

ENGL 069 Section 001	<i>FYS: Entrepreneurial Writing on the Web</i>	TR 9:30-10:45
Instructor: Anderson, D.	Maximum Enrollment: 22	Session: SPRING 2013

Students enrolled in a fall 2012 FYS may register for a spring FYS beginning November 19, 2012.

This course explores trends in online communication, emphasizing composition for the Web. The study of these writing activities is linked with a focus on innovation and on entrepreneurship.

ENGL 089 Section 001	<i>FYS: Literature of 9/11</i>	TR 11:00-12:15
Instructor: Ahuja, N.	Maximum Enrollment: 24	Session: SPRING 2013

Students enrolled in a fall 2012 FYS may register for a spring FYS beginning November 19, 2012.

First Year Seminar: Literature of 9/11

This first-year seminar will introduce students to college-level critical analysis and writing by exploring representations of the 9/11 attacks and the "war on terrorism" in literature and popular culture. Paying special attention to the public memorialization of and political responses to the al-Qaeda attacks on the World Trade Center and the Pentagon, this course will ask students to reflect on the attacks' relationships to politics, religion, security, warfare, and national identity. In addition to offering an introduction to the concept of terrorism and to the production of knowledge about violence in the fields of law, politics, journalism, and terrorism studies in the past decade, the course will explore a diverse array of themes related to the 9/11 attacks as depicted in memoirs, poetry, novels, graphic novels, film, and music: explanations of the causes and consequences of political violence, the role of religion in public culture and state institutions, national security and antiwar discourses, mourning and public trauma, hate crimes, and the perspectives of detainees and minority communities on the attacks and their aftermath. Students will attend 9/11 memorial events, complete a series of writing assignments including revisions, produce a group presentation, develop a collective bibliography of primary sources, and engage in regular classroom discussion and debate.

ENGL 089H Section 001	<i>FYS: Special Topics: Publishing</i>	TR 9:30-10:45
Instructor: Curtain, T.	Maximum Enrollment: 24	Session: SPRING 2013

Prerequisites & Course Attributes:

*First-year students only.

Registration Procedures:

*Honors Carolina students register online when their registration appointment begins.

*Other students register online beginning November 19.

COURSE DESCRIPTION:

You are about to step into your role as a student at a major research university. But what is a university? What tasks was it charged with at its founding? What tasks is it asked to take on as part of its core mission in the early 21st century? This course will introduce students to the historical, philosophical, and contemporary demands made on universities. In particular, it will address what it means to "make knowledge" and transfer that knowledge to others--especially, you, the new student. What is your job as a student? What are you being asked to learn, assimilate, believe or disbelieve? What part do you play in the making of knowledge? Importantly, what impact do modern technologies have on how humans think new thoughts, address problems both ancient and modern, and share what they learn, make, think and create with the world? To address these questions, we will focus on "publishing" knowledge. How is knowledge made? Who vets it? Who owns it? How have former practices given way to new ones. We will discuss (and do!) paper writing, library and archival research, and on-line publishing. We will discuss the invention of the library and the university, and look at new institutions/journals such as PLOS ONE, a peer-reviewed, open access journal. Students need no prior experience with computers or research. Come with a willingness, though, to think about what it means to be at a university, how you will shape the arc of your education, and what you hope to do with the skills and ideas that you develop in this great institution.

ABOUT THE INSTRUCTOR:

Professor Tyler Curtain is a theorist who has taught in the Department of English and Comparative Literature at UNC-Chapel Hill since 1999. Before that he was Director of Bioinformatics at Rankin Clinical Research Unit, Duke University Medical Center, and Visiting Scholar in the Department of English at Duke University. He is currently senior associate faculty and a co-director of the Center for the Philosophy of Biology at Duke University. Professor Curtain won the Sitterson Teaching Award for his last FYS course.

ENGL 120 Section 001	<i>British Literature, Medieval to 18th C.</i>	MWF 10:00-10:50
Instructor: Barbour, R.	Maximum Enrollment: 35	Session: Spring 2013

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

ENGL 120 Section 003	<i>British Literature, Medieval to 18th C.</i>	TR 2:00-3:15
Instructor: Floyd-Wilson, M.	Maximum Enrollment: 35	Session: SPRING 2013

Required of English majors. Survey of Medieval, Renaissance, and Neoclassical periods. Drama, poetry, and prose.

ENGL 120 Section 004	<i>British Literature, Medieval to 18th C.</i>	TR 9:30-10:45
Instructor: O'Neill, P.	Maximum Enrollment: 35	Session: SPRING 2013

A survey of British literature (700-1700), from Caedmon to Chaucer to Shakespeare to Swift. The aim is to enjoy a variety of genres representative of a millenium of English history and culture, while adopting different approaches to the study of this literature.

ENGL 121 Section 001	<i>British Literature, 19th and Early 20th C.</i>	MWF 11:00-11:50
Instructor: Reinert, T.	Maximum Enrollment: 22	Session: SPRING 2013

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 3:30-4:45
Instructor: Coriale, D.	Maximum Enrollment: 22	Session: SPRING 2013

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

ENGL 121 Section 003	<i>British Literature, 19th and Early 20th C.</i>	TR 11:00-12:15
Instructor: Lithgow, H.	Maximum Enrollment: 22	Session: SPRING 2013

This course (or ENGL 150) is required of English majors. In this seminar focused on British literature from the 1790s to the 1930s, students learn methods of literary study and writing about literature, and explore the pros and cons of trying to categorize literary works in terms of broad labels like "Romantic," "Victorian" and "Modernist." This course will make you a stronger and more informed reader of British (and to some degree also American) literature written after 1800. After taking it, you'll be able to identify (or at least make a defensible scholarly guess at) the literary period and origins even of texts you've never seen before, based only on your knowledge of the literary movements we investigate here. Course requirements include several writing assignments, three formal essays, two exams, a presentation and active participation in class discussions.

ENGL 122 Section 001	<i>Introduction to American Literature</i>	MWF 2:00-2:50
Instructor: Frost, L.	Maximum Enrollment: 35	Session: SPRING 2013

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: Webb, C.	Maximum Enrollment: 35	Session: SPRING 2013

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: Bezio, K.	Maximum Enrollment: 35	Session: SPRING 2013

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>	TR 8:00-9:15
Instructor: Thompson, J.	Maximum Enrollment: 35	Session: Spring 2013

First-year and sophomore elective, open to juniors and seniors.
Short fiction from Tolstoi and Chekov to Alice Munro and Joyce Carol Oates.

ENGL 123 Section 002	<i>Introduction to Fiction</i>		tr 9:30-10:45
Instructor: Fletcher, J.	Maximum Enrollment: 35	Session:	SPRING 2013

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

ENGL 123 Section 003	<i>Introduction to Fiction</i>		tr 11:00-12:15
Instructor: Attkisson, K.	Maximum Enrollment: 35	Session:	SPRING 2013

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

ENGL 123 Section 004	<i>Introduction to Fiction</i>		MWF 10:00-10:50
Instructor: Greene, A.	Maximum Enrollment: 35	Session:	SPRING 2013

Casting Shadows: Gothic Fiction

Is Gothic fiction designed simply to frighten us, or does it have a deeper meaning: to encourage us to look beyond the given? In this course, we are intrigued by the various modes of Gothic fiction, how they made their ways to American shores, and what forms they took upon arrival. We will investigate texts that present the Gothic as a form of architecture, as a genre linked to a particular setting (usually dark and brooding), and, perhaps most terrifying, as a state of mind, influenced by personal history, biology, religion, and/or violent capitalist institutions. As we review these different modes, we will consider the influence of earlier Gothic works on later counterparts and how those counterparts changed (or refused to change) the Gothic for new audiences of differing cultures.

