"The War to End All Wars"--Why the First World War Didn't and How It Affected The Modern World. As Europe plunged into war in the summer of 1914, young men rushed to enlist "like swimmers into cleaness lapping," in the words of Rupert Brooke, who was to die in the Gallipoli campaign the next spring. And after four years of appalling and mostly futile slaughter, the idea that it was "glorious to die for one's country" was denounced by another doomed poet, Wilfred Owen, as "the old lie." Along with millions of military and civilian lives lost or ruined, dynasties were overthrown, economies bankrupted, moral and social codes undermined. The peace treaty of Versailles satisfied neither the victors nor the vanquished and thus helped pave the way for World War II.

We will examine British, French, German, Russian, Canadian, Australian, and American works of literature and films that bear on the subject. There will be several two-page papers, oral presentations from groups, mid-term and final exams.

Class size: 20

Texts:
- Course pack
First-Year Students Only

For students interested in both visual and written forms and in ethnic studies and, in particular, short stories, photography, and Latina/o literature, this is the course for you. This seminar will focus intensively on short fiction by Latina/o writers. We will examine nine short stories that hinge on the theme or device of the photograph, and we will embark on an exploration of how and why Latina/o writers are drawn to this device in the context of an Anglo-U.S. culture that historically has tended to both "disappear" and "hypervisualize" Latinas/os. This course is designed to engage literature, cultural studies, communication studies, and art concentrators and will be conducted as a seminar with plenty of lively discussion.

Class size: 24

Texts:

*Taussig, Mimesis and Alterity* (ISBN: 0415906873)
*May, New Short Story Theories* (ISBN: 0821410873)
*La Rosa, Forbidden Fruit & Other Stories* (ISBN: 155885097x)
**First-Year Students Only**

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

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

**First-Year Students Only**

Students will read more than 100 sonnets, learn the sonnet’s different forms, and relate them to the cultural environments in which they were written over the past four centuries.
First-Year Students Only

Students in this course will employ four classics of travel literature (Bill Bryson's *A Walk in the Woods*, Jon Krakauer's *Into Thin Air*, Isabella Bird's *A Lady's Life in the Rocky Mountains*, and Mary Morris's *The River Queen*) as a laboratory for asking key questions about travel and travel writing. Such questions include: Who gets to travel? How is the book related to the lived journey? How is travel connected to coming-of-age? What role do conventions and stereotypes play? Assignments include: daily reading quizzes; one eight-page chapter of a travel memoir (fictionalizing permitted); and an eight-page research paper on a topic generated by the memoir.

Jeanne Moskal specializes in travel literature and in the British Romantic Period. Her current research on the writings of Anglo-American women missionaries has been funded by the National Endowment for the Humanities and by the Lilly Foundation. She has authored a book on William Blake and edited Mary Shelley's travel books for the standard edition of her works. She was the Founding President of the International Society of Travel Writing and edits The Keats-Shelley Journal, the journal of record about the second generation of British Romantic authors.
The Southern Historical Collection of UNC Libraries contains the raw materials of people’s lives—their letters, diaries, business records, scrapbooks, photographs, and other primary sources which allow people of the present to interpret the past. Students learn about and work directly with manuscripts and other primary resources under the guidance of two faculty members, one who makes use of manuscripts in research and one a professional librarian whose expertise is in documentary resources. The aim of the course is to give beginning university students the requisite research and communication skills to allow them to appreciate and to contribute to an understanding of the past by directly experiencing, interpreting, and writing and speaking about records from the past. In fall 2010, the course will focus on writings by and about women.

The course is built around 6 lab exercises for which students analyze, discuss, and write about a range of primary resources, e.g., letters, diaries, photographs, scrapbooks, and oral history interviews. Each lab exercise requires 3-5 hours in the search room (not necessarily in one stretch) working with the pertinent documents. During some class meetings, students learn about various aspects of manuscript collections from guest lecturers such as conservators, archivists, curators, and historians.

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

The collection of lab exercises constitutes the student’s writing portfolio for the course. Each lab receives a grade. The first three require revision in response to the teachers’ comments, and one additional lab is permitted to be revised for a higher grade at the student’s option. The course ends with a written ten-page essay on an approved topic, which is developed incrementally over the final four weeks of the semester with feedback from the teachers and fellow students.

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

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

**Connie Eble**, Professor of English, has been a faculty member at the University for 39 years. She is a linguist by training, and her teaching and research focus on the structure and history of the English language. She regularly teaches courses on the grammar of current English, the history of the English language, and English in the USA. She is best known for her work on the slang of US college students, based on a collection contributed by Carolina students that spans more than thirty years. She is currently working on a project on bilingualism in antebellum Louisiana using the Prudhomme Family Papers in the Southern Historical Collection. She is a longtime teacher of expository writing and for 10 years served as Editor of the journal American Speech.

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

This course explores fiction as a particular form of cultural narrative and thinks about its deployment in the construction of a core American identity—the cowboy.

ENGL 084H, Section 001  
Instructor: Davenport, R.  
Maximum Enrollment: 18  
Session: Fall 2010  
FYS: Into the West (HNRS)  
MWF 1:00-1:50

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

ENGL 085H, Section 001  
Instructor: Kendall, R.  
Maximum Enrollment: 18  
Session: Fall 2010  
FYS: Economic Saints & Villains (HNRS)  
TR 9:30-10:45
First-Year Students Only

FYS: Literature of 9/11

This seminar will explore representations of the 9/11 attacks and their aftermath in literature and popular culture. Following an introduction to the concept of terrorism and to the production of knowledge about violence in the fields of law, politics, and terrorism studies, we 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 discourse, mourning and public trauma, and the perspectives of detainees and minority communities on the attacks and their aftermath.

