophobia, spiritual intolerance, and (hetero)sexism. The texts we will be reading deal with issues of race, ethnicity, gender, sexuality, imperialism, dictatorship, and/or colonization. They are united in their portrayals of what might be labeled dystopias. They arguably have been banned because they underscore racial, ethnic, sexual, and/or spiritual difference.

Students will be evaluated based on a combination of written and oral work. The seminar will be organized as a discussion course in which active participation will be key. The class will have large group and small group discussions, debates, formal essays, and a research paper or creative project.

ENGL 075 Section 001

FYS: Interpreting the South from Manuscripts

TR 12:30-1:45

Instructor: Eble, C.

Maximum Enrollment: 24

Session:

FALL 2012

The Southern Historical Collection of UNC Libraries contains the raw materials of people's lives—their letters, diaries, business records, scrapbooks, photographs, and other primary sources which allow people of the present to interpret the past. Students learn about and work directly with manuscripts and other primary resources under the guidance of two faculty members, one who makes use of manuscripts in research and one a professional librarian whose expertise is in documentary resources. The aim of the course is to give beginning university students the requisite research and communication skills to allow them to appreciate and to contribute to an understanding of the past by directly experiencing, interpreting, and writing and speaking about records from the past. During some class meetings, students learn about various aspects of manuscript collections from guest lecturers such as conservators, archivists, curators, and historians.

The course is built around 5 lab exercises for which students analyze, discuss, and write about a range of primary resources, e.g., letters, diaries, photographs, scrapbooks, and oral history interviews. Each lab exercise requires 3-5 hours in the search room (not necessarily in one stretch) working with the pertinent documents. Before every class discussion, students write to turn in a 200-word response to the readings assigned for that day.

Twice in the semester each student is part of a team that leads class discussion and receives feedback on content and oral presentation from the teachers and fellow students. At the end of the semester, each student gives a formal ten-minute oral presentation on the research topic he or she has undertaken as the major project of the course.

The collection of lab exercises and short response paragraph constitute the student's writing portfolio for the course. Each lab receives a grade as does the aggregate of response paragraphs. The first lab is revised in response to the teachers' comments before being assigned a grade, and one additional lab is permitted to be revised for a higher grade at the student's option. The course ends with a written ten-page essay on an approved topic, which is developed incrementally over the final four weeks of the semester with feedback from the teachers and fellow students.

Engl 075 has no tests or quizzes. Attendance and class participation are required, in addition to timely class preparation and submission of all written work. [N.B. Class attendance is required the Tuesday before Thanksgiving. No excuses.].

Engl 075 is an English course. Written work is graded both on content and on excellence in language and composition and is expected to be clear, precise in word choice, and free from errors of grammar and proofreading. Because of the emphasis on good writing, some class time is spent on matters of grammar and correct usage, and all written work is expected to reflect attention to such details. English 075 is particularly suitable for first year students who have placed out of one or both required composition courses, as it gives good writers the opportunity to work on the fine points that make good writing excellent writing.

Connie Eble, Professor of English, a specialist in the structure and history of the English language, is a longtime teacher of expository writing and for 10 years served as Editor of the journal *American Speech*.

Laura Clark Brown is the Senior Research and Instruction Librarian within special collections of UNC Libraries and an archivist with the Southern Historical Collection. Ms. Brown holds master's degrees in American history and library science, and her research interests focus on twentieth-century New Orleans cultural and social history.

ENGL 084H Section 001

First Year Honors: Into the West

MWF 11:00-11:50

Instructor: Davenport, R.

Maximum Enrollment: 18

Session:

FALL 2012

FIRST YEAR STUDENTS ONLY.

The cowboy is an American hero whose presence endures even now, long after the closing of the American frontier. D. H. Lawrence wrote that the "essential American soul is hard, isolate, stoic, and a killer." Writers and filmmakers have continually created and recreated this profoundly fictionalized character, often locating him in a tale where he is compelled to rescue an innocent victim of America's frontier enemies. Each version of the cowboy—from Zane Grey's bold lone rider on the Texas frontier to the wasted U.S. Marshal Rooster Cogburn in the Coen brothers' re-make of *True Grit*—raises questions for us: What qualities do we associate with American heroism? What does it mean to be a good American? How does a good citizen behave when faced with moral choices? Are there distinctly American ethics—and what are they? Is there a difference between justice and the law? Why do we associate the West with freedom? What role does violence play in American culture? Students will read novels, short stories, film, and select non-fiction in order to write about cowboys and gunslingers. They will work in groups in class and out, and will team up to write and produce an original short film featuring a cowboy. Work that will take place outside of the classroom includes the screening of three films, and working with the Beasley Multimedia Resource Center's professional staff to learn basic film production and post-production. This course requires significant reading and writing.

ABOUT THE INSTRUCTOR:

Randi Davenport is Executive Director of the James M. Johnston Center for Undergraduate Excellence; she holds an adjunct appointment in the Department of English and Comparative Literature. A writer and cultural critic, her short fiction and essays have appeared in publications like *The Washington Post*, *The Ontario Review*, *The Alaska Quarterly Review*, *Literature/Film Quarterly*, *Victorian Literature and Culture*, *Women's History Review*, and the *CEA Critic*, among others. Her award-winning memoir, *The Boy Who Loved Tornadoes* (Algonquin), was published in 2010.

ENGL 085H Section 001

Economic Saints and Villains

TR 9:30-10:45

Instructor: Kendall, R.

Maximum Enrollment: 24

Session:

FALL 2012

REGISTRATION NOTES:

1. First year students only.

COURSE DESCRIPTION:

The rise of new economic activities--whether the birth of international banking, trading in future commodities, or the marketing of junk bonds--bring with them both excitement and trepidation. Literature about how people, both ordinary and extraordinary, go about the business of getting and spending is one way that a culture comes to terms with emergent and potentially revolutionary economic formations. This course will explore how early modern England from the sixteenth to the nineteenth centuries imagined new economic orders through plays and novels. We will examine how Renaissance plays by Marlowe, Shakespeare, Dekker, and Heywood present economic scoundrels such as Barabas and Shylock as well as heroic entrepreneurs such as Simon Eyre and Thomas Gresham. In the eighteenth century we will sample the work of Daniel Defoe who crafted a guide for early tradesmen but also produced subversive novels with dubious heroines who use sex and business acumen to acquire and lose great fortunes. From the nineteenth century, we will read two works, a little known melodrama, "The Game of Speculation," as well as the iconic "A Christmas Carol" by Charles Dickens. Both stories speculate on the compatibility of economic and spiritual success. We will conclude with a modern epilogue: three satiric films from the era of Reaganomics including Oliver Stone's "Wall Steet," Mike Nichols' "Working Girl," and Jon Landis' "Trading Places." Our objective throughout will be to analyze how literary art, itself a form of economic activity, simultaneously demonizes and celebrates the "miracle of the marketplace" and those financial pioneers that perform its magic.

ABOUT THE INSTRUCTOR:

Associate Professor of English and Comparative Literature, Ritchie Kendall joined the UNC faculty in 1980. He holds a BA in English from Yale University (1973) and an MA and PhD in English from Harvard University (1980). His specialty is in English Renaissance drama with an emphasis on the socio-economic dimensions of early modern theater. He has taught Honors courses in Shakespeare, Elizabethan and Jacobean drama, comedy and social class, epic and drama, and early modern ideas of entrepreneurship.