Readings may include:

- Horace Walpole, *The Castle of Otranto* (1764)
- Charles Brockden Brown, *Wieland* (1798)
- E.T.A. Hoffmann, *The Tales of Hoffmann* (1819)
- Edgar Allan Poe, *The Narrative of Arthur Gordon Pym* (1838)
- Emily Bronte, *Wuthering Heights* (1847)
- Herman Melville, "Bartleby the Scrivener" (1853)
- Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886)
- Flannery O'Connor, *A Good Man is Hard to Find* (1955)
- Horacio Quiroga, "The Feather Pillow" (1907)
- Toni Morrison, *Beloved* (1987)

ENGL 123 Section 005	<i>Introduction to Fiction</i>		tr 12:30-1:45
Instructor: Garrett, L.	Maximum Enrollment: 35	Session:	SPRING 2013

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

ENGL 123 Section 006	<i>Introduction to Fiction</i>		mwf 12:00-12:50
Instructor: Blythe, S.	Maximum Enrollment: 35	Session:	SPRING 2013

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

ENGL 123 Section 008	<i>Introduction to Fiction</i>		MWF 11:00-11:50
Instructor: Bradford, I.	Maximum Enrollment: 35	Session:	SPRING 2013

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

ENGL 123 Section 009	<i>Introduction to Fiction</i>	MW 3:00-4:15
Instructor: Blair, M.	Maximum Enrollment: 35	Session: SPRING 2013

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

ENGL 124 Section 001	<i>Contemporary Literature</i>	MWF 12:00-12:50
Instructor: Reinert, T.	Maximum Enrollment: 35	Session: SPRING 2013

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

ENGL 124 Section 002	<i>Contemporary Literature</i>	MWF 2:00-2:50
Instructor: Crystall, E.	Maximum Enrollment: 35	Session: SPRING 2013

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

ENGL 124 Section 003	<i>Contemporary Literature</i>	TR 9:30-10:45
Instructor: Veggian, H.	Maximum Enrollment: 35	Session: SPRING 2013

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

ENGL 124 Section 004	<i>Contemporary Literature</i>	MWF 1:00-1:50
Instructor: Gurney, E.	Maximum Enrollment: 35	Session: SPRING 2013

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

ENGL 125 Section 001	<i>Introduction to Poetry</i>	MWF 1:00-1:50
Instructor: Cohen, M.	Maximum Enrollment: 35	Session: SPRING 2013

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 11:00-12:15
Instructor: Park, J.	Maximum Enrollment: 35	Session: SPRING 2013

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>	TR 12:30-1:45
Instructor: Turner, K.	Maximum Enrollment: 35	Session: SPRING 2013

Drama of the Greek, Renaissance, and modern periods.

ENGL 127 Section 001	<i>Writing about Literature</i>	MWF 1:00-1:50
Instructor: Zellinger, E.	Maximum Enrollment: 22	Session: SPRING 2013

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: Lacefield, K.	Maximum Enrollment: 22	Session:	SPRING 2013

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	<i>Major American Authors</i>		MWF 1:00-1:50
Instructor: Raine, A.	Maximum Enrollment: 35	Session:	SPRING 2013

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 2:00-2:50
Instructor: Smith, R.	Maximum Enrollment: 35	Session:	SPRING 2013

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	<i>Major American Authors</i>		TTH 11:00-12:15
Instructor: McDanel, J.	Maximum Enrollment: 35	Session:	SPRING 2013

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	<i>Major American Authors</i>		tR 2:00-3:15
Instructor: Current, C.	Maximum Enrollment: 35	Session:	SPRING 2013

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	<i>Literature and Cultural Diversity</i>		MWF 1:00-1:50
Instructor: Coleman, J.	Maximum Enrollment: 35	Session:	Spring 2013

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 002	<i>Literature and Cultural Diversity</i>	MWF 12:00-12:50
Instructor: O'Shaughnesse	Maximum Enrollment: 35	Session: Spring 2013

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 129 Section 003	<i>Literature and Cultural Diversity</i>	MW 3:00-4:15
Instructor: Lam, B.	Maximum Enrollment: 35	Session: Spring 2013

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

ENGL 129 Section 004	<i>Literature and Cultural Diversity</i>	TR 3:30-4:45
Instructor: Greene, Sally	Maximum Enrollment: 35	Session: Spring 2013

This course will introduce students to the law and literature of the civil rights era (broadly conceived) through analyses of a series of landmark cases and their social and literary context, with special attention to African American literature. We will consider the questions of how judges (and lawyers) endeavor, through language, both to maintain the stability and coherence of the communities in which they find themselves and to bend those communities toward a greater sense of justice. We'll start from the premise that judicial law evolves as a series of stories, as proposed by James Boyd White, Jr. Analyzing each opinion's narrative and rhetorical framework, we will ask how effectively the opinion grapples with the underlying human situation—or more broadly, whether the notion of human sympathy has any place in the rhetoric of the law. The literature that we'll read alongside these cases will provide a useful set of counterpoints and counter-arguments.

ENGL 129 Section 005	<i>Literature and Cultural Diversity</i>	TR 8:00-9:15
Instructor: Wilson, L.	Maximum Enrollment: 35	Session: Spring 2013

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

ENGL 129 Section 007	<i>Literature and Cultural Diversity</i>	MWF 2:00-2:50
Instructor: Martell, J.	Maximum Enrollment: 35	Session: Spring 2013

In this course, students will analyze the portrayals of difference, self, and otherness in literature by exploring how artistic "fictions" can construct and/or challenge social categories like race, gender, and class. Texts include poetry, essays, novels, and films. Readings in feminist, postcolonial, and Marxist theory will supplement our discussions of these texts. Assignments include quizzes, short and long papers, and a midterm exam.

ENGL 130 Section 001	<i>Introduction to Fiction Writing</i>	TR 12:30-1:45
Instructor: Naumoff, L.	Maximum Enrollment: 18	Session: SPRING 2013

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 2:00-3:15
Instructor: Wallace, D.	Maximum Enrollment: 18	Session: SPRING 2013

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 11:00-12:15
Instructor: Durban, P.	Maximum Enrollment: 18	Session: SPRING 2013

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 9:30-10:45
Instructor: Gingher, M.	Maximum Enrollment: 18	Session: SPRING 2013

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 2013

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>	MW 3:00-4:15
Instructor: Gurney, E.	Maximum Enrollment: 18	Session: SPRING 2013

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>	TR 12:30-1:45
Instructor: Chitwood, M.	Maximum Enrollment: 18	Session: SPRING 2013

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 3:30-4:45
Instructor: White, R.	Maximum Enrollment: 18	Session: SPRING 2013

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 *First Year Honors: Introduction to Fiction Writing* **TR 11:00-12:15**
Instructor: Kenan, R. **Maximum Enrollment: 15** **Session:** **SPRING 2013**

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 *First Year Honors: Introduction to Poetry Writing* **TR 3:30-4:45**
Instructor: Seay, J. **Maximum Enrollment: 15** **Session:** **SPRING 2013**

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 *Introduction to Creative Nonfiction* **TR 11:00-12:15**
Instructor: Baldwin **Maximum Enrollment: 18** **Session:** **SPRING 2013**

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 *Intro to Gay & Lesbian Literature (WMST 140)* **MW 5:00-6:15**
Instructor: Weber, W. **Maximum Enrollment: 25/10** **Session:** **SPRING 2013**

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

Note: This course is cross-listed with WMST 140.

ENGL 140 Section 002 *Intro to Gay & Lesbian Literature (WMST 140)* **TR 11:00-12:15**
Instructor: Curtain, T. **Maximum Enrollment: 35** **Session:** **SPRING 2013**

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

Note: This course is cross-listed with WMST 140.

ENGL 141 Section 001 *World Literatures in English* **TR 12:30-1:45**
Instructor: Flanagan, K. **Maximum Enrollment: 35** **Session:** **SPRING 2013**

This course will be a basic introduction to literatures in English from Africa, the Caribbean, South Asia, Canada, Australia, New Zealand, and other Anglophone literary traditions.

ENGL 142 Section 001 *Film Analysis* **TR 2:00-3:50**
Instructor: Taylor, T. **Maximum Enrollment: 120** **Session:** **spring 2013**

This course offers an introduction to the technical, formal, and narrative elements of the cinema.

Students enrolling in ENGL 142-001 must also enroll in one recitation section numbered ENGL 142-601 through ENGL 142-606.