First-Year Students Only

FYHonors: Women's Lives (HNRS)

This is a life-writing course in which we will be reading and writing different forms: autobiography, autoethnography, biography, and personal essay. All first-year students are welcome; both male and female students have enjoyed this course. Concentrating on the idea of the personal, this course focuses on stories of women's lives or the imaginative work of self-making through writing. In reading published essays (and in writing some of our own), we will investigate questions about self and identity as well as examine how experience, contexts, and characteristics (like gender or race) shape not only stories but persons themselves. The writing assignments, organized around four life-writing genres, will encourage students to experiment by writing these same forms. Given students' interests, writing projects may involve memoir, autobiography, biography, or cultural history (using primary archival research and/or investigating individuals/communities outside the university). The course is taught as a workshop that emphasizes writing as a process and fosters active learning, and experiential and collaborative practices. Students are organized into small working groups that act as writing and discussion groups, creating smaller cohorts within the larger classroom community. Our class will culminate in the production of an on-line anthology of writing projects than can include visual and aural components. Published writers will visit as guest speakers. These may include Creative Writing professors and representatives from the Southern Oral History Project. Texts: (1) Possible autobiography or creative non-fiction include The Blue Jay's Dance by Louise Erdrich, The Liar's Club by Mary Karr, and Girl Interrupted by Susanna Kaysen; (2) a Course Pack including selections of personal essays and criticism including Joan Didion, Linda Brodkey, Sidonie Smith, and Joan Scott. (3) Books about writing such as Composing a Life by Donald Murray and The Fourth Genre by Robert Root and Michael Steinberg. (This course was developed with the aid of a Paul and Melba Brandes Course Development Award.)
### ENGL 120, Section 001
**British Literature, Medieval to 1800**
TR 2:00-3:15

**Instructor:** O’Neill, P.  
**Maximum Enrollment:** 35  
**Session:** Fall 2010

We will survey over 1,000 years of English literature, starting with the earliest work of Old English such as *Beowulf*. The course emphasizes the study of different genres within a historical framework and in their immediate historical context. Included will be works by Chaucer, Shakespeare, and Milton.

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

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### ENGL 120, Section 002
**British Literature, Medieval to 1800**
MWF 2:00-2:50

**Instructor:** Leinbaugh, T.  
**Maximum Enrollment:** 35  
**Session:** Fall 2010


**Text:** *The Norton Anthology of English Literature* (Volume 1, 8th edition).

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

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### ENGL 120, Section 003
**British Literature, Medieval to 1800**
MW 10:00-10:50

**Instructor:** Wolfe, J.  
**Maximum Enrollment:** 120  
**Session:** Fall 2010


**Text:** *The Norton Anthology of English Literature* (Volume 1, 8th edition).

**IMPORTANT NOTE:** Students who register for this section are also **REQUIRED** to register for one of the following recitation sections: ENGL 120.601, ENGL 120.602, ENGL 120.603, or ENGL 120.604.

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### ENGL 120, Section 004
**British Literature, Medieval to 1800**
TR 9:30-10:45

**Instructor:** Floyd-Wilson, M.  
**Maximum Enrollment:** 35  
**Session:** Fall 2010


**Class size:** 30

**Texts:**

Class size: 35

Texts:

<table>
<thead>
<tr>
<th>Course</th>
<th>Section</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
<th>Maximum Enrollment</th>
<th>Session</th>
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<td>005</td>
<td>Romeo, G.</td>
<td>TR</td>
<td>3:30-4:45</td>
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<td>Griffiths, E.</td>
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ENGL 120, Section 606  
Instructor: Mills, L.  
Maximum Enrollment: 20  
Session: Fall 2010  
Recitation Section for ENGL 120 (Wolfe)

ENGL 121, Section 001  
Instructor: Viscomi, J.  
Maximum Enrollment: 22  
Session: Fall 2010  
British Literature, 19th and early 20th Centuries

Survey of Romantic, Victorian, and Modern poetry, with an assortment of essays, a novel, and a play. This course (or Engl 150) is required of English majors; students learn methods of literary study and writing about literature.


ENGL 121, Section 002  
Instructor: Reinert, T.  
Maximum Enrollment: 22  
Session: Fall 2010  
British Literature, 19th and Early 20th


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

ENGL 121, Section 003  
Instructor: Nash, S.  
Maximum Enrollment: 22  
Session: Fall 2010  
British Literature, 19th and Early 20th


<table>
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<tr>
<th>Course</th>
<th>Section</th>
<th>Title</th>
<th>Days</th>
<th>Time</th>
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<tr>
<td>ENGL 121</td>
<td>004</td>
<td>British Literature, 19th and Early 20th</td>
<td>TR</td>
<td>9:30-10:45</td>
<td>Bogucki, M.</td>
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<td>ENGL 122</td>
<td>002</td>
<td>Introduction to American Literature</td>
<td>TR</td>
<td>8:00-9:15</td>
<td>LaPrade, C.</td>
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<td></td>
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<td>Representative authors from the time of European colonization of the New World through the 20th century.</td>
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<td>ENGL 123</td>
<td>001</td>
<td>Introduction to Fiction</td>
<td>MWF</td>
<td>10:00-10:50</td>
<td>Rigby, H.</td>
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<td>First-year and sophomore elective, open to juniors and seniors.</td>
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<td>Novels and shorter fiction by Defoe, Austen, Dickens, Faulkner, Wolfe, Fitzgerald, Joyce, and others.</td>
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<td>ENGL 123</td>
<td>002</td>
<td>Introduction to Fiction</td>
<td>MW</td>
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<td>Nash, S.</td>
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<td>This class is an introduction to some of the major works of fiction of the past two hundred years. We will scrutinize a selection of novels in order to hone the basic skills of literary analysis and to develop a sense of the medium's evolution and variety as it moved through four phases: the romantic, the Victorian, the modernist, and the post-modern. Books will likely include George Sand’s <em>Lélia</em>, Jane Austen’s <em>Northanger Abbey</em>, Charles Dickens’ <em>Hard Times</em>, George Eliot’s <em>Silas Marner</em>, H.G. Wells’ <em>The Time Machine</em>, Virginia Woolf’s <em>Mrs. Dalloway</em>, Ernest Hemingway’s <em>The Sun Also Rises</em>, Vladimir Nabokov’s <em>Lolita</em>, Jorge Louis Borges’ <em>Ficciones</em>, and Thomas Pynchon’s <em>The Crying of Lot 49</em>.</td>
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<td>ENGL 123</td>
<td>003</td>
<td>Introduction to Fiction</td>
<td>MWF</td>
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<td>Ross, D.</td>
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</table>
Ross, K.