ENGL 088 Section 001

FYS: The Legacy of the Japn. Amer. Internment: from WWII to 9/11

MWF 11:00-11:50

Instructor: Kim, H.

Maximum Enrollment: 24

Session:

FALL 2012

FIRST YEAR STUDENTS ONLY

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 001

Special Topics FYS: The Future

MWF 2:00-2:50

Instructor: Taylor, M.

Maximum Enrollment: 24

Session:

FALL 2012

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 089H Section 001

FYS: Sp. Topics: Reading & Writing Women's Lives (HNRS)

TR 11:00-12:15

Instructor: Danielewicz

Maximum Enrollment: 24

Session:

FALL 2012

REGISTRATION NOTES:

1. First year students only.

COURSE DESCRIPTION:

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

ABOUT THE INSTRUCTOR:

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

ENGL 120 Section 002

British Literature, Medieval to 18th C.

MWF 10:00-10:50

Instructor: O'Neill, P.

Maximum Enrollment: 35

Session:

FALL 2012

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

Students enrolled in this section of ENGL 120 do not need to enroll in a recitation.

ENGL 120 Section 004	<i>British Literature, Medieval to 18th C.</i>	TR 9:30-10:20
Instructor: Gless, D.	Maximum Enrollment: 120	Session: FALL 2012

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

Students enrolled in this section of ENGL 120 are required to enroll in one associated recitation number ENGL 120-601 through ENGL 120-606.

ENGL 120 Section 601	<i>British Literature, Medieval to 18th C.</i>	R 2:00-2:50
Instructor: Gless, TA	Maximum Enrollment: 20	Session: FALL 2012

ENGL 120 Section 602	<i>British Literature, Medieval to 18th C.</i>	R 3:00-3:50
Instructor: Gless, TA	Maximum Enrollment: 20	Session: FALL 2012

ENGL 120 Section 603	<i>British Literature, Medieval to 18th C.</i>	F 8:00-8:50
Instructor: Gless, TA	Maximum Enrollment: 20	Session: FALL 2012

ENGL 120 Section 604	<i>British Literature, Medieval to 18th C.</i>	F 9:00-9:50
Instructor: Gless, TA	Maximum Enrollment: 20	Session: FALL 2012

ENGL 120 Section 605	<i>British Literature, Medieval to 18th C.</i>	F 10:00-10:50
Instructor: Gless, TA	Maximum Enrollment: 20	Session: FALL 2012

ENGL 120 Section 606	<i>British Literature, Medieval to 18th C.</i>	F 11:00-11:50
Instructor: Gless, TA	Maximum Enrollment: 20	Session: FALL 2012

ENGL 121 Section 002	<i>British Literature, 19th and Early 20th C.</i>	MWF 10:00-10:50
Instructor: Lithgow, H.	Maximum Enrollment: 22	Session: FALL 2012

This course (or ENGL 150) is required of English majors. Seminar focusing on later British literature. Students learn methods of literary study and writing about literature.

ENGL 121 Section 003	<i>British Literature, 19th and Early 20th C.</i>	TR 2:00-3:15
Instructor: Taylor, B.	Maximum Enrollment: 22	Session: FALL 2012

This course (or ENGL 150) is required of English majors. Seminar focusing on later British literature. Students learn methods of literary study and writing about literature.

ENGL 121 Section 004	<i>British Literature, 19th and Early 20th C.</i>	MW 3:00-4:15
Instructor: Lithgow, H.	Maximum Enrollment: 22	Session: FALL 2012

This course (or ENGL 150) is required of English majors. Seminar focusing on later British literature. Students learn methods of literary study and writing about literature.

ENGL 122 Section 001	<i>Introduction to American Literature</i>	MWF 10:00-10:50
Instructor: Veggian, H.	Maximum Enrollment: 35	Session: Fall 2012

Representative authors from the time of first European colonization of the New World through the American Renaissance. Literary topics include study of various genres including autobiography, poetry, exploratory narrative, nature writing and the emergence of prose fiction; additional areas of study include survey of colonial/American publishing industries and the transition from patronage to capitalism as it pertains to literary authorship. Select forays into 20th century literary writing also provided.

ENGL 123 Section 001	<i>Introduction to Fiction</i>	MWF 10:00-10:50
Instructor: STAFF	Maximum Enrollment: 35	Session: FALL 2012

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

ENGL 123 Section 003	<i>Introduction to Fiction</i>	MW 3:00-4:15
Instructor: STAFF	Maximum Enrollment: 35	Session: FALL 2012

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

ENGL 123 Section 004	<i>Introduction to Fiction</i>	MWF 9:00-9:50
Instructor: STAFF	Maximum Enrollment: 35	Session: FALL 2012

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

ENGL 123 Section 005	<i>Introduction to Fiction</i>	MWF 1:00-1:50
Instructor: STAFF	Maximum Enrollment: 35	Session: FALL 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 3:30-4:45
Instructor: STAFF	Maximum Enrollment: 35	Session: FALL 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 8:00-9:15
Instructor: STAFF	Maximum Enrollment: 35	Session: FALL 2012

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

ENGL 123 Section 008	<i>Introduction to Fiction</i>	TR 2:00-3:15
Instructor: STAFF	Maximum Enrollment: 35	Session: FALL 2012

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

ENGL 123 Section 009	<i>Introduction to Fiction</i>	TR 3:30-4:45
Instructor: STAFF	Maximum Enrollment: 35	Session: FALL 2012

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

ENGL 123 Section 010	<i>Introduction to Fiction</i>	MWF 2:00-2:50
Instructor: STAFF	Maximum Enrollment: 35	Session: FALL 2012

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

ENGL 124 Section 001	<i>Contemporary Literature</i>	MWF 10:00-10:50
Instructor: Ross, D.	Maximum Enrollment: 35	Session: Fall 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 in the American context. Authors will include Jack Kerouac, Allen Ginsberg, Flannery O'Connor, Sylvia Plath, Thomas Pynchon, John Updike, Norman Mailer, Philip Roth, Don DeLillo, and David Foster Wallace. Films will include *Dr. Strangelove*, *One Flew Over the Cuckoo's Nest*, *Apocalypse Now*, *Woodstock*, *Network*, *Annie Hall*, and *Koyannisqatsi*.

ENGL 124 Section 002	<i>Contemporary Literature</i>	TR 12:30-1:45
Instructor: Henderson, M.	Maximum Enrollment: 35	Session: FALL 2012

The literature of the present generation.

ENGL 124 Section 003	<i>Contemporary Literature</i>	MWF 1:00-1:50
Instructor: STAFF	Maximum Enrollment: 35	Session: FALL 2012

The literature of the present generation.

ENGL 124 Section 004	<i>Contemporary Literature</i>	MWF 2:00-2:50
Instructor: STAFF	Maximum Enrollment: 35	Session: FALL 2012

The literature of the present generation.

ENGL 124 Section 005	<i>Contemporary Literature</i>	TR 8:00-9:15
Instructor: STAFF	Maximum Enrollment: 35	Session: FALL 2012

The literature of the present generation.

ENGL 124 Section 006	<i>Contemporary Literature</i>	TR 2:00-3:15
Instructor: STAFF	Maximum Enrollment: 35	Session: FALL 2012

The literature of the present generation.