ENGL 142 Section 601	<i>Film Analysis (recitation)</i>	tr	4:00-4:50
Instructor: Belton, A.	Maximum Enrollment: 24	Session:	spring 2013

ENGL 142 Section 602	<i>Film Analysis (recitation)</i>	tr	4:00-4:50
Instructor: Loan, J.	Maximum Enrollment: 24	Session:	spring 2013

ENGL 142 Section 603	<i>Film Analysis (recitation)</i>	tr	4:00-4:50
Instructor: Ribo, J.	Maximum Enrollment: 24	Session:	spring 2013

ENGL 142 Section 604	<i>Film Analysis (recitation)</i>	tr	4:00-4:50
Instructor: Young, N.	Maximum Enrollment: 24	Session:	spring 2013

ENGL 142 Section 605	<i>Film Analysis (recitation)</i>	tr	4:00-4:50
Instructor: Taylor, T.	Maximum Enrollment: 24	Session:	spring 2013

ENGL 143 Section 001	<i>Film and Culture</i>	MWF	11:00-11:50
Instructor: Larson, J.	Maximum Enrollment: 35	Session:	SPRING 2013

“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>	MWF	2:00-2:50
Instructor: Horn, P.	Maximum Enrollment: 35	Session:	SPRING 2013

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	8:00-9:15
Instructor: Du Graf, Lauren	Maximum Enrollment: 35	Session:	SPRING 2013

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 004	<i>Film and Culture</i>	TR	3:30-4:45
Instructor: Rogerson, B.	Maximum Enrollment: 35	Session:	SPRING 2013

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 2013

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>	MW	3:00-4:15
Instructor: Shackelford, A.	Maximum Enrollment: 35	Session:	spring 2013

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 003	<i>Popular Genres</i>	TR	2:00-3:15
Instructor: Geil, M.	Maximum Enrollment: 35	Session:	spring 2013

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	<i>Literary Genres</i>	MWF	12:00-12:50
Instructor: Carlson, K.	Maximum Enrollment: 35	Session:	SPRING 2013

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 146 Section 001	<i>Science Fiction/Fantasy/Utopia</i>	MWF	12:00-12:50
Instructor: Ross, D.	Maximum Enrollment: 35	Session:	SPRING 2013

This course examines the birth and development of science fiction in the nineteenth and twentieth centuries, especially as science fiction intersects with the utopian and dystopian tradition. Texts include H.G. Wells' "Time Machine" (1895) and "War of the Worlds" (1898), Aldous Huxley's "Brave New World" (1932), Olaf Stapledon's "Starmaker" (1937), George Stewart's "Earth Abides" (1949), Arthur C. Clarke's "City and the Stars" (1956), Walter M. Miller's "Canticle for Leibowitz" (1959), Anthony Burgess's "A Clockwork Orange" (1962), and Ursula Le Guin's "Dispossessed" (1974). Films include Kubrick's "2001: A Space Odyssey" (1968), Tarkovsky's "Solaris" (1972) and "Stalker" (1979), and Godfrey Reggio's "Koyannisqatsi" (1982).

ENGL 147 Section 001	<i>Mystery Fiction</i>	TR	2:00-3:15
Instructor: McKenna, C.	Maximum Enrollment: 35	Session:	SPRING 2013

Studies in classic and contemporary mystery and detective fiction.

ENGL 149 Section 001	<i>Networked & Multimodal Composition</i>	TR 12:30-1:45
Instructor: Hammer, B.	Maximum Enrollment: 20	Session: SPRING 2013

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	<i>Introductory Seminar in Literary Studies</i>	TR 12:30-1:45
Instructor: Anderson, D.	Maximum Enrollment: 22	Session: SPRING 2013

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 12:00-12:50
Instructor: Baker, D.	Maximum Enrollment: 22	Session: Spring 2013

Who? What? When? Where? Why? How?

In this course, we will think about "how" to be an English major. This course provides a grounding in the necessary skills. We will learn techniques for writing effective prose, reading literature and literary criticism, researching in several media, and offering persuasive arguments.

Along the way, we will also think about questions such as: "who" is an English major? "What" sort of work does an English major do? "Why" do that sort of work?

The class is appropriate for beginning or advanced students.

"When" and "where" are listed above.

Required texts:

Cook, Clair K., Line By Line

The Norton Anthology of English Literature (The Sixteenth Century/The Early Seventeenth Century)

ENGL 150 Section 003	<i>Introductory Seminar in Literary Studies</i>	MWF 11:00-11:50
Instructor: Wittig, J.	Maximum Enrollment: 22	Session: SPRING 2013

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 Text:

The Norton Anthology of English Literature, 8th ed., vol. 1, ISBN 0393925315 (or the three-part version of the same).

ENGL 150 Section 004	<i>Introductory Seminar in Literary Studies</i>	MWF 2:00-2:50
Instructor: Cantwell, R.	Maximum Enrollment: 22	Session: Spring 2013

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 005	<i>Introductory Seminar in Literary Studies</i>	TR 2:00-3:15
Instructor: Irons, S.	Maximum Enrollment: 22	Session: SPRING 2013

This course (or ENGL 121) is required of English majors. Its goal is to introduce 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. This section of English 150 will focus on literature of the American South from the nineteenth century through the present. We will explore questions concerning the South's literary heritage and culture through works by Paul Green, Lee Smith, Randall Kenan, Flannery O'Connor, Harriet Jacobs, Charles W. Chesnutt, William Faulkner, H.L. Mencken, Jill McCorkle, Ron Rash, and others. Genres will include novels, short stories, poetry, film, nonfiction, and a play. Course requirements will include a series of short written assignments, a major research paper, and an oral presentation.

ENGL 190 Section 001	<i>Introduction to Literary Studies</i>	TR 2:00-3:15
Instructor: Richards, E.	Maximum Enrollment: 35	Session: SPRING 2013

Imagining the Civil War

A time of national crisis, the Civil War spurred poets, novelists, journalists, and writers of all kinds to question key terms of American identity: the meaning of freedom in a country that sanctioned slavery; the significance of human sacrifice in the name of national ideals; the place of literary expression in times of tragedy. In this seminar we will explore key texts of the Civil War by Walt Whitman, Emily Dickinson, Herman Melville, Henry Timrod, Augusta Jane Evans, Abraham Lincoln, Charles Chesnutt, and Stephen Crane. We will also read historical accounts of the war in order to think about the relation of literature to history. The course is designed as an introduction to literary studies. Assignments include two essays, participation on an electronic discussion board, quizzes, and class participation.

ENGL 225 Section 001	Shakespeare	MWF 9:00-9:50
Instructor: Gless, D.	Maximum Enrollment: 35	Session: Spring 2013

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.

ENGL 225 Section 002	Shakespeare	TR 12:30-1:45
Instructor: Matchinske, M.	Maximum Enrollment: 35	Session: SPRING 2013

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.

ENGL 225 Section 003	Shakespeare	MW 2:00-3:15
Instructor: Baker, D.	Maximum Enrollment: 35	Session: SPRING 2013

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.

NOTE: This section of ENGL 225 is restricted to English majors only.

ENGL 225 Section 004	<i>Shakespeare</i>	MWF 10:00-10:50
Instructor: Fann, J.	Maximum Enrollment: 35	Session: SPRING 2013

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

ENGL 226 Section 001	<i>Renaissance Drama</i>	TR 11:00-12:15
Instructor: Floyd-Wilson, M.	Maximum Enrollment: 35	Session: SPRING 2013

A survey of Renaissance drama focusing on contemporaries and successors of Shakespeare during the Elizabethan and Jacobean periods.