Introduction to Fiction

First-year and sophomore elective, open to juniors and seniors.

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

Tidwell, J.

Introduction to Fiction

This course will be organized around the theme of the City of London.


Requirements will include a midterm, final, short papers, and one longer paper.

Williamson, J.

Introduction to Fiction

First-year and sophomore elective, open to juniors and seniors.

Novels and shorter fiction by Defoe, Austen, Dickens, Faulkner, Wolfe, Fitzgerald, Joyce, and others.
<table>
<thead>
<tr>
<th>Course</th>
<th>Section</th>
<th>Instructor</th>
<th>Lecture Time</th>
<th>Enrolled</th>
<th>Session</th>
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<td>ENGL 123</td>
<td>008</td>
<td>Farmer, M.</td>
<td>TR 3:30-4:45</td>
<td>35</td>
<td>Fall 2010</td>
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<td>First-year and sophomore elective, open to juniors and seniors. Novels and shorter fiction by Defoe, Austen, Dickens, Faulkner, Wolfe, Fitzgerald, Joyce, and others.</td>
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<td>ENGL 123</td>
<td>009</td>
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<td>First-year and sophomore elective, open to juniors and seniors. Novels and shorter fiction by Defoe, Austen, Dickens, Faulkner, Wolfe, Fitzgerald, Joyce, and others.</td>
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<td>ENGL 123</td>
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<td>First-year and sophomore elective, open to juniors and seniors. Novels and shorter fiction by Defoe, Austen, Dickens, Faulkner, Wolfe, Fitzgerald, Joyce, and others.</td>
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<td>ENGL 124</td>
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<td>Page, A.</td>
<td>MWF 1:00-1:50</td>
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<td>Fall 2010</td>
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<td>First-year and sophomore elective, open to juniors and seniors. The literature of the present generation.</td>
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<tr>
<td>ENGL 124</td>
<td>002</td>
<td>Veggian, H.</td>
<td>MWF 2:00-2:50</td>
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<td>Fall 2010</td>
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<td>The particular emphasis of this section of Contemporary Literature class is 9-11 literature. We will read works by major American authors such as E.L. Doctorow and Don DeLillo, popular writers such as Dan Brown, international authors such as Ian McEwan, Khalid Hosseini, and Joseph O'Neill, literary non-fiction by Joan Didion and Gore Vidal, and <em>The 9/11 Commission Report</em>. This section of ENGL 124 is designed to stimulate discussion, writing and original research about contemporary literature. Students will be required to gain proficiency in the analysis and discussion of literary works, compose original essays on topics related to the class readings and undertake a brief research project on the relationship between literary publishing and digital media. Contemporary Literature is designed to introduce students to significant literary works, movements, publishing trends, and debates in contemporary literature during the first decade of the 21st century.</td>
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</table>
Contemporary Literature

**ENGL 124, Section 003**

**Instructor:** Bartels, E.  
**Maximum Enrollment:** 35  
**Session:** Fall 2010

First-year and sophomore elective, open to juniors and seniors. The literature of the present generation.

**ENGL 124, Section 004**

**Instructor:** Crystall, E.  
**Maximum Enrollment:** 35  
**Session:** Fall 2010

READING COMICS: Visual Literacy and History

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

**ENGL 124, Section 005**

**Instructor:** Dore, F.  
**Maximum Enrollment:** 34  
**Session:** Fall 2010

ENG 124.005 Contemporary Literature

This course examines American Fiction from 1945 to the present. Situating contemporary American fiction in the context of the Cold War, we will chart the gradual emergence of postmodernism as a significant force in American literary life. The first half of the course will focus on the literature of the 1950s and 1960s; the second, on fiction written between the 1980s and 2000. We will investigate the influence of postwar culture on the themes of contemporary American literature—technology, the suburbs, and post-Civil Rights race relations, to name a few. But we will be equally concerned to understand the postmodern stylistic developments—shopping mall realism, minimalism, and metafiction—that these themes have inspired.
**ENGL 125, Section 001**  
**Introduction to Poetry**  
**Instructor:** Ernst, W.  
**Maximum Enrollment:** 35  
**Session:** Fall 2010  
**Time:** MWF 10:00-10:50  

First-year and sophomore elective, open to juniors and seniors. A course designed to develop basic skills in reading poems from all periods of English and American literature.

**ENGL 126, Section 001**  
**Introduction to Drama**  
**Instructor:** Barham, R.  
**Maximum Enrollment:** 35  
**Session:** Fall 2010  
**Time:** MWF 1:00-1:50  

First-year and sophomore elective, open to juniors and seniors. Drama of the Greek, Renaissance, and modern periods.

**ENGL 127, Section 001**  
**Writing About Literature**  
**Instructor:** Taylor, B.  
**Maximum Enrollment:** 48  
**Session:** Fall 2010  
**Time:** TR 2:00-3:15  

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

**ENGL 128, Section 001**  
**Major American Authors**  
**Instructor:** Henderson, M.  
**Maximum Enrollment:** 35  
**Session:** Fall 2010  
**Time:** TR 11:00-12:15  

The central problematic for author Toni Morrison is the interplay between the categories of "race," "nation," and "fiction" in the development of American Literature. What defines current notions of "race" and "nation" in the United States is often both enabled and subverted by fictional representations found in the American literary tradition. We will perform close readings of selected works with the aim of exploring the "fictions" that constitute "race" and "nation" as categories of identity.

In addition to exploring issues of form and genre, we will seek to historicize these texts by examining the relationship between text and sociohistorical context. We will also consider the significance of these texts in terms of "literary value" as well as the "cultural work" they perform in terms of re-imaging the nation. Finally, we will address a number of broad themes, issues, and concepts -- including sentimentalism, essentialism, "romantic racialism," racial performativity, family "secrets," racial trauma, reconstructive memory, and the problem of social justice.