ENGL 125 Section 001	<i>Introduction to Poetry</i>	TR 9:30-10:45
Instructor: Salvaggio, R.	Maximum Enrollment: 35	Session: FALL 2012

We will read poetry from ancient times to the present and from across the globe. Our effort throughout will be to study how poems take shape, their functions in both our intimate and social worlds, the immersion of their language in material substance and in turn the substantial weight of their language, their myriad cultural contexts but also the abiding images and messages that seem always to recur in poetry.

ENGL 125 Section 002	<i>Introduction to Poetry</i>	MWF 1:00-1:50
Instructor: STAFF	Maximum Enrollment: 35	Session: FALL 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>	MW 3:00-4:15
Instructor: STAFF	Maximum Enrollment: 35	Session: FALL 2012

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

ENGL 126 Section 001	<i>Introduction to Drama</i>	MWF 1:00-1:50
Instructor: STAFF	Maximum Enrollment: 35	Session: FALL 2012

Drama of the Greek, Renaissance, and modern periods.

ENGL 127 Section 002	<i>Writing About Literature</i>	MWF 1:00-1:50
Instructor: STAFF	Maximum Enrollment: 35	Session: FALL 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 128 Section 001**Major American Authors****TR 9:30-10:45****Instructor: Frost, L.****Maximum Enrollment: 35****Session:****Fall 2012**

American literature is most obviously of place; it is novels, short stories, essays, and poems located in the distinct geography, culture, and history of the United States of America. But the distinct and specific become, upon more careful reflection, a myriad of geographies, cultures, and histories. What concept of place grounds the American? American literature also concerns movement – about leaving place and about conquering and inhabiting that which is imagined as space. Whether it be in the context of pushing at geographic boundaries, forging a new kind of identity, surmounting class and economic restrictions, defying race and gender barriers, or trying to create new and different poetic and literary forms, both ideas and practices that define “American” rest on the idea that in America there exists freedom of movement and space in which to move freely.

Our focus this semester will be on works by important 19th- and 20th-century writers whose works enable us to contemplate this tension between space and place. We will examine important cultural moments such as the rise of industrialism, Western expansion, and struggles for civil rights, as we study literary thematic and stylistic shifts and developments that engage with them.

Readings will include the following, as well as selected short stories, poems, and critical texts: *Walden*, *Roughing It*, *My Ántonia*, *The Great Gatsby*, *Go Down Moses*, *Beloved*, *Into the Wild*.

ENGL 128 Section 002**Major American Authors****TR 12:30-1:45****Instructor: STAFF****Maximum Enrollment: 35****Session:****Fall 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.

This is an introductory-level course for freshmen and sophomores but also open to juniors and seniors. It serves as an introduction to the range of authors and topics in American literature from the late eighteenth through the twentieth century.

ENGL 128 Section 003**Major American Authors****MWF 2:00-2:50****Instructor: Fisher, R.****Maximum Enrollment: 35****Session:****FALL 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* **MWF 1:00-1:50**

Instructor: STAFF **Maximum Enrollment: 35** **Session: FALL 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* **MW 3:00-4:15**

Instructor: STAFF **Maximum Enrollment: 35** **Session: FALL 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 006 *Major American Authors* **MWF 8:00-8:50**

Instructor: STAFF **Maximum Enrollment: 35** **Session: FALL 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 001 *Literature and Cultural Diversity* **MWF 2:00-2:50**

Instructor: Flanagan, K. **Maximum Enrollment: 35** **Session: FALL 2012**

This class will explore literature from Pacific Islands that are former or present United States territories, as well as literature written by Pacific Islanders with American connections and experiences. We will read writing from Oceania (the Pacific) in order to examine the ways in which Pacific and American cultures come together. We will discuss American cultural influences in Oceania, as well as how individuals define their identities with regard to race, ethnicity, gender, and nationality. We will look at the attitudes and opinions of people from Oceania about "belonging" after emigration to the United States for work and education. We will also consider the ways in which United States perceptions of Oceania affect the peoples of the region.

ENGL 129 Section 002 *Literature and Cultural Diversity* **TR 11:00-12:15**

Instructor: Laprade,C. **Maximum Enrollment: 35** **Session: FALL 2012**

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

ENGL 129 Section 003	<i>Literature and Cultural Diversity</i>	MWF 9:00-9:50
Instructor: STAFF	Maximum Enrollment: 35	Session: FALL 2012

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

ENGL 130 Section 001	<i>Introduction to Fiction Writing</i>	TR 11:00-12:15
Instructor: Naumoff, L.	Maximum Enrollment: 18	Session: FALL 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 002	<i>Introduction to Fiction Writing</i>	TR 12:30-1:45
Instructor: Kenan, R.	Maximum Enrollment: 18	Session: FALL 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 003	<i>Introduction to Fiction Writing</i>	TR 2:00-3:15
Instructor: Durban, P.	Maximum Enrollment: 18	Session: FALL 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>	TR 3:30-4:45
Instructor: Naumoff, L.	Maximum Enrollment: 18	Session: FALL 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>	TR 12:30-1:45
Instructor: Seay, J.	Maximum Enrollment: 18	Session: FALL 2012

Sophomores only. A course in reading and writing poems. Close study of a wide range of published poetry and of poetic terms and techniques. Composition, discussion, and revision of original student poems.

ENGL 131 Section 002	<i>Introduction to Poetry Writing</i>	TR 3:30-4:45
Instructor: Chitwood, M.	Maximum Enrollment: 18	Session: FALL 2012

Sophomores only. A course in reading and writing poems. Close study of a wide range of published poetry and of poetic terms and techniques. Composition, discussion, and revision of original student poems.

ENGL 131 Section 003	<i>Introduction to Poetry Writing</i>	MW 5:00-6:15
Instructor: Riggs, N.	Maximum Enrollment: 18	Session: FALL 2012

Sophomores only. A course in reading and writing poems. Close study of a wide range of published poetry and of poetic terms and techniques. Composition, discussion, and revision of original student poems.

ENGL 131 Section 004	<i>Introduction to Poetry Writing</i>	TR 2:00-3:15
Instructor: Richardson, R.	Maximum Enrollment: 18	Session: FALL 2012

Sophomores only. A course in reading and writing poems. Close study of a wide range of published poetry and of poetic terms and techniques. Composition, discussion, and revision of original student poems.

ENGL 132H Section 001	<i>First Year Honors: Introduction to Fiction Writing</i>	TR 11:00-12:15
Instructor: Wallace, D.	Maximum Enrollment: 15	Session: FALL 2012

First-year honors students only. A close study of the craft of the short story and novella through a wide range of reading, with emphasis on technical strategies. Class discussion of student exercises and stories.

ENGL 133H Section 001	<i>First Year Honors: Introduction to Poetry Writing</i>	TR 11:00-12:15
Instructor: McFee, M.	Maximum Enrollment: 15	Session: FALL 2012

First-year honors students only. A close study of a wide range of published poems and of the basic terms and techniques of poetry. Composition, discussion, and revision of a number of original poems.