ENGL 227 Section 001	<i>Literature of the Earlier Renaissance</i>	TR 11:00-12:15
Instructor: Wolfe, J.	Maximum Enrollment: 35	Session: SPRING 2013

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 227 Section 002***Literature of the Earlier Renaissance*****MWF 11:00-11:50****Instructor: Gless, D.****Maximum Enrollment: 35****Session:****SPRING 2013**

Our mutual goals in Engl 227 are to learn something about the literature of the period which many contemporaries thought of as a Renaissance or rebirth. To do that, we will sample some of the texts Renaissance humanists made newly conspicuous for their times: the vernacular bible, ethical writings of pagan Greece and Rome; some of the writings of humanists themselves, especially Erasmus and More; and some humanistically educated innovators, Machiavelli and Montaigne. Thereafter we'll concentrate on some of the poetry and prose that sprang from the rebirth of classical and biblical learning.

In the process, we'll learn something about the works of Edmund Spenser, Philip Sidney, Queen Elizabeth I, Christopher Marlowe, Sir Walter Raleigh, and William Shakespeare; about the interconnections between literature and politics; about the enduring effects literature can exert upon our individual and shared histories; and about the techniques of literary interpretation in general. This course aims, therefore, to develop reading strategies and to present historical information that will allow students to undertake independent interpretations of religious, philosophical, and literary texts that were written over four centuries ago but remain surprisingly illuminating for our own times. While doing so, we will be practicing broadly usable, practical skills that are applicable in many careers and to our lives as members of the overlapping communities we do now and will in the future inhabit. These skills include making accurate observations 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.

Other comments: We will work through various implications of the theory that readers themselves supply part of what they find in literary texts. Because reading involves complex acts of selection, projection, and connection, students will be expected to participate actively in discussions. "Participation" will mean readiness, at every class meeting, (1) to describe, sometimes on paper, one's own reactions to the texts we're studying, (2) to notice and develop changes in those responses, changes which result from hearing the interpretations of others and from successive re-readings of the texts, and (3) to seek to understand contrasting interpretations proposed by fellow students as well as the professor. This multifaceted participation will count for roughly 20% of each student's course grade; regularity, reflectiveness, evidence of rigorous reading, and constructive engagement with fellow students will be its measures of quality.

Teaching Methods: As noted above, the teaching method stresses discussion.

Texts: Readings from the Old and New Testaments, with emphasis on St. Paul, and from Plato's Symposium and Republic; from Erasmus, Thomas More, Montaigne, Edmund Spenser, Sir Philip Sidney, Edmund Spenser, Queen Elizabeth I, Christopher Marlowe, William Shakespeare (non-dramatic works), and a selection of other poets.

Exams, papers, and quizzes: There will be a midterm, two papers (5 pages; 10 pages), and a comprehensive, three-hour final.

ENGL 228 Section 001***Literature of the Later Renaissance*****MWF 12:00-12:50****Instructor: Barbour, R.****Maximum Enrollment: 35****Session:****SPRING 2013**

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*Milton***TR 11:00-12:15****Instructor: Matchinske, M.****Maximum Enrollment: 35****Session:****SPRING 2013**

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 263 Section 001*Literature and Gender (XLIST WMST 263)***MWF 11:00-11:50****Instructor: Rosenthal, J.****Maximum Enrollment: 25/10****Session:****SPRING 2013**

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 265 Section 001*Literature and Race, Literature and Ethnicity***TR 2:00-3:15****Instructor: Kim, H.****Maximum Enrollment: 35****Session:****SPRING 2013**

Retelling History

A central concern of ethnic literature has been the retelling of minority histories that are not recorded by mainstream, institutional histories. Using myth, oral history, and alternative archives, many contemporary U.S. ethnic works seek to retell an authentic past through an imagined story—always a difficult balance. In this class, students will conduct independent research to resurrect these histories in other ways and then compare them to the fiction, focusing on narrative structure and characterization to see how history is taken apart and remade. We will also look at the literary techniques of rupture employed, such as experimental narration, parody, irony, dialect, and wordplay.

Texts include Michael Chabon, "The Amazing Adventures of Kavalier and Clay"; Susan Choi, "American Woman"; Toni Morrison, "A Mercy"; Leslie Marmon Silko, "Ceremony"; Lorraine Hansberry, "A Raisin in the Sun"; Junot Díaz, "The Brief Wondrous Life of Oscar Wao".

ENGL 266H Section 001***Science and Literature*****TR 12:30-1:45****Instructor: Coriale, D.****Maximum Enrollment: 24****Session:****Spring 2013**

ENGL 266H: Literature, Medicine, and the Body in Nineteenth-Century Britain

Registration Procedures:

*Honors Carolina students register online through November 18. After November 18, visit Honors Carolina office.

*All others register in person at Honors Carolina office beginning November 19.

*On January 4, waitlists are purged. Deliver written instructor permission to Honors Carolina office to enroll.

*Enrollment capacity increases on Nov 6 (6), Nov 8 (12), Nov 12 (18), and Nov 14 (24).

COURSE DESCRIPTION:

In the nineteenth century, doctors and physiologists attempted to rationalize the human body by shedding light on its mysterious properties and studying its susceptibility to disease and infection. And while these sciences were framed as enlightened, rational pursuits, they nonetheless provoked powerful anxieties about the sanctity of the human body, its divine origins, and the possibility that certain cures brought about more pain and illness than actual healing. In this course, we will read excerpts of early medical and physiological texts alongside well-known works of imaginative literature that explore the gothic underside of medicine and sciences devoted to the body and its systems. In addition to Mary Shelley's *Frankenstein* and Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, we'll read several works that explore science's dangerous potential to alter, disrupt, or destroy the cherished concept of "the human." In Bram Stoker's *Dracula* and short stories by George Eliot, Arthur Conan Doyle, and H. G. Wells, we will trace scientific concepts related to the physical expression of emotion, the composition and circulation of blood, and germ theory and the spread of disease. We will also discuss Samuel Warren's *Passages from the Diary of a Late Physician*--a novel composed of medical cases--in order to understand how narrative forms have been (and continue to be) crucially important to diagnosis and medical practice. Finally, we will consider how these medical narratives and gothic dystopias might enhance our ethical thinking about medicine and body sciences today (genetics, neuroscience, etc.).

ABOUT THE INSTRUCTOR:

My research focuses on Victorian literature, evolutionary theory, and the history and philosophy of science. My book manuscript, *The Naturalist Imagination: Animals, Agency, and the Victorian Novel*, examines the diverse field of natural history as a vital resource for British novelists concerned with the representation of human action and moral agency. Focusing on zoological anecdotes that explore the feelings, habits, and instincts of animals, I argue that naturalist inquiry both exposed and assuaged the most profound Victorian anxieties about human character and freewill.

NOTE: This course is cross-listed with WMST 363H

ENGL 267 Section 001***Growing Up Latina/o*****MWF 1:00-1:50****Instructor: Halperin, L.****Maximum Enrollment: 35****Session:****SPRING 2013**

In this interdisciplinary discussion course, students will critically analyze a variety of texts that explore what it means to grow up Latina/o. The course will situate the Latina/o fiction students will read in the social context from which this fiction emanates. To this end, texts will include theoretical articles, essays, newspaper articles, web pages, poems, memoirs, radio broadcasts, public policy reports, documentaries, short stories, novels, and biographies. The course will begin by focusing on debates surrounding monolingualism, bilingualism, and multilingualism and will explore how these affect Latina/o identity formation. Students subsequently will learn about Latina/o experiences in classroom settings and will critically examine legislative education policies affecting Latinas/os. In the latter half of the course, students will read and discuss Latina coming of age narratives. The course will conclude by analyzing literature that deals with the ways migration affects children.

ENGL 283 Section 001***Life Writing*****MW 3:30-4:45****Instructor: Gutierrez, M.****Maximum Enrollment: 20****Session:****SPRING 2013**

Exploration of different forms of life writing such as autobiography, biography, and autoethnography. Readings will include theories of autobiography and selected literature.