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

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

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<th>Course Code</th>
<th>Section</th>
<th>Instructor</th>
<th>Time</th>
<th>Room</th>
<th>Maximum Enrollment</th>
<th>Session</th>
<th>Session Details</th>
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<tr>
<td>ENGL 128 002</td>
<td>Major American Authors</td>
<td>Frost, L.</td>
<td>MWF 1:00-1:50</td>
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<td>Fall 2010</td>
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<td>Major American Authors</td>
<td>Crosby, K.</td>
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<td>ENGL 128 005</td>
<td>Major American Authors</td>
<td>Miller, A.</td>
<td>MWF 10:00-10:50</td>
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<td>ENGL 129 001</td>
<td>Literature and Cultural Diversity</td>
<td>Flanagan, K</td>
<td>MWF 2:00-2:50</td>
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<td>Literature and Cultural Diversity</td>
<td>Horn, P.</td>
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**ENGL 130, Section 001**  
*Introduction to Fiction Writing*  
Instructor: Simpson  
Maximum Enrollment: 18  
Session: Fall 2010  
**TR** 8:00-9:15

Prerequisite to English 206 and other creative writing courses. A collaborative exploration of the forms and processes of fiction and the writing of fiction; various exercises in setting, characterization, dialogue, event, and point of view. Readings include numerous classic short stories, and major writing project is an original short story (2500-5000 words).

**ENGL 130, Section 002**  
*Introduction to Fiction Writing*  
Instructor: Ostlund, L  
Maximum Enrollment: 18  
Session: Fall 2010  
**MW** 3:00-4:15

Sophomores Only  
A course in reading and writing fiction. Close study of a wide range of short stores, emphasis on technical problems. Class criticism and discussion of student exercises and stories.

**ENGL 130, Section 003**  
*Introduction to Fiction Writing*  
Instructor: Naumoff, L.  
Maximum Enrollment: 18  
Session: Fall 2010  
**TR** 2:00-3:15

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

**ENGL 130, Section 004**  
*Introduction to Fiction Writing*  
Instructor: Durban  
Maximum Enrollment: 18  
Session: Fall 2010  
**TR** 2:00-3:15

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

**ENGL 131, Section 001**  
*Introduction to Poetry Writing*  
Instructor: White  
Maximum Enrollment: 18  
Session: Fall 2010  
**MW** 4:00-5:15

Prerequisite to English 207 and other creative writing courses. A course in reading and writing poems. Close study of a wide range of published poetry and of the basic terms and techniques of the art. Composition and discussion and revision of a number of original poems.  
**Class size:** 20  
*An Introduction to Poetry, 11th edition*, ed. X.J. Kennedy and Dana Gioia
<table>
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<tr>
<th>Course</th>
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<th>Schedule</th>
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<td>Chitwood</td>
<td>TR 3:30-4:45</td>
<td>18</td>
<td>Fall 2010</td>
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<td><strong>Introduction to Poetry Writing</strong></td>
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<tr>
<td>Prerequisite to English 207 and other creative writing courses. A course in reading and writing poems. Close study of a wide range of published poetry and of the basic terms and techniques of the art. Composition and discussion and revision of a number of original poems.</td>
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<td>Fall 2010</td>
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<td><strong>Introduction to Poetry Writing</strong></td>
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<td>Prerequisite to English 207 and other creative writing courses. A course in reading and writing poems. Close study of a wide range of published poetry and of the basic terms and techniques of the art. Composition and discussion and revision of a number of original poems.</td>
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<td><strong>Introduction to Poetry Writing</strong></td>
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<td>ENGL 132H, Section 001</td>
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<td>TR 11:00-12:15</td>
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<td><strong>FYHonors: Introduction to Fiction Writing (HNRS)</strong></td>
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<td>FIRST YEAR STUDENTS ONLY.</td>
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Writing intensive. Early short assignments emphasize elements of dramatic scene with subsequent written practice in point-of-view, dialogue, characterization, and refinement of style. Assigned short stories from textbook with in-depth analysis of technique, craft, and literary merit. Students will write and revise one full story which will be duplicated for all class members and criticized by instructor and class. The short story will be approximately 10–15 pages long. Revision in lieu of final exam. The course is informal but stringent; students may be asked to write each class meeting. Vigorous class participation in workshop is expected. Required texts. This course (or English 130) serves as a prerequisite for other courses in the fiction sequence of the creative writing program (Engl 206, 406, 693H).
**ENGL 133H, Section 001**  
*FYHonors: Introduction to Poetry Writing (HNRS)*  
Instructor: Richardson, R.  
Maximum Enrollment: 15  
Session: Fall 2010

**FIRST YEAR STUDENTS ONLY.**

In this course we will read a wide range of published poems and discuss what we as writers can learn from them. Basic terms and techniques of poetry will be covered. Students will compose and revise several original poems throughout the term.

Texts:
*The Making of a Poem*, by Mark Strand and Eavan Boland  
*The Discovery of Poetry*, by Frances Mayes

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**ENGL 140, Section 001**  
*Intro to Gay & Lesbian Culture and Lit (WMST 140)*  
Instructor: Weber, W.  
Maximum Enrollment: 35  
Session: Fall 2010

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

**NOTE:** This course is crosslisted with WMST 140.1

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**ENGL 142, Section 001**  
*Film Analysis*  
Instructor: Flaxman, G.  
Maximum Enrollment: 120  
Session: Fall 2010

Film Analysis is an introduction to the techniques, vocabulary, and “rhetoric” of cinema. The course is designed to carefully explore the formal components of filmmaking, most of which we all intuitively understand, in order to inquire into the nature of those images that only cinema can produce. Why does Stanley Kubrick use a wide-angle lens to depict the interiors of the hotel in *The Shining*—and what are the effects of this decision? Why does John Ford break the axis of action in *My Darling Clementine*? These and other, similar questions will occupy us in the first half of the semester, as we work our way through the logic of cinematography, mise-en-scene, and editing. By contrast, in the second half of the semester we will turn to considerations of film history, film authorship (or “auteurism”), film genres, and ultimately the significance and specificity of cinematic narration. What distinguishes the cinema, apart from all other arts, and what makes this “Seventh Art” at once so conceptually rich and so potentially deceptive? Films include: *Modern Times* (Chaplin), *A Man Escaped* (Bresson), *Chinatown* (Polanski), *Battle of Algiers* (Pontecorvo), *Strangers on a Train* (Hitchcock), *Inherit the Wind* (Sirk), *Yojimbo* (Kurosawa).
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<tr>
<th>Course Code, Section</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Credits</th>
<th>Days and Times</th>
<th>Session</th>
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<td>ENGL 142, Section 601</td>
<td>Film Analysis (Rec.)</td>
<td>Riley, S.</td>
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<td>Tr 9:30-10:20</td>
<td>Fall 2010</td>
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<tr>
<td>ENGL 142, Section 602</td>
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<td>Rogers, B.</td>
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<tr>
<td>ENGL 143, Section 001</td>
<td>Film and Culture</td>
<td>Oxman, E.</td>
<td>1</td>
<td>MWF 1:00-1:50</td>
<td>Fall 2010</td>
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</table>