ENGL 138 Section 001	<i>Introduction to Creative Nonfiction</i>	TR 9:30-10:45
Instructor: SHUPING	Maximum Enrollment: 18	Session: FALL 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 Literature (WMST 140)</i>	MW 5:00-6:15
Instructor: Weber, W.	Maximum Enrollment: 25/10	Session: FALL 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 142 Section 001	<i>Film Analysis</i>	MW 2:00-4:50
Instructor: Flaxman, G.	Maximum Enrollment: 100	Session: FALL 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 (recitation)</i>	TR 9:30-10:20
Instructor: Flaxman, TA	Maximum Enrollment: 25	Session: FALL 2012

ENGL 142 Section 602	<i>Film Analysis (recitation)</i>	TR 11:00-11:50
Instructor: Flaxman, TA	Maximum Enrollment: 25	Session: FALL 2012

ENGL 142 Section 603	<i>Film Analysis (recitation)</i>	TR 12:30-1:20
Instructor: Flaxman, TA	Maximum Enrollment: 25	Session: FALL 2012

ENGL 142 Section 605***Film Analysis (recitation)*****TR 3:30-4:20****Instructor: Flaxman, TA****Maximum Enrollment: 25****Session:****FALL 2012****ENGL 143 Section 001*****Film and Culture*****MwF 11:00-11:50****Instructor: Larson, J.****Maximum Enrollment: 35****Session:****FALL 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***Film and Culture*****TR 8:00-9:15****Instructor: STAFF****Maximum Enrollment: 35****Session:****FALL 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***Film and Culture*****MWF 8:00-8:50****Instructor: STAFF****Maximum Enrollment: 35****Session:****FALL 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 007***Film and Culture*****MWF 1:00-1:50****Instructor: STAFF****Maximum Enrollment: 35****Session:****FALL 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

Popular Genres

TR 9:30-10:45

Instructor: Crystall, E.

Maximum Enrollment: 35

Session:

FALL 2012

Reading Comics: Visual Literacy, 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 how to both read comics and read other social texts – including ourselves and each other.

Tentative Reading List:

Scott McCloud: *Understanding Comics*

Art Spiegelman: *Maus*;

Keiji Nakazawa: *Barefoot Gen*;

Marjane Satrapi: *Persepolis*; Joe Sacco: *Palestine*;

Ryan Inzana: *Johnny Jihad*;

Brian Vaughn: *Pride of Baghdad*;

Peter Kuper: *The System*

ENGL 144 Section 002

Popular Genres

MWF 2:00-2:50

Instructor: STAFF

Maximum Enrollment: 35

Session:

FALL 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 145 Section 001

Literary Genres

tr 2:00-3:15

Instructor: Rosenthal, J.

Maximum Enrollment: 35

Session:

FALL 2012

Studies in genres including drama, poetry, prose fiction, or nonfiction prose, examining form, comparing that genre to others (including popular genres), placing works within a tradition or a critical context.

ENGL 149 Section 001 *Networked & Multimodal Composition* **TR 11:00-12:15**
Instructor: STAFF **Maximum Enrollment: 22** **Session:** **FaLL 2012**

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

ENGL 150 Section 001 *Introductory Seminar in Literary Studies* **TR 9:30-10:45**
Instructor: McGowan, J. **Maximum Enrollment: 22** **Session:** **Fall 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. The topic for fall 2012 will be "literary genre" with a special focus on "comedy." We will read classic comic plays by Aristophanes, Plautus, and Shakespeare and comic novels by Austen, Murdoch, and Waugh. We will also watch film comedies and TV sit-coms. Students will write three short essays and one longer research paper—and will present their research orally in class.

ENGL 150 Section 003 *Introductory Seminar in Literary Studies* **TR 12:30-1:45**
Instructor: Irons, S. **Maximum Enrollment: 22** **Session:** **Fall 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 202 Section 001 *Introduction to Folklore (X-list FOLK 202)* **MW 12:00-12:50**
Instructor: Roberts, K. **Maximum Enrollment: 40** **Session:** **FALI 2012**

An introduction to the study of creativity and aesthetic expression in everyday life, considering both traditional genres and contemporary innovations in the material, verbal, and musical arts.

ENGL 202 Section 601 *Introduction to Folklore (recitation)* **R 12:30-1:20**
Instructor: Roberts, TA **Maximum Enrollment: 9** **Session:** **FALL 2012**

ENGL 202 Section 602 *Introduction to Folklore (recitation)* **R 1:00-1:50**
Instructor: Roberts, TA **Maximum Enrollment: 11** **Session:** **FALI 2012**

ENGL 202 Section 603	<i>Introduction to Folklore (recitation)</i>	F	12:00-12:50
Instructor: Roberts, TA	Maximum Enrollment: 9	Session:	FALL 2012

ENGL 202 Section 604	<i>Introduction to Folklore (recitation)</i>	R	11:00-11:50
Instructor: Roberts, TA	Maximum Enrollment: 11	Session:	FALL 2012

ENGL 225 Section 001	<i>Shakespeare</i>	TR	3:30-4:45
Instructor: Baker, D.	Maximum Enrollment: 35	Session:	Fall 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 002

Shakespeare

TR 12:30-1:45

Instructor: Gless, D.

Maximum Enrollment: 35

Session:

Fall 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 003	<i>Shakespeare</i>	MW 12:00-12:50
Instructor: Matchinske, M.	Maximum Enrollment: 120	Session: FALL 2012

For centuries, artists have been performing and rewriting the plays of William Shakespeare. Of late the big screen has become a preeminent site for such adaptation. From low budget parodies like Billy Morrissette's campy 2002 comic portrayal of Macbeth, Scotland, PA, to more "faithful" productions like Branagh's BBC supported and Royal Shakespeare Company-cast Henry V, popular film has embraced Shakespearean theater as its own. This course will engage that passion to the fullest, examining nine Shakespeare plays and their modern cinematic equivalents.

Students will be asked to attend several night viewings of the films, and at least one course period will be devoted to a discussion of film theory. Format: Lecture and recitation. Requirements: Three papers (4-6 pages); weekly quizzes; final exam.

Texts:

David Bevington, ed., The Complete Works of Shakespeare, 5th edition.

NOTE: Students enrolling in this section are required to enroll in one recitation section: ENGL 225-601, ENGL 225-602, ENGL 225-603, ENGL 225-604, ENGL 225-605, or ENGL 225-606.

ENGL 225 Section 601	<i>Shakespeare</i>	R 8:00-8:50
Instructor: Matchinske, TA	Maximum Enrollment: 20	Session: FALL 2012

ENGL 225 Section 602	<i>Shakespeare</i>	R 11:00-11:50
Instructor: Matchinske, TA	Maximum Enrollment: 20	Session: FALL 2012

ENGL 225 Section 603	<i>Shakespeare</i>	R 12:30-1:20
Instructor: Matchinske, TA	Maximum Enrollment: 20	Session: FALL 2012

ENGL 225 Section 604	<i>Shakespeare</i>	R 2:00-2:50
Instructor: Matchinske, TA	Maximum Enrollment: 20	Session: FALL 2012

ENGL 225 Section 605	<i>Shakespeare</i>	F 9:00-9:50
Instructor: Matchinske, TA	Maximum Enrollment: 20	Session: FALL 2012

ENGL 225 Section 606	<i>Shakespeare</i>	F 11:00-11:50
Instructor: Matchinske, TA	Maximum Enrollment: 20	Session: FALL 2012

ENGL 228 Section 001	<i>Literature of the Later Renaissance</i>	MWF 11:00-11:50
Instructor: Armitage, C.	Maximum Enrollment: 35	Session: FALL 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 240 Section 001	<i>Caribbean Literature</i>	TR 11:00-12:15
Instructor: Rosenthal, J.	Maximum Enrollment: 35	Session: FALL 2012

An introductory exploration of key topics in the literatures of the Caribbean basin, Bermuda, and the Caribbean diaspora.