ENGL 290 Section 001	<i>Children's Picture Books: Text and Illustration</i>	MW 12:00-12:50
Instructor: Langbauer, L.	Maximum Enrollment: 80	Session: SPRING 2013

This course explores the history and development of British and American illustrated books for children by placing the publication category of the "picture book" within the larger category of illustrated text. We read canonical children's illustrated texts—picture books that have consolidated or transformed the genre—to consider the function of illustration and its relation to written text. We are especially interested in illustration's interpretive function: for example, does its shaping of meaning work primarily to emphasize explicit meanings in the written text, or to ironize and unsettle them, or both? We also consider the role of visual images in relation to changing ideas of childhood. How does illustration further or complicate childhood's political, cultural, and didactic influence—in terms of our notions of educational theory, of psychology and development, or through portrayals of important social issues such as gender, nation, race, age, sexuality? Each week we will locate one or two key texts within a context of other illustrated books related to a particular period, place, theme, or form.

Texts may include: Jacques Stella, *Les jeux et plaisirs de l'enfance* (1657), John A. Comenius, *Orbis Sensualium Pictus* (1658), hornbooks, battledores, *The New England Primer*, William Roscoe, *The Butterfly's Ball and The Grasshopper's Wife* (1802), Anon., *The Anti-Slavery Alphabet* (Philadelphia, 1847), W.W. Denslow, *The Wonderful Wizard of Oz* (1900), Beatrix Potter, *The Tale of Peter Rabbit* (1902), R. Caldecott's picture book, containing *The diverting history of John Gilpin*, *The three jovial huntsmen*, *An elegy on the death of a mad dog*, all illustrated in colour and black and white [1906], Ernest Shepherd, *Wind in the Willows* (1931), Theodore Geisel, *The Cat in the Hat* (1957), Maurice Sendal, *Where the Wild Things Are* (1963), among others.

Two midterms, and a final, plus a project modeled on writing a descriptive catalog for an exhibition (10 pp).

Students enrolling in ENGL 290-001 must also enroll in one recitation section numbered ENGL 290-601 through ENGL 290-604.

ENGL 290 Section 601	<i>Children's Pict. Books: Text and Illustration(Rec)</i>	R 12:30-1:20
Instructor: Lupton, R.	Maximum Enrollment: 20	Session: SPRING 2013

ENGL 290 Section 602	<i>Children's Pict. Books: Text and Illustration(Rec)</i>	R 2:00-2:50
Instructor: Lupton, R.	Maximum Enrollment: 20	Session: SPRING 2013

ENGL 290 Section 603	<i>Children's Pict. Books: Text and Illustration(Rec)</i>	F 11:00-11:50
Instructor: Lim, J.	Maximum Enrollment: 20	Session: SPRING 2013

ENGL 290 Section 604	<i>Children's Pict. Books: Text and Illustration(Rec)</i>	F 12:00-12:50
Instructor: Lim, J.	Maximum Enrollment: 20	Session: SPRING 2013

ENGL 304 Section 001	<i>Adv. Expository Writing for Business</i>	MWF 10:00-10:50
Instructor: Riley, S.	Maximum Enrollment: 20	Session: SPRING 2013

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

ENGL 314 Section 001***History of the English Language*****MWF 11:00-11:50****Instructor: Eble, C.****Maximum Enrollment: 35****Session:****SPRING 2013**

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 315 Section 001***English in the USA*****MWF 2:00-2:50****Instructor: Eble, C.****Maximum Enrollment: 35****Session:****SPRING 2013**

ENGL 315 is an introductory course addressing sociolinguistic topics. In Spring 2013, the course will focus on four broad topics: American Dictionaries and Notions of Correctness; Regional and Social Dialects; American Slang; and American English in Spoken and Written Texts. Reading assignments will be mainly selected chapters from an excellent introductory textbook, *How English Works*, 3rd ed. 2012, by Anne Curzan and Michael Adams. Although English 315 overlaps slightly with Engl 313 and Engl 314, the course emphasizes much less the mastery of details of the language in favor of understanding and discussing the social dimensions of language use. In addition to one mid-term test and a final examination, students will submit two 1000-word essays, corresponding to two of the four units. One of the essays will require original primary research. Students will also be responsible for leading class discussion either singly or in groups (depending on enrollment). Attendance and class preparation and participation are required. Engl 315 fulfills the US Diversity requirement.

ENGL 318 Section 001**Multimodal Composition****TR 9:30-10:45****Instructor: Taylor, T.****Maximum Enrollment: 20****Session:****SPRING 2013**

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 320H Section 001**Chaucer (Honors)****TR 12:30-1:45****Instructor: Leinbaugh, T.****Maximum Enrollment: 24****Session:****SPRING 2013**

Registration Procedures:

*Honors Carolina students register online through November 18. After November 18, visit Honors Carolina office.

*All others register in person at Honors Carolina office beginning November 19.

*On January 4, waitlists are purged. Deliver written instructor permission to Honors Carolina office to enroll.

*Enrollment capacity increases on Nov 6 (6), Nov 8 (12), Nov 12 (18), and Nov 14 (24).

COURSE DESCRIPTION:

ENGLISH 320H will focus on Chaucer's growth and development as an artist. We will study his narrative art and poetic technique by reading selections from *The Canterbury Tales* and his other major works, including *Troilus and Criseyde*. We will study the historical, cultural, and literary influences that shaped Chaucer's life and writings. Our opening classes will provide a brief historical context for understanding the development of Middle English. As we gain proficiency in reading Middle English, we will begin to explore in greater detail Chaucer's chief poetic themes: love and war, themes that coincide with the two main interests and, in theory at least, with the two main activities of medieval courtiers. This is an introductory course: no previous knowledge of medieval literature or Middle English is required.

ABOUT THE INSTRUCTOR:

Professor Leinbaugh, a Phi Beta Kappa graduate of Yale University, received both the Chauncey Brewster Tinker Award as the outstanding senior majoring in English, and the Ralph Paine Memorial Prize for the best senior thesis when he received his B.A. degree from Yale; he also holds an M.A. from Harvard University, and, as a Marshall Scholar, a Masters in Philosophy (MPhil) from Oxford University, and a Ph.D. from Harvard University.

After brief teaching stints at Oxford and Harvard, Leinbaugh joined the Department of English at the University of North Carolina, Chapel Hill, where he has received two Tanner Awards for excellence in teaching, a Chapman Family Faculty Fellowship for distinguished teaching, multiple Senior Class Superlative Faculty Awards, and the Bowman and Gordon Gray Distinguished Term Professorship. In 2011, at the Chancellor's Awards Ceremony, UNC Chancellor Holden Thorp presented Leinbaugh with the UNC Student Undergraduate Teaching Award.

Leinbaugh teaches medieval literature with an emphasis on Old English language and literature; he is currently researching the interrelationships between Latin learning and medieval culture, Alcuin at the court of Charlemagne, and the writings of Jerome and Aelfric.

Professor Leinbaugh has been awarded an OBE (Officer of The Most Excellent Order of the British Empire) by Queen Elizabeth II, a title given through the orders of British knighthood and chivalry.

ENGL 331 Section 001**18th Century Literature****TR 9:30-10:45****Instructor: Thompson, J.****Maximum Enrollment: 35****Session:****SPRING 2013**

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 333 Section 001	<i>18th Century Fiction</i>	mwf 1:00-1:50
Instructor: Rosenthal, J.	Maximum Enrollment: 35	Session: SPRING 2013

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," Horace Walpole's "The Castle of Otranto," Frances Burney's "Evelina," and Jane Austen's "Northanger Abbey."

ENGL 343 Section 001	<i>American Literature Before 1860</i>	MWF 1:00-1:50
Instructor: Gura, P.	Maximum Enrollment: 35	Session: SpRING 2013

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 344 Section 001	<i>American Literature, 1860-1900</i>	TR 11:00-12:15
Instructor: Richards, E.	Maximum Enrollment: 35	Session: SPRING 2013

This class traces the historical development of U.S. lit from the Civil War through the end of the nineteenth century. Exploring a range of genres (poetry, short fiction, memoir, novella, novel), we will pay particular attention to the ways literary works portray the promises and perils of democracy. Topics will include: the crisis posed by the Civil War, slavery and its legacies, shifting representations of gender roles, socio-economic conflicts, and the social roles of art and artists. We will explore a range of approaches to literary interpretation. Readings by Walt Whitman, Emily Dickinson, Louisa May Alcott, Stephen Crane, Charles Chesnutt, and Henry James.