Examine 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.
Film and Culture examines the ways in which culture and history shape and are shaped by motion pictures. This course uses comparative methods that groups related films according to contrasts, such as historic or contemporary, mainstream or cutting-edge, English- or foreign-language. The goal of this course is for students to extend more technical, analytical knowledge about films offered in other courses to specific cultural contexts and issues. As such, the course emphasizes discussion and a broad range of screenings, as opposed to canonical film studies topics and movies. The course attempts to pair each week a movie that is likely to be familiar with one that is less accessible. 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, and between films and filmmakers separated by time, geography, ideology, language, and fashion. By playing the familiar against the unfamiliar, students are asked to use what they already know as a foundation to learn more. More importantly, such oppositions encourage students to re-examine what is “familiar” and why.

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.

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.
### Literary Genres

**Instructor:** Rosenthal, J.  
**Maximum Enrollment:** 35  
**Session:** Fall 2010  
**Time:** TR 3:30-4:45

Characterized by an atmosphere of mystery and terror, Gothic novels are often set in a distant past where forbidden acts such as violence, murder, and incest occur in antiquated or oppressive settings, including castles, dungeons, convents, and monasteries. This course examines the genre of the Gothic novel and its relationship to British society and empire during the late eighteenth century. We will trace the conventions and themes of the Gothic novel, including its exploration of Enlightenment attitudes toward reason, emotion, and superstition; its critique of political, religious, and patriarchal authority; and its relationship to the French Revolution, colonial slavery, and other important historical events. Texts will include Horace Walpole’s *The Castle of Otranto*, Clara Reeve’s *The Old English Baron*, Matthew Lewis’s *The Monk*, Charlotte Dacre’s *Zofloya*, Ann Radcliffe’s *The Italian*, and Jane Austen’s *Northanger Abbey*.

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### Introductory Seminar in Literary Studies

**Instructor:** Wittig, J.  
**Maximum Enrollment:** 22  
**Session:** Fall 2010  
**Time:** MWF 1:00-1:50

Focusing 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 historical contexts (war, religious debate, political faction). 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. This is an early version of the "sophomore seminars" that the department is beginning to offer this year. It serves as an introduction to the habits and methods of English study.

**Required Texts:**
- *The Norton Anthology of English Literature*, 8th ed., vol. 1 0393925315 (or the three-part version of the same)
- *The Poetry Handbook*. John Lennard 0199265380
Sophomore English majors only.

In this section of English 150, we will explore the ways that new media are reshaping how we read and write about literature. Using a selection of novels, short stories, and films, we will learn methods for studying literature and for developing interpretations of literary works. We will also learn methods for conducting literary research. We will then develop a range of compositions to express what we have learned. These compositions will use words, images, and sounds and will include genres like essays, playlists, podcasts, collages, and videos. We will also learn to speak about works of literature, engaging an audience by combining media with our own ideas and voice through presentations.

Reading List:
*The Hudson Book of Fiction, 30 Stories Worth Reading*
Baron, Dennis, *A Better Pencil*
Moore, Alan, *Watchmen*
McCarthy, Cormac, *The Road*

Required Assignments:
One essay project, four media projects, one individual oral presentation, one group oral presentation, regular quizzes, and final exam/portfolio.

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

Note: this course is cross-listed with FOLK 485.

Recitation section for ENGL 485 (Staff)

Note: this course is cross-listed with FOLK 485.
<table>
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<th>Course Code</th>
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<td>Fall 2010</td>
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<td>ENGL 202</td>
<td>603</td>
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<td>Fall 2010</td>
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<td>Prerequisite, ENGL 130 or 132H. Permission of the program director. Substantial practice in those techniques employed in introductory course. A workshop devoted to the extensive writing of fiction (at least two short stories), with an emphasis on style, structure, dramatic scene, and revision.</td>
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<td>ENGL 206</td>
<td>002</td>
<td><em>Intermediate Fiction Writing</em></td>
<td>Naumoff, L.</td>
<td>TR 9:30-10:45</td>
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<td>Fall 2010</td>
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<td>Prerequisite, English 130 or 132H and permission of the Director of Creative Writing. Substantial practice in those techniques employed in introductory course. A workshop devoted to the extensive writing of fiction (at least two short stories), with an emphasis on style, structure, dramatic scene, and revision.</td>
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<td>Intermediate Fiction Writing</td>
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<td>Prerequisite, English 130 or 132H and permission of the Director of Creative Writing. Substantial practice in those techniques employed in introductory course. A workshop devoted to the extensive writing of fiction (at least two short stories), with an emphasis on style, structure, dramatic scene, and revision.</td>
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<td>3:30-4:45</td>
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<td>Prerequisite, English 131 or 133H and permission of the Director of Creative Writing. An intensification of the introductory class. A workshop devoted to close examination of selected exemplary poems and the students’ own poetry, with an emphasis on regular writing and revising.</td>
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<td>12:30-1:45</td>
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<td>Prerequisite, English 131 or 133H and permission of the Director of Creative Writing. An intensification of the introductory class. A workshop devoted to close examination of selected exemplary poems and the students’ own poetry, with an emphasis on regular writing and revising.</td>
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<td>Creative Non-Fiction:Immersive Non-Fiction</td>
<td>Wallace, D.</td>
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<td>TR</td>
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<td>In this course, we'll write a range of non-fiction -- including personal essays, bio pieces, appreciations of place, interviews, and magazine articles -- and explore how fictional elements are used to create engaging non-fiction.</td>
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<tr>
<td>ENGL 208</td>
<td>002</td>
<td>Creative Non-Fiction:Personal Essay &amp; Memoir</td>
<td>Shapiro, A.</td>
<td>15</td>
<td>TR</td>
<td>12:30-1:45</td>
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<td></td>
<td>Prerequisite, Introduction to Fiction or Poetry (English 130, 131, 132H, or 133H) or permission of instructor. A course in reading and writing creative non-fiction, focusing on the personal essay</td>
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</tbody>
</table>
### Creative Non-Fiction: Food Writing