ENGL 266 Section 001	<i>Science and Literature</i>	MWF 12:00-12:50
Instructor: O'Shaughnesse	Maximum Enrollment: 25	Session: FALL 2012

English 266: Into the Woods: Literature and Nature

This course will focus on the role of trees in the landscape and the ecosystem of the North Carolina Piedmont. Readings, mainly contemporary nonfiction, will explore issues connected with forestry, ecology, urban development, and sustainability. We may take frequent campus walks to observe and learn about some of the most typical trees of the area. The service component of the course will involve a partnership with the North Carolina Botanical Garden. Our project will be to identify, measure, and map wooded quadrants of Mason Farm, university-owned land behind Findley golf course. Some of the most intact land in the Triangle, Mason Farm has a rich history intimately connected with the university and the Botanical Garden. The course is especially suitable for students who enjoy the outdoors, who are interested in applications of GIS mapping, who want deeper knowledge of the ecosystem around them, and/or enjoy reading literature about the interaction of humans with the natural world.

ENGL 268 Section 001

Medicine, Literature, and Culture

MW 2:00-2:50

Instructor: Thrailkill, J.

Maximum Enrollment: 80

Session:

FALL 2012

From Dr. Frankenstein's famous realization that he has indeed created a monster, to the savvy detection work of Fox TV's House, M.D., tales of mysterious patients and canny doctors have captivated audiences for centuries. What do the stories we create—about disability and disease, about who (and what) has the power to heal, about the fear of death and desire for transcendence—tell us about our culture, our history, and the experience of being human?

This course will provide an introduction to Medical Humanities, a new area of study that combines methods and topics from literary studies, medicine, cultural studies and anthropology. We'll read novels, screen films and television episodes, learn about illnesses and treatments, and hear expert speakers as we investigate the close affinities among literary representation, medical science, and clinical practice. We'll play close attention to how ideas about sickness have changed over time and across cultures. Topics will include the doctor-patient relationship, medical detection, war and the rise of psychiatry, illness and autobiography, epidemics and the "outbreak narrative," and the quest for immortality.

Prerequisites: Students must have completed at least one English class above the 200 level. This course welcomes students from all fields—especially humanities majors and those interested in careers in medicine and biology.

Class format: There will be two informal, interactive lectures and one discussion section per week. We will have frequent visiting speakers (including physicians, journalists, scientists, novelists, and scholars).

Texts: Fictional works will include Pat Barker's WWI novel *Regeneration*; Edgar Allan Poe's "The Tell-Tale Heart" and "Murder at the Rue Morgue"; episodes of "House, M.D." and "Grey's Anatomy"; and movies such as "And the Band Played On" a film about the early AIDS epidemic. Non-fiction works will include well-crafted articles drawn from journalism, medicine, anthropology, and history: e.g. Atul Gawande's *Complications*. We'll conclude with "The Immortal Life of Henrietta Lacks" (2009), a chilling, true account of how the cancer cells taken from a poor, African-American woman "gave birth" to the most prolific cell line on earth.

Assignments: Short bi-weekly reading responses, two five-page essays, one midterm exam, one "illness narrative," and an essay-based final exam.

Students enrolling in ENGL 268 must also enroll in one associated recitation numbered ENGL 268-601 through ENGL 268-604.

ENGL 268 Section 601

Medicine, Literature, and Culture (Rec)

F 9:00-9:50

Instructor: Thrailkill, TA

Maximum Enrollment: 20

Session:

FALL 2012

ENGL 268 Section 602

Medicine, Literature, and Culture (Rec)

F 10:00-10:50

Instructor: Thrailkill, TA

Maximum Enrollment: 20

Session:

FALL 2012

ENGL 268 Section 603 *Medicine, Literature, and Culture (Rec)* **R 2:00-2:50**
Instructor: Thrailkill, TA **Maximum Enrollment: 20** **Session:** **FALL 2012**

ENGL 268 Section 604 *Medicine, Literature, and Culture (Rec)* **R 3:00-3:50**
Instructor: Thrailkill, TA **Maximum Enrollment: 20** **Session:** **FALL 2012**

ENGL 270 Section 001 *Studies in Asian American Literature* **MWF 1:00-1:50**
Instructor: Kim, H. **Maximum Enrollment: 35** **Session:** **Fall 2012**

This course introduces students to the study of Asian American literature and culture. The focus of the course may include examining coming-of-age novels, immigration narratives, or other genre explorations.

ENGL 284 Section 001 *Reading Children's Literature* **MW 11:00-11:50**
Instructor: Langbauer, L. **Maximum Enrollment: 80** **Session:** **FALL 2012**

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

Teaching methods: Lecture. Discussion sections.

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

Texts will include: Nursery rhymes and fairy tales, Carroll, Nesbit, Grahame, Milne, Barrie, Alcott, Twain, Baum, Rowling.

IMPORTANT NOTE: Students who register for this section are also REQUIRED to register for one of the following recitation sections: ENGL 284.603, ENGL 284.604, ENGL 284.605 or ENGL 284.606.

ENGL 284 Section 603 *Reading Children's Literature (Rec)* **R 12:30-1:20**
Instructor: Langbauer, TA **Maximum Enrollment: 20** **Session:** **FALL 2012**

ENGL 284 Section 604	<i>Reading Children's Literature (Rec)</i>	R 2:00-2:50
Instructor: Langbauer, TA	Maximum Enrollment: 20	Session: FALL 2012

ENGL 284 Section 605	<i>Reading Children's Literature (Rec)</i>	F 9:00-9:50
Instructor: Langbauer, TA	Maximum Enrollment: 20	Session: FALL 2012

ENGL 284 Section 606	<i>Reading Children's Literature (Rec)</i>	F 12:00-12:50
Instructor: Langbauer, TA	Maximum Enrollment: 20	Session: FALL 2012

ENGL 300 Section 001	<i>Advanced Expository Writing</i>	MWF 10:00-10:50
Instructor: Hammer, B.	Maximum Enrollment: 19	Session: FALL 2012

Advanced practice with critical, argumentative, and analytic writing, including modern forms of the essay that integrate multi-media and web-based communities. Special attention to how web-based and multi-media composition reflects issues of style, voice, and genre.

ENGL 305 Section 001	<i>Advanced Expository Writing for Law</i>	MWF 12:00-12:50
Instructor: STAFF	Maximum Enrollment: 19	Session: FALL 2012

Advanced practice with legal oral and written discourse. Special attention to disciplinary rhetoric, style, genre, format, and citation.

ENGL 313 Section 001	<i>Grammar of Current English</i>	TR 9:30-10:45
Instructor: Eble, C.	Maximum Enrollment: 35	Session: FALL 2012

ENGL 313 is an introduction to English linguistics and to the grammatical conventions of edited American English. The main topics are usage and correctness; sounds and spelling; words and word formation; and sentence structure. The approach is mainly that of traditional American structural linguistics, with insights when pertinent from other approaches to grammar. Teaching method: mainly lecture. Requirements: attendance (stiff penalties for missing class); frequent short quizzes; two tests; two 1000-1500 word essays graded strictly for the conventions of edited English; final examination. The course requires much memorization and attention to detail.