ENGL 344 Section 002	<i>American Literature, 1860-1900</i>	TR 3:30-4:45
Instructor: Taylor, M.	Maximum Enrollment: 35	Session: SPRING 2013

This course will survey United States literature from the beginning of the Civil War to the dawn of the twentieth century, paying particular attention to the ways in which this literature engaged contemporary debates about race, class, gender, and the nation's evolution into a global industrial power. Specific topics will include war literature; the failure of Reconstruction; the developments of literary realism, regionalism, and naturalism; the rise of urban fiction; and the "closing" of the Western frontier. Authors will include: Herman Melville, Mark Twain, Cochise, W.E.B. Du Bois, Charles Chesnutt, Henry James, Kate Chopin, Charlotte Perkins Gilman, Edith Wharton, Stephen Crane, Jack London, and more.

Lecture and discussion. Two papers, occasional quizzes, final exam.

ENGL 347 Section 001	<i>The American Novel</i>	TR 2:00-3:15
Instructor: Taylor, M.	Maximum Enrollment: 35	Session: SPRING 2013

This course will examine canonical and non-canonical American novels written in various “popular” genres. Our survey will range from hardboiled detective fiction (Raymond Chandler), westerns (Cormac McCarthy), and sci-fi (Philip K. Dick) to racial passing narratives (Nella Larsen), travel-adventure (Edgar Allan Poe), graphic novels (Frank Miller), and more. In addition to exploring the historical contexts and defining characteristics of these genres, we also will consider the ways in which race, gender, class, and nationality inform both past and present conceptions of the “popular.”

Lecture and discussion. Two papers, occasional quizzes, final exam.

Texts may include (but are not limited to):

Poe, *The Narrative of Arthur Gordon Pym of Nantucket* (1838)

Crane, *The Red Badge of Courage* (1895)

James, *The Turn of the Screw* (1898)

Larsen, *Passing* (1929)

Chandler, *The Big Sleep* (1939)

Dick, *Do Androids Dream of Electric Sheep?* (1968)

Miller, *Batman: The Dark Knight Returns* (1986)

McCarthy, *All the Pretty Horses* (1992)

ENGL 350 Section 001	<i>20th Century British and American Poetry</i>	TR 9:30-10:45
Instructor: Lensing, G.	Maximum Enrollment: 35	Session: SPRING 2013

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 WWII</i>	TR 11:00-12:15
Instructor: Cooper, P.	Maximum Enrollment: 35	Session: Spring 2013

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

ENGL 356 Section 001	<i>British and American Fiction Since WWII</i>	TR 2:00-3:15
Instructor: Cooper, P.	Maximum Enrollment: 35	Session: Spring 2013

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

ENGL 363H Section 001	<i>Feminist Literary Theory (Honors, WMST 363H)</i>	MWF 12:00-12:50
Instructor: Halperin, L.	Maximum Enrollment: 24	Session: Spring 2013

Registration Procedures:

- *Honors Carolina students register online through November 18. After November 18, visit Honors Carolina office.
- *All others register in person at Honors Carolina office beginning November 19.
- *On January 4, waitlists are purged. Deliver written instructor permission to Honors Carolina office to enroll.
- *Enrollment capacity increases on Nov 6 (6), Nov 8 (12), Nov 12 (18), and Nov 14 (24).

COURSE DESCRIPTION:

This honors course will introduce students to feminist literary theories, with a focus on (U.S.) Latina feminist theories, and with a concentration on texts by Chicana, Cuban American, Dominican American, and Puerto Rican writers. We will explore how literary theory can present itself in myriad ways--hence the attention to plural "theories," rather than singular "theory." Building on Chicana feminist and U.S. Third World feminist platforms that advance the idea that the personal is political and that theory can be found in praxis, the Latina writers whose works we will analyze present their theories across an array of literary genres, including: theory (in the strict, narrow sense of the term), essays, memoirs, novels, vignettes, and films. In our attention to the many ways in which theory can be, and is, conceptualized, we also will examine the multiplicity of Latina feminisms and will challenge the idea of a monolithic and static Latina feminism. We will begin the semester by delving into the historical formations of Latina feminisms and by reading texts that ask what it means to be a Latina writer. We also will read texts considered foundational in the development of a Latina feminist literary "canon." Following Latina/o-centered movements of the 1960s and 1970s that relied on a platform of unified oppositionality and racial and ethnic pride, Latina feminisms thereafter shifted the rhetoric to one that did not shy away from examining both inter-group and intra-group tensions. Given this differential focus, we will read texts that explore the tremendous harm many Latinas experience (from outside their communities and within them). We then will turn to texts that explore what it means to come of age Latina. We will conclude the semester by analyzing literary and filmic texts that rely on humor, levity, and female solidarity in their formulation of Latina subjectivities. Throughout the semester, we continually will question what it means for a text or writer to be classified as theoretical, Latina, and/or feminist.

ABOUT THE INSTRUCTOR:

Laura Halperin is an Assistant Professor in the Department of English & Comparative Literature and is affiliated with the Department of American Studies and the Curriculum in Global Studies at the University of North Carolina, Chapel Hill. Her scholarly interests include twentieth and twenty-first century Latina/o literary and cultural studies; U.S. Third World feminisms; Latinas/os and medicine; and Latinas/os and education. She currently is working on a book, titled *Crossroads of Harm: Deviance and Defiance in Latina Literature*, that explores psychological, physical, and geopolitical representations of harm in memoirs and novels written by Latinas in the past twenty-five years. Her next book project, tentatively titled *The ABC's of Latina/o Education: Access, Books, and Censorship*, will analyze Latinas/os' experiences with the educational system in this country.

ENGL 365 Section 001	<i>Migration and Globalization</i>	TR 12:30-1:45
Instructor: Ahuja, N.	Maximum Enrollment: 35	Session: Spring 2013

Gender, Sexuality and South Asian Diasporas

In this course, students will analyze the circulation of ideas and images relating to gender and sexuality in South Asian diasporic communities. Focusing on films, music, and literature representing South Asians living outside of the Indian subcontinent, we will examine how conceptions of family, women's roles, homosexuality, dress, consumer practices, and forms of intimacy construct South Asian diasporic identities. We will also consider how gender and sexuality are deeply connected to questions of religion, race, caste, and nationalism in the diaspora. While we will discuss South Asian communities around the world, we will focus mainly on Trinidad, southern Africa, the U.S., and Britain. We will also briefly consider how Indian popular culture has represented South Asians living abroad in recent years.

ENGL 366 Section 001	<i>Literature and the Other Arts</i>	TR 9:30-10:45
Instructor: McGowan, J.	Maximum Enrollment: 35	Session: Spring 2013

This course will examine "modernism" in the arts and its aftermath through an engagement with Stravinsky's "Rite of Spring" (first performed in 1913) and its legacy. Students will be required to attend some of the performances on campus that are part of Carolina Performing Arts' "The Rite at 100" series. (Tickets to these performances will be available for free.) Our "way in" to modernism in music, dance, painting, and literature will be through the concept of the "avant-garde" and the movement--futurism, Dadaism, surrealism, and cubism--spawned by the avant-garde. Literary works by T.S. Eliot, Gertrude Stein, Mina Loy, W. B. Yeats, Samuel Beckett, and Virginia Woolf will be studied alongside paintings by Pablo Picasso, Wassily Kandinsky, and Piet Mondrian, films by Luis Bunuel and Buster Keaton, dance by Nijinsky and Martha Graham, and music by Stravinsky and Debussy.

ENGL 367 Section 001	<i>African American Literature Before 1930</i>	TR 11:00-12:15
Instructor: Henderson, M.	Maximum Enrollment: 35	Session: SPRING 2013

Focusing on the critical essay, autobiography, and prose fiction, this course aims to introduce students to the issues of form, genre, and intertextuality as they define a tradition (rather than a survey) of African American literature and criticism before 1930. Of particular concern will be the ways in which selected texts appropriate and revise earlier texts within the tradition while, at the same time, clearing a "fresh space" for their own articulation. We will also locate these works within the contexts of their historical production and reception, especially as they engage and challenge the dominant cultural narratives. Primary texts will include Frederick Douglass' "Narrative," Harriet Jacobs' "Incidents in the Life of a Slave Girl," Harriet Wilson's "Our Nig," James Weldon Johnson's "Autobiography of an Ex-Colored Man," and Nella Larsen's "Passing."