<table>
<thead>
<tr>
<th>Course Code: ENGL 208</th>
<th>Section: 003</th>
<th>Instructor: Kenan</th>
<th>Maximum Enrollment: 15</th>
<th>Session: Fall 2010</th>
<th>Time: TR 3:30-4:45</th>
</tr>
</thead>
</table>

Prerequisite, Introduction to Fiction or Poetry (English 130, 131, 132H, or 133H) or permission of instructor.

This course will focus on the world of writing about food. The hope is to include the broad experience of food: from growing, cooking, and eating, to larger political, economic and religious views as well. We will explore various modes and forms of food writing -- journalism, memoir, personal essay, reviews, etc. The main emphasis here will be on producing excellent prose with a strong and focused point of view. The course will involve some field work and there will be a number of guest lectures. A large portion of the early part of the course will be devoted to reading required texts (American Food Writing: An Anthology with Classic Recipes by Molly O'Neill) and texts provided by the instructor. Students will be expected to write approximately 10 short pieces (500-750 words) and one longer paper, 10-15 pages in length.

### Writing Children's Literature

<table>
<thead>
<tr>
<th>Course Code: ENGL 209</th>
<th>Section: 001</th>
<th>Instructor: Moose, R.</th>
<th>Maximum Enrollment: 15</th>
<th>Session: Fall 2010</th>
<th>Time: MW 3:30-4:45</th>
</tr>
</thead>
</table>

Prerequisite, English 130, 131, 132H, or 133H and permission of the Director of Creative Writing. A course in reading and writing young adult fiction, with a focus on the crafting of a novel.

### Writing Young Adult Literature

<table>
<thead>
<tr>
<th>Course Code: ENGL 210</th>
<th>Section: 001</th>
<th>Instructor: Moose, R.</th>
<th>Maximum Enrollment: 15</th>
<th>Session: Fall 2010</th>
<th>Time: MW 5:00-6:15</th>
</tr>
</thead>
</table>

Prerequisite, English 130, 131, 132H, or 133H and permission of the Director of Creative Writing. A course in reading and writing young adult fiction, with a focus on the crafting of a novel.
Our mutual goals in Engl 225 are to learn something about Shakespeare and his times, something about the enduring effects literature can exert upon our individual and shared histories, and something about the techniques of interpretation in general and literary interpretation in particular. By doing so, we will be practicing broadly usable, practical skills that are both applicable in many careers and important to our lives as members of the overlapping communities we do now and will in the future inhabit. These skills include making accurate observations about and descriptions of complex verbal phenomena, inferring sound interpretations from those descriptions, and making reasoned and persuasive statements about those interpretations, both in discussion and in writing.

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

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

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

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

**IMPORTANT NOTE:** Students who register for this course do not need to sign up for a recitation section.
<table>
<thead>
<tr>
<th>Course Code, Section</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Enrollment</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 225, Section 601</td>
<td>Shakespeare (rec)</td>
<td>Park, J.</td>
<td>TH</td>
<td>9:30-10:20</td>
<td>20</td>
<td>Fall 2010</td>
</tr>
<tr>
<td>ENGL 225, Section 602</td>
<td>Shakespeare (rec)</td>
<td>Lacefield, K.</td>
<td>TH</td>
<td>12:30-1:20</td>
<td>20</td>
<td>Fall 2010</td>
</tr>
<tr>
<td>ENGL 225, Section 603</td>
<td>Shakespeare (rec)</td>
<td>Lacefield, K.</td>
<td>TH</td>
<td>2:00-2:50</td>
<td>20</td>
<td>Fall 2010</td>
</tr>
<tr>
<td>ENGL 225, Section 604</td>
<td>Shakespeare (rec)</td>
<td>Park, J.</td>
<td>f</td>
<td>9:00-9:50</td>
<td>20</td>
<td>Fall 2010</td>
</tr>
<tr>
<td>ENGL 225, Section 605</td>
<td>Shakespeare (rec)</td>
<td>Carlson, M.</td>
<td>f</td>
<td>10:00-10:50</td>
<td>20</td>
<td>Fall 2010</td>
</tr>
<tr>
<td>ENGL 225, Section 606</td>
<td>Shakespeare (rec)</td>
<td>Carlson, M.</td>
<td>f</td>
<td>12:00-12:50</td>
<td>20</td>
<td>Fall 2010</td>
</tr>
<tr>
<td>ENGL 226, Section 001</td>
<td>Renaissance Drama</td>
<td>Floyd-Wilson, M.</td>
<td>TR</td>
<td>2:00-3:15</td>
<td>35</td>
<td>Fall 2010</td>
</tr>
</tbody>
</table>

Recitation section for ENGL 225 (Matchinske)

A survey of Renaissance drama focusing on contemporaries and successors of Shakespeare during the Elizabethan and Jacobean periods.
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, Edumund 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**  
Instructor: Armitage, C.  
Maximum Enrollment: 35  
Session: Fall 2010  
MWF 11:00-11:50

A study of poetry and prose written by Raleigh, Donne, Jonson, Herbert, Herrick, Marvell, and others in an era when kings and queens were dethroned and executed, England was briefly a commonwealth without a monarch, and "the world turned upside down" as the modern era evolved. Teaching Methods: Lecture and discussion, focused on the literature in relation to its historical and cultural context. Requirements: Quizzes, short papers, a mid-term and a cumulative exam.