Text: Martha Kolln and Robert Funk, *Understanding English Grammar*, 8th edition (Pearson 2009) ISBN: 13-978-0-205-62690-8

ENGL 318 Section 001

Multimodal Composition

MW 3:00-4:15

Instructor: Ware, J.

Maximum Enrollment: 19

Session:

FALL 2012

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

ENGL 319 Section 001

Medieval English Literature

MWF 12:00-12:50

Instructor: Leinbaugh, T.

Maximum Enrollment: 35

Session:

FALL 2012

An introduction to English literature from the eighth to the 15th century, focusing on the primary works of Old English and Middle English literature.

ENGL 322H Section 001

Medieval England and its Literary Neighbors

MWF 12:00-12:50

Instructor: O'Neill, P.

Maximum Enrollment: 24

Session:

FALL 2012

ENGLAND AND ITS CELTIC NEIGHBORS: A MILLENIUM OF LITERARY CONTACTS

An investigation of literary exchanges between England and the Celtic-speaking areas of Wales, Scotland and Ireland, from the early Middle Ages down to the nineteenth century, centred on selected works and themes. Among the works read will be Geoffrey of Monmouth's 'History of the Kings of Britain,' Middle English classics such as 'The Canterbury Tales,' 'Sir Gawain and the Green Knight,' 'Sir Lanval,' and 'Sir Orfeo,' as well as lesser-known works such as 'The Land of Cokaygne.' We will also examine the romanticization of the Celts in English literature of the 18th and 19th century, notably in Macpherson's 'Ossian' (avidly read by Thomas Jefferson and Napoleon among others) and Matthew Arnold's 'Celtic Literature.' Major themes to be investigated will be the Celtic Otherworld, the Celtic goddess of sovereignty, and the Arthurian phenomenon.

The ultimate goal of enhancing our appreciation of English literature will be approached by (1) learning about Celtic literature in its indigenous setting; (2) examining how that literature was transformed in the process of being borrowed into English; (3) asking why particular motifs and kinds of Celtic literature were appropriated by English writers. The broad chronological range of the course notwithstanding, students will be encouraged to focus on a particular work or theme or area of Celtic interest. The strategy should be to develop early in the course ideas for a major research paper and test these ideas in class presentations and discussions.

Requirements: class presentation (20%); final exam (25%); research paper (50%).

ENGL 327 Section 001***Renaissance Lit & its Intellectual Contexts*****MWF 12:00-12:50****Instructor: Wolfe, J.****Maximum Enrollment: 35****Session:****Fall 2012**

English 327: The Tudors: Literature, Art, and Politics, 1485-1603. This course is devoted to literature and culture during the reign of the Tudor monarchy, focusing on Henry VIII (r. 1515-47) and Elizabeth I (r. 1558-1603). Characterized by magnificent spectacle, by a flourishing of artistic and literary creativity, by intrigues and scandals, and by sophisticated political strategies (for instance the rise of modern diplomacy and of modern methods of surveillance), the reigns of Henry VIII, his daughter Elizabeth have captured the imaginations of writers and filmmakers in our own century -- so we'll end the course by examining some 20th and 21st century representations of the Tudor monarchy. The bulk of the course will be devoted to a study of the politics of the Tudor courts, both as reflected in the literature and art of the period and as analyzed by various contemporary historians and literary critics. Writers and artists studied will include: Thomas More, Thomas Wyatt, John Skelton, Hans Holbein, Henry VIII (in particular his letters to Anne Boleyn), Anne Askew, Elizabeth I (her letters, poems, and speeches), Thomas Hoby, George Gascoigne, John Foxe, Philip Sidney, Christopher Marlowe, Edmund Spenser, Walter Raleigh, Simon Forman, Nicholas Hilliard, and various works of political philosophy, courtesy treatises, and first-hand accounts of the Tudor courts by English writers as well as foreign visitors. Also addressed in this course: the history of other artistic genres relevant to life at court (music, dance, costume), the English Reformation and the development of the Church of England, English domestic and foreign policy under Henry VIII and Elizabeth I, and the changing conception of both monarchy and aristocracy in sixteenth-century England.

Class will be conducted as a combination of lecture and discussion. Students will write two essays and will also produce a brief paper on some aspect of artistic life or material culture at the Tudor court (researching subjects ranging from the introduction of sugar into the Tudor court diet, to the meaning of the codpiece in Tudor portraits, to cosmetics, portrait miniatures, or dice games). There will also be a final examination focusing on the principal literary readings and on the two main historical textbooks we will be using during the semester.

ENGL 331 Section 001***18th Century Literature*****TR 2:00-3:15****Instructor: Reinert, T.****Maximum Enrollment: 35****Session:****FALL 2012**

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

ENGL 333 Section 001***18th Century Fiction*****TR 11:00-12:15****Instructor: Thompson, J.****Maximum Enrollment: 35****Session:****Fall 2012**

A survey of eighteenth-century fiction from Behn to Austen.

ENGL 338 Section 001	<i>Nineteenth-Century British Novel</i>	MW 10:00-10:50
Instructor: Langbauer, L.	Maximum Enrollment: 80	Session: Fall 2012

We will read important novels of nineteenth-century Britain, including novels widely popular at the time. These are novels filled with monsters, freaks, and outsiders. Why? In pondering that, we will consider the form of the novel, nineteenth-century history and culture, as well as our own critical responses to the texts. How do our expectations govern how we read? How do our assumptions about what a novel should be reflect our sense of how the world should work? How do our own cultural interests determine our view of the nineteenth century?

Teaching methods: Lecture. Discussion sections.

Requirements: 8-10 pp. paper, midterms, and final; enrollment in recitation section (see below).

Texts:
Jane Austen, *Northanger Abbey*
Mary Elizabeth Braddon, *Lady Audley's Secret*
Charlotte Bronte, *Jane Eyre*
Emily Bronte, *Wuthering Heights*. (Penguin: 1965) ISBN: 0140434186
Louis Carroll, *Alice in Wonderland*
Charles Dickens, *Christmas Books, Volume 1* (Penguin) ISBN: 0140430687
Arthur Conan Doyle, *Sherlock Holmes: Complete Novels, Volume 1*. (Bantam: 1986) ISBN: 0553212419
Arthur Conan Doyle, *Sherlock Holmes: Complete Novels, Volume 2*. (Bantam: 1987) ISBN: 0553212427
George Eliot, *The Lifted Veil: Brother Jacob*. (Oxford) ISBN: 0192832956
Mary Shelley, *Frankenstein*. (Penguin) ISBN: 0140367128
Robert Louis Stevenson, *Strange Case of Dr. Jekyll & Mr. Hyde*. ISBN: 1583500101
Oscar Wilde, *The Picture of Dorian Gray*. (Oxford) ISBN: 0192833650

IMPORTANT NOTE: Students who register for this section are also REQUIRED to register for one of the following recitation sections: ENGL 338.601, ENGL 338.602, ENGL 338.603, or ENGL 338.604.