Our course objective: to develop skills in close reading, cultural criticism, and, in general, an enjoyment of what the great French critic Roland Barthes calls "le plaisir du texte."

ENGL 368 Section 001	<i>African American Literature, 1930-1970</i>	TR 12:30-1:45
Instructor: Fisher, R.	Maximum Enrollment: 35	Session: SPRING 2013

English 368 is a survey of writers and literary and cultural traditions from 1930 to 1970. Our work in this class will focus on three traditions of African American writing from this period: realism, modernism, and the Black Arts movement. Authors and texts will include: Hurston (Their Eyes Were Watching God), Hughes (Selected Poems of Langston Hughes), Ellison (Invisible Man), Wright (Native Son), Baraka (Dutchman and The Slave), Clifton (Good Woman: Poems and a Memoir), and Brooks (Selected Poems). Requirements include 2-3 short papers, one long paper, and final exam. Close readings and analysis will provide our methodological focus.

ENGL 369 Section 001	<i>African American Lit. 1970 to the present</i>	MWF 11:00-11:50
Instructor: Coleman, J.	Maximum Enrollment: 35	Session: Spring 2013

This course provides an overview of the key writers and major trends and traditions of African American literature from the close of the Black Arts and Black Aesthetic movements of the 1960s to the present. English 369 explores, but is not necessarily limited to, the renaissance of black women's writing that began around 1970; excavations of the past highlighted by new forms such as the neo-slave narrative; experimentation on a variety of fronts; and new revisions of traditional themes, practices, and cultures.

ENGL 373 Section 001***Southern American Literature*****TR 12:30-1:45****Instructor: Hobson, F.****Maximum Enrollment: 35****Session:****SPRING 2013**

This course will treat selected and representative writers of the American South, beginning in the seventeenth century and continuing through--and concentrating on--the twentieth. We will examine the origins of southern literature, and consider such writers as Edgar Allan Poe, Frederick Douglass and Kate Chopin in the nineteenth century, and William Faulkner, Eudora Welty, and Ralph Ellison in the twentieth. The course will attempt to be not only a study of southern literature (concentrating on fiction) but also southern intellectual history--a study not only of selected texts but also of the "southern mind," which is to say, many southern minds. Teaching methods: Lecture and discussion (students should be prepared to discuss). Requirements: Two exams during the term; a final examination; one long (approximately 12 pp.) paper; one oral presentation.

Texts:

Ellison, *Invisible Man*. ISBN: 0679732764Faulkner, *Absalom! Absalom!* ISBN: 0679732187Andrews (ed.), *The Literature of the American South: A Norton Anthology*. ISBN: 0393316718Chopin, *The Awakening*. ISBN: 0486277860**ENGL 373 Section 002*****Southern American Literature*****TR 3:30-4:45****Instructor: Hobson, F.****Maximum Enrollment: 35****Session:****SPRING 2013**

This course will treat selected and representative writers of the American South, beginning in the seventeenth century and continuing through--and concentrating on--the twentieth. We will examine the origins of southern literature, and consider such writers as Edgar Allan Poe, Frederick Douglass and Kate Chopin in the nineteenth century, and William Faulkner, Eudora Welty, and Ralph Ellison in the twentieth. The course will attempt to be not only a study of southern literature (concentrating on fiction) but also southern intellectual history--a study not only of selected texts but also of the "southern mind," which is to say, many southern minds. Teaching methods: Lecture and discussion (students should be prepared to discuss). Requirements: Two exams during the term; a final examination; one long (approximately 12 pp.) paper; one oral presentation.

Texts:

Ellison, *Invisible Man*. ISBN: 0679732764Faulkner, *Absalom! Absalom!* ISBN: 0679732187Andrews (ed.), *The Literature of the American South: A Norton Anthology*. ISBN: 0393316718Chopin, *The Awakening*. ISBN: 0486277860**ENGL 387 Section 001*****Canadian Literature*****TR 3:30-4:45****Instructor: Armitage, C.****Maximum Enrollment: 35****Session:****Spring 2013**

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 400 Section 001	<i>Advanced Composition for Teachers</i>	TR 12:30-1:45
Instructor: Crosby, K.	Maximum Enrollment: 20	Session: SPRING 2013

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

ENGL 402 Section 001	<i>Investigations in Academic Writing</i>	TR 3:30-4:45
Instructor: Taylor, V.	Maximum Enrollment: 15	Session: SPRING 2013

Prospective ENGL 402 students can learn more about the course here: <https://writingcenter.unc.edu/about/english-402>

Restricted to Sophomores and Juniors.

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

ENGL 437 Section 001	<i>Chief British Romantic Writers</i>	TR 9:30-10:45
Instructor: Viscomi, J.	Maximum Enrollment: 35	Session: SPRING 2013

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 441 Section 001

Romantic Lit. - Contemporary Issues

TR 2:00-3:15

Instructor: Moskal, J.

Maximum Enrollment: 35

Session:

SPRING 2013

English 441, Romantic Literature—Contemporary Issues
Focus for Spring Semester 2013: “Austen & the Romantics”

COURSE DESCRIPTION:

Class members will study Austen's conversations in two novels with Romantic poets William Wordsworth and Lord Byron concerning women and men in relation to emotion, sexuality, and marriage. Teaching method is primarily discussion, with some lectures and some screening of Austen-based films. Students will acquire skills for going beyond “reading for the plot” as well as tools for understanding scholarly research about the course's literary texts.

REQUIREMENTS:

Daily quizzes; a term project presented orally to the class and in written form to the instructor (15 pages); midterm; and final. Total quiz performance, midterm, and final each count for 20% of your final grade; term project counts for 30%; the remaining 10% is based on class participation.

TEXTS:

Austen, *Persuasion*, ed. Patricia Meyer Spacks (Norton Critical Edition)
Austen, *Sense and Sensibility*, ed. Claudia L. Johnson (Norton Critical Edition)
The Norton Anthology of English Literature, Volume D, “The Romantic Period”

ABOUT THE INSTRUCTOR:

Jeanne Moskal specializes in literature of the British Romantic Period (1780-1830), in travel literature, and in women writers. She has authored and edited books on William Blake, Mary Shelley, and teaching eighteenth- and nineteenth-century women writers. Her book-in-progress is “Jane Eyre's Sisters: Women Missionaries and the Novel in the Age of Fundamentalism.”

ENGL 445 Section 001

American Literature, 1900-2000, Contemporary

TR 11:00-12:15

Instructor: Kim, H.

Maximum Enrollment: 35

Session:

SPRING 2013

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.

In 2008, a controversy erupted when the permanent secretary of the Swedish Academy said, remarking on the upcoming Nobel Prize announcements, “The U.S. is too isolated, too insular. They don't translate enough and don't really participate in the big dialogue of literature. That ignorance is restraining.” This class explores what it means to evaluate and write about literature in a national and international context, taking as our focus the American authors who have been awarded the Nobel Prize for Literature. We will question the meaning of this prize, awarded for literature that takes the field in an “ideal direction.” What is “ideal” literature? How do these works fit into the categories of world literature and American literature, particularly given the transnational lives and international fame of many of these authors? What themes and values are created by upholding these authors and their works with the cachet of the Nobel? Some of these authors are still widely read and studied, while others are not; we will discuss why this is, and how authors' reputations shift with historical and literary trends. Students will have the opportunity to conduct independent research on topics of special interest. (The Nobel laureates are Sinclair Lewis, Eugene O'Neill, Pearl S. Buck, William Faulkner, Ernest Hemingway, John Steinbeck, Saul Bellow, Isaac Bashevis Singer, Czesław Miłosz, Joseph Brodsky, and Toni Morrison. We will also consider a twelfth, American-born T.S. Eliot. Genres include novels, drama, poetry, and essays.)