Class Size: 35

Texts:

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ENGL 230, Section 001  
**Milton**  
Instructor: Barbour, R.  
Maximum Enrollment: 35  
Session: Fall 2010  
MWF 1:00-1:50

A study of Milton's prose and poetry in the extraordinary context of seventeenth-century philosophy, politics, religion, science, and poetics, and against the backdrop of the English Civil War. Works studied include *Reason of Church Government, Areopagitica, Tenure of Kings and Magistrates, Lycidas, Masque at Ludlow, Paradise Lost, Paradise Regained, Samson Agonistes.*

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ENGL 265, Section 001  
**Literature & Race, Literature & Ethnicity**  
Instructor: Kim, H.  
Maximum Enrollment: 35  
Session: Fall 2010  
TR 11:00-12:15

Coming of Age in America: Comparative Ethnic Fiction

What is ethnic literature? What is the “American” experience? In this course, we will read works across various ethnic U.S. groups, looking at how writers define race/ethnicity and Americanness. Focusing on coming-of-age stories, we will see how protagonists make the transition from children to fully fledged adults and participants, more or less, in American society and politics. How does this transition force characters to redefine themselves in terms not only of ethnicity but of gender, nationality, and class? What formations do they join as they leave the shelter of their families? We will also focus on the techniques of rupture employed, such as parody, irony, dialect, linguistic play, and changing form/genre. We will read novels and short stories by Native American, African American, Arab American, Asian American, and Latino writers. Many of these works are very recent, allowing students to draw on their own knowledge of contemporary context.

In contrast to most English courses, much of the course material is nonfiction rather than fiction; many of the writers are scientists, naturalists, agriculturalists whose ideas have influenced American thought and public policy. To see ecological principles at work, we will do our service-learning in partnership with the North Carolina Botanical Garden. Our project will be to map (using GPS devices and technology) areas of Mason Farm Biological Reserve. The project and the readings will involve us in such issues as conservation, land stewardship, and agriculture.

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

In this "gateway" to the new undergraduate cluster in medical humanities, we'll read novels, screen films and television episodes, learn about illnesses and treatments, and hear expert speakers as we investigate the close affinities among literary representation, medical science, and clinical practice. We'll play close attention to how ideas about sickness have changed over time and across cultures. Topics will include the doctor-patient relationship, medical detection, war and the rise of psychiatry, illness and autobiography, epidemics and the "outbreak narrative," and the quest for immortality.

No prerequisites. This course welcomes all students—especially humanities majors and those interested in careers in medicine and biology.

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

Texts: Fictional works will include Mary Shelley, *Frankenstein*; Pat Barker, *Regeneration*; Edgar Allan Poe, "The Tell-Tale Heart" and "Murder at the Rue Morgue"; episodes of *Nip/Tuck, M*A*S*H*, and *Grey's Anatomy*; and movies such as *One Flew Over the Cuckoo's Nest*. Non-fiction works will include well-crafted articles drawn from journalism, medicine, anthropology, and history: e.g. Jerome Groopman, *How Doctors Think* and Susan Sontag, *Illness as Metaphor*. We'll conclude with *The Immortal Life of Henrietta Lacks* (2009), a chilling, true account of how the cancer cells taken from a poor, African-American woman "gave birth" to the most prolific cell line on earth.

Assignments: Short bi-weekly reading responses, two five-page essays OR one 10-page research paper, one "illness narrative," and an essay-based final exam.
The Politics and Poetics of African American Autobiography and Memoir:

Life writing is widely understood to provide an open window onto the experiences and crises of the individual writer, but it has also been used as a conceptual and political tool for expressing subjectivity and for proffering an alternative counter-history that has, at times, served radical, even revolutionary purposes. While the tradition of autobiography has its roots in the 18th century, our work in this course will focus on the 20th and 21st centuries. We will begin by reading works in the theory and history of autobiography as well as excerpts from key early works in the tradition by such authors as Olaudah Equiano, Frederick Douglass, and Harriet Jacobs. We will continue with autobiographies and memoirs by a number of writers and public figures, including W.E.B. Du Bois, Zora Neale Hurston, Richard Wright, Malcolm X, Martin Luther King, Jr., Maya Angelou, and President Barack Obama. Quizzes, one short paper, final exam. Short oral presentations may also be assigned.
How do we define children's literature and what function does it serve? Why should we still care about it after we are adults? What ends have different historical periods tried to advance through their different understandings of what constitutes childhood? What do we mean by childhood now? In what ways does children's literature point to our basic assumptions about meaning, culture, self, society, gender, economics?

**Teaching methods:** Lecture. Discussion sections.

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

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

**IMPORTANT NOTE:** Students who register for this section are also **REQUIRED** to register for one of the following recitation sections: ENGL 284.601, ENGL 284.602, ENGL 284.603, ENGL 284.604, ENGL 284.605 or ENGL 284.606.
<table>
<thead>
<tr>
<th>Course Code, Section</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Maximum Enrollment</th>
<th>Session</th>
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<tbody>
<tr>
<td>ENGL 284, Section 604</td>
<td>Reading Children’s Literature (Rec)</td>
<td>Cameron, L.</td>
<td>20</td>
<td>Fall 2010</td>
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<tr>
<td>ENGL 284, Section 605</td>
<td>Reading Children’s Literature (Rec)</td>
<td>Shaw, S.</td>
<td>20</td>
<td>Fall 2010</td>
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<tr>
<td>ENGL 284, Section 606</td>
<td>Reading Children’s Literature (Rec)</td>
<td>Shaw, S.</td>
<td>20</td>
<td>Fall 2010</td>
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<tr>
<td>ENGL 305, Section 001</td>
<td>Advanced Expository Writing for Law</td>
<td>Pryal, K.</td>
<td>19</td>
<td>Fall 2010</td>
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<tr>
<td>ENGL 305, Section 002</td>
<td>Advanced Expository Writing for Law</td>
<td>Pryal, K.</td>
<td>19</td>
<td>Fall 2010</td>
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</table>