ENGL 338 Section 601	<i>Nineteenth-Century British Novel (Rec)</i>	r 12:30-1:20
Instructor: Langbauer, TA	Maximum Enrollment: 20	Session: FALL 2012

ENGL 338 Section 602	<i>Nineteenth-Century British Novel (Rec)</i>	r 2:00-2:50
Instructor: Langbauer, TA	Maximum Enrollment: 20	Session: FALL 2012

ENGL 338 Section 603	<i>Nineteenth-Century British Novel (Rec)</i>	F	10:00-10:50
Instructor: Langbauer, TA	Maximum Enrollment: 20	Session:	FALL 2012

ENGL 338 Section 604	<i>Nineteenth-Century British Novel (Rec)</i>	F	11:00-11:50
Instructor: Langbauer, TA	Maximum Enrollment: 20	Session:	FALL 2012

ENGL 340 Section 001	<i>Studies in Jane Austen</i>	TR	9:30-10:45
Instructor: Thompson, J.	Maximum Enrollment: 35	Session:	FALL 2012

In Studies in Jane Austen this semester we will read her 6 novels from Sense and Sensibility (1811) through Pride and Prejudice (1814) up to Persuasion (1819). We will also explore the novels' afterlife through the recent and endless array of films, video, and textual continuations and adaptations. For a final project you may elect to write an analysis of one of the novels or films, compose a new chapter for one of her novels, or make a film in imitation of one of her scenes.

ENGL 344 Section 001	<i>American Literature, 1860-1900</i>	MWF	2:00-2:50
Instructor: Richards, E.	Maximum Enrollment: 35	Session:	FALL 2012

Instructors choose authors or topics from the period 1860-1900. The course may be organized chronologically or thematically but is not intended as a survey.

ENGL 344 Section 001	<i>American Literature, 1860-1900</i>	MW	3:00-4:15
Instructor: Thrailkill, J.	Maximum Enrollment: 50	Session:	FALL 2012

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

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

Class format: Discussion, with some lecture

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

ENGL 345 Section 001

American Literature, 1900-2000

TR 9:30-10:45

Instructor: Coleman, J.

Maximum Enrollment: 35

Session:

Fall 2012

Selected topics or authors in American literature in the twentieth century. Emphases vary according to the instructor.

Texts:

Morrison, *Beloved* (ISBN: 0452264464)

Faulkner, *The Sound & the Fury* (ISBN: 079732241)

Lauter, *Heath Anthology of American Literature, Vol. D and E, 5th ed.* (ISBN: 061853300-1, 061853301x)

ENGL 347 Section 001

The American Novel

mwf 1:00-1:50

Instructor: Gura, P.

Maximum Enrollment: 47

Session:

fall 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 347 Section 002

The American Novel

TR 12:30-1:45

Instructor: Dore, F.

Maximum Enrollment: 35

Session:

FALL 2012

This course, focusing on postwar and contemporary American novels, investigates the theme of vertigo. 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* (1928), 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 of dislocation that gets repeated and reconfigured through the major shifts in American history?

ENGL 348 Section 001 *American Poetry* **MWF 11:00-12:15**
Instructor: Richards, E. **Maximum Enrollment: 35** **Session: FALL 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 350 Section 001 *20th Century British and American Poetry* **MWF 10:00-10:50**
Instructor: Lensing, G. **Maximum Enrollment: 35** **Session: Fall 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 363 Section 001 *Feminist Literary Theory (WMST 363)* **MWF 12:00-12:50**
Instructor: Coriale, D. **Maximum Enrollment: 35** **Session: Fall 2012**

Theories of feminist criticism in relation to general theory and women's writing.

ENGL 364 Section 001 *Introduction to Latina/o Studies* **TR 9:30-10:45**
Instructor: Halperin, L. **Maximum Enrollment: 35** **Session: Fall 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.

ENGL 366 Section 001	<i>Literature and the Other Arts (X-list CMPL 466)</i>	TR	12:30-1:45
Instructor: Carlston, E.	Maximum Enrollment: 35	Session:	Fall 2012

This course will explore the relationships between Modernist literature, music and art, focusing closely on four core Modernist texts: T.S. Eliot's "The Waste Land," "The Remembrance of Things Past" (selections) by Marcel Proust, Jean Toomer's "Cane," and "Nightwood," by Djuna Barnes. Guest lectures, museum visits and attendance at musical, theatrical and dance performances will augment our understanding of these innovative works of literary modernism and the cultural contexts that gave rise to them.

This course is cross-listed with CMPL 466.

ENGL 367 Section 001	<i>African American Literature Before 1930</i>	TR	2:00-3:15
Instructor: Henderson, M.	Maximum Enrollment: 35	Session:	FALL 2012

Survey of writers and literary and cultural traditions from the beginning of African American literature to 1930.

ENGL 368 Section 001	<i>African American Literature, 1930-1970</i>	TR	12:30-1:45
Instructor: Coleman, J.	Maximum Enrollment: 35	Session:	Fall 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 Lit. 1970 to the present</i>	MWF	11:00-11:50
Instructor: Fisher, R.	Maximum Enrollment: 35	Session:	FALL 2012

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

In this course we will be reading the fiction, memoirs, and poetry of contemporary women writers from the U.S. South. (Some of these books will be hot off the presses when we read them!) We will consider how space and place are configured and experienced in their works and how these texts shape and reshape questions of history, identity, and location. Our readings will link these larger questions to more specific ones about southern women's writings, especially concerning the relations of "home" and region, place and displacement, social relations and historical interventions, identity and imagination.

Assignments:

1. Informed and consistent participation in discussions and occasional in-class writing assignments.
2. There will be an emphasis on research in this class. The research assignments will require that you find and read an article of secondary criticism of at least 18 pages and write a one-page single-spaced analysis of the article, arguing for or against its main propositions. You will expand on this mode of research and writing for:
3. An eight-page paper on a single text. Drawing on the concerns explored in the course, papers should be tightly focused on one text read in this class, employ a strong argument supported by textual evidence, and include secondary criticism. You will be expected to look at pertinent secondary criticism and use Modern Language Association documentation.
4. Group reports on the books on the syllabus with a handout for class members. I will give you a sign-up sheet at the beginning of the semester and an outline for the report format.
5. Two tests.

Books:

Pam Durban, *So Far Back*

Mary Karr, *The Liars' Club*

Lorraine Lopez, *Homicide Survivors' Picnic and Other Stories*

Natasha Trethewey, *Native Guard*

Janisse Ray, *Ecology of a Cracker Childhood*

Jill McCorkle, *Going Away Shoes*

Tayari Jones, *Leaving Atlanta*

Lee Smith, *Fair and Tender Ladies*

Judith Ortiz Cofer, *Silent Dancing*

ENGL 381 Section 001

Literature and Cinema

MWF 10:00-10:50

Instructor: Werner, Rick

Maximum Enrollment: 35

Session:

FALL 2012

From the silent era to the present, the cinema has relied extensively on literature for its source material and has involved a complex interplay between words and images. In this course, we will examine this longstanding and ever-evolving relationship through a range of linked topics, including but not limited to the category of adaptation. We will begin by exploring theories of medium specificity and the limits they place on an understanding of interart exchanges. Then we will work toward a more nuanced view of the cinematic and the literary, first by studying a few cases of adaptive transformation, then by addressing other kinds of convergences between the two media as they concern the following topics: surrealism, crime fiction, and the essay form. Along the way we will discuss such matters as intertextual reference, appropriation versus fidelity to a source, unreliable and neurotic narration, the expression of "interiority" and of dreams, confrontations with the traumatic past, the aesthetic and political resources of the voice, authorial self-inscription, the use of writing (handwritten and typographic) in cinema, the crossing of high and low genres, and the historical capacities of both film and literature.