This seminar is open to graduate students and advanced undergraduates (which is why it is being offered under the 619 rubric). It will focus on Geoffrey Chaucer, and particularly on his depiction of "love" as he portrays sexual negotiations across a variety of genres: "fine loving" (fin amors or "courtly love") in romance, the bawdy sexuality of the fabliaux, the quest for "transcendent love" reflected in works like *Troilus and Criseyde* (which in part echo Dante). We will read selections from *The Canterbury Tales*, *The Parliament of Fowls*, and *Troilus and Criseyde*. Important background works include Andreas Capellanus' *De Amore*, *The Roman de la Rose*, and Boethius's *Consolation of Philosophy*.

We will read Chaucer in Middle English, but the focus of the course will be literary and cultural, not linguistic (and students are welcome to use translations to help them get started with the Middle English texts). The teaching method will be lecture and discussion. Requirements will include careful reading of the assigned primary texts, participation in class discussions (and thus regular class attendance), and a term project (resulting in a final paper).

Required Texts:

Geoffrey Chaucer, *The Canterbury Tales Complete*, ed. Larry D. Benson. Boston: Houghton Mifflin, 2000. ISBN 0-395-97823-8.

Troilus and Criseyde, ed. Stephen Barney. A Norton Critical Edition. New York: Norton: 2006. ISBN 0-393-92766-5.

Alternative to the above:

The Riverside Chaucer, 3rd ed., gen. ed. Larry D. Benson. Boston: Houghton Mifflin 1987. ISBN: 0-395-29031-7. (Note: though this is the "standard edition" of Chaucer's collected works, it is a large, heavy book. [A smaller, paperback edition of it has been available in the UK.] An advantage of the paperbacks listed above is their portability and relative usability. The Norton *Troilus* is by the same editor who prepared this work for the *Riverside Chaucer*, has excellent notes, and the great advantage of presenting not only Chaucer's text but an excellent facing-page translation of Chaucer's source, Boccaccio's *Filostrato*, and a number of important articles on the work. I recommend it highly.]

Other Recommended Books:

A Chaucer Glossary, ed. Norman Davis et al. Oxford: Clarendon, 1979. ISBN 0198111711 (pbk.). [Many students have found this useful, though the glossary and notes in the paperback editions listed above are generally very good.]

Troilus and Criseyde: a new translation, transl. Barry Windeatt. Oxford: Oxford UP, 1998. ISBN 0192832905 (pbk.). [An excellent translation students have found a very useful starting place.]

If anyone is interested in taking a look at the background texts mentioned above, I recommend: *Andreas Capellanus on Love*, ed. and trans. P. G. Walsh. London: Duckworth, 1982.

The Romance of the Rose, trans. Charles Dahlberg. Princeton: Princeton UP, 1971.

The Consolation of Philosophy. (There are many good translations in paperback, e.g. by: Victor

ENGL 660 Section 001

War in Shakespeare's Plays (PWAD 660)

TR 11:00-12:15

Instructor: Armitage, C.

Maximum Enrollment: 25/35

Session:

Spring 2013

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 cross-listed with PWAD 660-001

ENGL 661 Section 001

Introduction to Literary Theory (Xlist ANTH 699-073)

R 12:00-2:50

Instructor: Thrailkill, J.

Maximum Enrollment: 10/10

Session:

SPRING 2013

Course: Narrative, Literature, and Medicine

DESCRIPTION: In his book "The Wounded Storyteller: Body, Illness, and Ethics," sociologist Arthur Frank asserts that "whether ill people want to tell stories or not, illness calls for stories." Judging by the popularity of hospital-based television dramas, medically themed novels, outbreak narratives, patient blogs, and clinician memoirs, the connection between illness and storytelling is tighter than ever.

This new seminar, team-taught by a professors of English and Anthropology, brings together literary and ethnographic methods to explore narrative approaches to suffering, healing, disability, and medicine's roles in these processes. By examining compelling works from a range of genres--including the graphic novel, the short story, the ethnographic case study, and the memoir--students will learn analytical techniques from both fields and hone their interpretive and writing skills.

READINGS will include (among others) Tolstoy's "The Death of Ivan Illych," Abraham Vergese, "Cutting For Stone," and Art Spiegelman's "Maus I and II" (and the extended interview with him about the making of Maus, "Metamauss") as well as supplemental materials drawn from anthropology, medicine, and narratology.

ASSIGNMENTS: Two analytical essays, one illness narrative, and one ethnographic interview. In consultation with instructors, students will develop a self-directed final project, which may be written, dramatic, multi-media, or community-based.

This is an ideal course for undergrad students who are working toward a career in healthcare and /or minoring in medical anthropology, and graduate students interested in medical humanities, social medicine, and medical anthropology.

Prerequisites & Course Attributes:

*Fulfills LA-Literary Arts

*3.0 credit hours.

Registration Procedures:

*Honors Carolina students register online through November 18. After November 18, visit Honors Carolina office.

*All others register in person at Honors Carolina office beginning November 19.

*On January 4, waitlists are purged. Deliver written instructor permission to Honors Carolina office to enroll.

*Enrollment capacity increases on Nov 6 (6), Nov 8 (12), Nov 12 (18), and Nov 14 (24).

COURSE DESCRIPTION:

The course will examine in depth the poetry of the Irish Nobel laureate, William Butler Yeats (1865-1939), the American insurance executive and poet Wallace Stevens (1879-1955), and the American poet of "The Waste Land," "The Love Song of J. Alfred Prufrock," etc. T.S. Eliot (1888-1965). Students will give individual reports.

ABOUT THE INSTRUCTOR:

George Lensing is a professor in the English Dept. He has teaching at UNC for 40 years and has published extensively on the three poets taken up in the course. He has published two books on the poetry of Wallace Stevens.

Prerequisites & Course Attributes:

- *Fulfills LA-Literary Arts & NA-North Atlantic World.
- *Fulfills 1600-1900 Requirement for English Majors.
- *3.0 credit hours.

Registration Procedures:

- *Honors Carolina students register online through November 18. After November 18, visit Honors Carolina office.
- *All others with a GPA of 3.0 or above can register in person at Honors Carolina office (225 Graham Memorial) beginning November 19.
- *On January 4, waitlists are purged. Deliver written instructor permission to Honors Carolina office to enroll.
- *Enrollment capacity increases on Nov 6 (5), Nov 8 (10), Nov 12 (14), and Nov 14 (18).

COURSE DESCRIPTION:

This interdisciplinary course examines the technical and aesthetic revolutions in the fine arts of the English Romantic Period. It will discuss productions, experiments, and aesthetic theories of William Wordsworth, S. T. Coleridge, J. M. W. Turner, and William Blake, focusing on the developments of lyrical poetry, landscape painting, and original printmaking. We will pay special attention to the period's new ideas about nature, the sublime, picturesque travel, genius, originality, and social role of the artist. There will be a studio exercise in drawing landscapes in pen and ink according to 18th-century techniques and formulae. Knowledge of printmaking and painting is not required.

Requirements: two take-home essay exams and final exam.

Texts: Online Course packet of essays, poems, prints, and 18th- and 19th-centuries treatises on art. William Blake, *The Marriage of Heaven and Hell*, ed. G. Keynes. Oxford University Press. ISBN 0-19-281167-3

ABOUT THE INSTRUCTOR:

Joseph Viscomi, the James G. Kenan Distinguished Professor of English Literature at the University of North Carolina at Chapel Hill, is a co-editor with Morris Eaves and Robert Essick of the William Blake Archive <blakearchive.org>, with whom he also co-edited volumes 3 and 5 of The William Blake Trust's William Blake's Illuminated Books. His special interests are British Romantic literature, art, and printmaking. He is the author of *Prints by Blake and his Followers*, *Blake and the Idea of the Book*, and numerous essays on Blake's illuminated printing, color printing, and reputation throughout the 19th century. He has received fellowships from the Guggenheim Foundation, National Endowment for the Humanities, Rockefeller Foundation, Getty Foundation, and National Humanities Center.