Our discussion of adaptation will likely involve Welles' adaptation of Othello, Epstein's film of Poe's "The Fall of the House of Usher," Renoir's 'A Day in the Country from a Maupassant story,' Kubrick's version of Nabokov's 'Lolita,' and Tarkovsky's 'Solaris' from Lem's novel. Then we will take up Dulac and Artaud's 'The Seashell and the Clergyman' and other films as they translate surrealist poetics into a visual medium. Our study of crime fiction will focus on film noir and its literary underpinnings in France and the US; we will likely view both Tourneur's 'Out of the Past' and Godard's 'Alphaville,' the latter of which not only combines noir and science fiction but also draws on surrealism through citations of Éluard's poetry. We will then study Welles' 'F for Fake,' Marker's 'Sans soleil,' and Farocki's 'Images of the World and the Inscription of War' as cinematic variants of a philosophic tradition of the essay that traces back to the late Renaissance. Our semester will come to a close with a comparative analysis of Malick's screenplay and film version of 'The Tree of Life.'

ENGL 383 Section 001

Literary Non-Fiction

TR 11:00-12:15

Instructor: Gwin, M.

Maximum Enrollment: 35

Session:

FALL 2012

We will focus on a particular kind of life writing, the contemporary memoir, and consider how, as Charles Baxter notes, both memory and forgetting shape this literary genre--how the re-remembering of one's own experiences and observations of the world is always doubly haunted by memory's powers and memory's failures. This re-remembering, especially in cases of trauma, often takes the form of aesthetic experiments in form and voice; we will think about what such experiments require of their readers. Finally, we will consider contemporary discussions about the memoir's responsibility to truth.

1. Class participation. This is a discussion class in which participation is crucial.
2. Longer writing assignment. Students may choose to write either an analytical paper or creative nonfiction.
3. Group report on one of the longer works below.
4. Two tests.

Readings will include:

Lex Williford and Michael Martone, eds. *Touchstone Anthology of Contemporary Creative Nonfiction*

David Lazar, ed. *Truth in Nonfiction*

Mary Karr, *The Liar's Club*

Maxine Hong Kingston, *The Woman Warrior*

Elie Wiesel, *Night*

Judith Ortiz Cofer, *Silent Dancing*

John Edgar Wideman, *Brothers and Keepers*

ENGL 385 Section 001

Literature and the Law

MW 3:00-3:15

Instructor: Curtain, T.

Maximum Enrollment: 35

Session:

FALL 2012

Explores various connections of literature and law, including literary depictions of crime, lawyers, and trials; literary conventions of legal documents; and/or shared problems in interpretation of law and literature.

ENGL 437 Section 001

Chief British Romantic Writers (ENGL 637)

TR 9:30-10:45

Instructor: Viscomi, J.

Maximum Enrollment: 25/10

Session:

FALL 2012

Introduction to Blake, Wordsworth, Coleridge, the Shelleys, Byron, Keats, and a few essayists, and to main features of the Romantic Period in England. Concentration will be on close reading of particular poems. Some basic knowledge of 18th and/or 19th century British history and literature will be assumed (i.e., English majors should have taken English 121 OR 150).

Teaching methods: Lecture and discussion.

Requirements: Two papers, five pages or more, with secondary sources; quizzes, midterm, and final exam. English 121 or 150 is a prerequisite for this section for undergraduate English majors. There is no prerequisite for non-majors.

Texts:

The Norton Anthology of English Literature-The Romantic Period (9E), Vol D. (Norton: 2006) ISBN:978-0-393-91252-4

Mary Shelley, *Frankenstein*. Ed., Maurice Hindle (Penguin Classics: 2003) ISBN: 0141439475

Trimmer, *Guide to MLA Documentation*. 7th edition. (Heinle: 2005) ISBN: 0618646949

ENGL 441H Section 001

Romantic Lit. - Contemporary Issues

MWF 1:00-1:50

Instructor: Moskal, J.

Maximum Enrollment: 24

Session:

FALL 2012

Seminar participants will study Austen's conversations, in her six novels, with Romantic-period thinking about women, money, emotion and religion, sexuality and marriage. Teaching method is primarily discussion, with some lectures and some screening of Austen-based films. Requirements: Short weekly papers (one to two pages, ungraded) responding to the assignments; a substantive term project, presented orally to the class and in written form (15 pages); and a final examination. In the term project, students are encouraged to pursue their own interests in relation to Austen's oeuvre in consultation with the instructor. Interested students are welcome to contact the instructor in advance of registration with any questions.

ENGL 442 Section 001

Victorian Lit. - Contemporary Issues

MWF 10:00-10:50

Instructor: Coriale, D.

Maximum Enrollment: 35

Session:

Fall 2012

The study of an individual Victorian writer, a group (such as the Pre-Raphaelites), a theme (such as imperialism), or genre (such as Victorian epic or the serialized novel).

ENGL 465 Section 001

Difference, Aesthetics & Affect

TR 11:00-12:15

Instructor: DeGuzman, M.

Maximum Enrollment: 35

Session:

FALL 2012

This course concentrates on the intersection between literature and film with regard to the representation of Mexicans and Mexican Americans. The latter two populations 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 475 Section 001***Southern Lit.- Cont. Issues (AMST 290)*****TR 11:00-12:15****Instructor: Salvaggio, R.****Maximum Enrollment: 25/10****Session:****Fall 2012**

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

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

This course is cross-listed with AMST 290-001.

ENGL 630 Section 001***Shakespeare and His Contemporaries*****TR 12:30-1:45****Instructor: Baker, D.****Maximum Enrollment: 35****Session:****Fall 2012**

This course will examine drama written and performed in England from 1570 to 1640, situating Shakespeare's plays in relation to others in his generation.

ENGL 637 Section 001 **Chief British Romantic Writers (ENGL 437)** **TR 9:30-10:45**
Instructor: Viscomi, J. **Maximum Enrollment: 10/25** **Session: FALL 2012**

Introduction to Blake, Wordsworth, Coleridge, the Shelleys, Byron, Keats, and a few essayists, and to main features of the Romantic Period in England. Concentration will be on close reading of particular poems. Some basic knowledge of 18th and/or 19th century British history and literature will be assumed (i.e., English majors should have taken English 121 OR 150).

Teaching methods: Lecture and discussion.

Requirements: Two papers, five pages or more, with secondary sources; quizzes, midterm, and final exam. English 121 or 150 is a prerequisite for this section for undergraduate English majors. There is no prerequisite for non-majors.

Texts:
The Norton Anthology of English Literature-The Romantic Period (9E), Vol D. (Norton: 2006) ISBN:978-0-393-91252-4
Mary Shelley, *Frankenstein*. Ed., Maurice Hindle (Penguin Classics: 2003) ISBN: 0141439475
Trimmer, *Guide to MLA Documentation*. 7th edition. (Heinle: 2005) ISBN: 0618646949

ENGL 659 Section 001 **War in Twentieth-Century Literature (PWAD 659)** **MWF 10:00-10:50**
Instructor: Armitage, C. **Maximum Enrollment: 25/35** **Session: Fall 2012**

A study of literary works written in English concerning World War I, or the Spanish Civil War and World War II, or the Vietnam War.

ENGL 666 Section 001 **Queer latina/o Photograph & Lit. (WMST 666)** **TR 2:00-3:15**
Instructor: DeGuzman, M. **Maximum Enrollment: 25/35** **Session: FALL 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.

This course is cross-listed with WMST 666.