**Reading Children’s Literature (Rec)**
Recitation section for ENGL 284 (Langbauer)

**Advanced Expository Writing for Law**
This course is designed to give upper-division undergraduates an opportunity to learn, develop, and further practice forms of legal communication. In this advanced workshop, students will first analyze central values, conventions, and discourse practices of the profession. Then they will practice those conventions, with a particular emphasis on written and oral discourse that accomplishes rhetorical aims and on mastering professional standards for format, genre, and citation.
<table>
<thead>
<tr>
<th>Course Code, Section</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Maximum Enrollment</th>
<th>Session</th>
<th>Time</th>
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<tbody>
<tr>
<td>ENGL 306, Section 001</td>
<td>Playwriting</td>
<td>Simpson</td>
<td>15</td>
<td>Fall 2010</td>
<td>2:00-3:15</td>
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<td>Prerequisite, ENGL 130, 131, 132H, or 133H. or permission of the Creative Writing Program Director. A collaborative exploration of the processes of drama and the writing of plays, focusing on character; setting; exposition; conflict, momentum, and motivated action; use of visual effects and music. Readings include &quot;Hamlet&quot; and five (5) small-cast plays; writings include numerous scenes; major writing project is a one-act play to be cast and read in class.</td>
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<th>Course Code, Section</th>
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<th>Instructor</th>
<th>Maximum Enrollment</th>
<th>Session</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 307, Section 001</td>
<td>Stylistics: Gram-o-Rama</td>
<td>Gingher</td>
<td>15</td>
<td>Fall 2010</td>
<td>3:30-4:45, TH</td>
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<td>Restricted to Creative Writing minors. Permission of instructor required. This class turns the grammar lesson into performance art. Students who love language and comedy and poetry, who play music, who have theatrical experience, are encouraged to apply. Class is limited to 16 -- 8 men and 8 women. Interview required.</td>
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<tr>
<th>Course Code, Section</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Maximum Enrollment</th>
<th>Session</th>
<th>Time</th>
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<tr>
<td>ENGL 307, Section 002</td>
<td>Stylistics: Poetry Imitation</td>
<td>Shapiro, A.</td>
<td>15</td>
<td>Fall 2010</td>
<td>9:30-10:45</td>
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<td>Restricted to Creative Writing minors. Permission of instructor required. A course for students who want to undertake the study of literary forms outside the sequence of fiction or poetry workshops. Specifically, this course will focus on learning to write poetry through the creative imitation of established poets.</td>
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<tr>
<th>Course Code, Section</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Maximum Enrollment</th>
<th>Session</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 313, Section 001</td>
<td>Grammar of Current English</td>
<td>Eble, C.</td>
<td>35</td>
<td>Fall 2010</td>
<td>2:00-2:50</td>
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<td></td>
<td>Introduction to English linguistics and to the grammatical conventions of edited American English. The focus will be on traditional grammar, with some integration of structural and transformational approaches to word formation and sentence structure. Teaching methods: Mainly lecture. Requirements: Class attendance required, frequent short quizzes, two tests, two short papers, final examination. Much memorization and attention to detail.</td>
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An introduction to English literature from the eighth century to the fifteenth, focusing on the primary works of Old English literature (Beowulf, The Wanderer, The Seafarer, The Dream of the Rood, The Battle of Brunanburh, The Battle of Maldon) and Middle English literature (including the writings of Langland, Gower, Geoffrey of Monmouth, Malory, and texts such as the Alliterative Morte, the Stanzaic Morte, the Wakefield/Towneley Cycle of Mystery Plays and Everyman; a separate course is dedicated to Chaucer). The Old English texts will be read in translation and the emphasis will be on literary rather than linguistic considerations with a view toward developing an understanding medieval literary genres and tropes.

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

Syllabus (Fall 07) will be online at: http://www.unc.edu/~jwittig/320/en320.htm

Texts:

(required)

(recommended)
**Perspectives on the Renaissance**

Instructor: Baker, D.  
Maximum Enrollment: 35  
Session: Fall 2010

Although the “New Historicism” is probably the dominant approach to early modern literature today, it is no longer quite so new. It has been around for about thirty years. Now is a good time to revisit this approach. What are its assumptions? Its methods? Its results? Its strengths and weaknesses? In this course, we will look critically at this type of literary criticism and apply it to a wide range of Renaissance works.


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**Eighteenth-Century Literature**

Instructor: Reinert, T.  
Maximum Enrollment: 35  
Session: Fall 2010

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

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**Eighteenth-Century Literature**

Instructor: Rosenthal, J.  
Maximum Enrollment: 35  
Session: Fall 2010

This course offers an introduction to literary representations of transatlantic slavery and abolition during the long eighteenth century (1660-1832). We will read novels, poems, journals, travel narratives, and slave narratives that represent the history of colonization, slavery, and rebellion within Britain's Caribbean and North American colonies. Paying close attention to the genres and rhetorical strategies employed by pro-slavery and anti-slavery writers, we will explore the role of literature in shaping ideas about race, slavery, and liberty in the Atlantic world. Texts will include Aphra Behn’s *Oroonoko*, Jonathan Swift’s *Gulliver’s Travels*, Olaudah Equiano’s *The Interesting Narrative*, John Gabriel Stedman’s *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam*, James Grainger’s *The Sugar Cane*, Mary Prince’s *History of Mary Prince*, and Phillis Wheatley’s *Poems on Various Subjects*.
We will read important novels of nineteenth-century Britain, including novels widely popular at the time. These are novels filled with monsters, freaks, and outsiders. Why? In pondering that, we will consider the form of the novel, nineteenth-century history and culture, as well as our own critical responses to the texts. How do our expectations govern how we read? How do our assumptions about what a novel should be reflect our sense of how the world should work? How do our own cultural interests determine our view of the nineteenth century?

**Teaching methods:** Lecture. Discussion sections.

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

**Texts:**
- Jane Austen, *Northanger Abbey*
- Mary Elizabeth Bradden, *Lady Audley's Secret*
- Charlotte Bronte, *Jane Eyre*
- Louis Carroll, *Alice in Wonderland*

**IMPORTANT NOTE:** Students who register for this section are also **REQUIRED** to register for one of the following recitation sections: ENGL 338.601, ENGL 338.602, ENGL 338.603, ENGL 338.604, ENGL 338.605 or ENGL 338.606.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Section</th>
<th>Course Title</th>
<th>Mode</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 338</td>
<td>603</td>
<td>Nineteenth-Century British Novel (Rec)</td>
<td>R</td>
<td>9:30-10:20</td>
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<tr>
<td>Instructor:</td>
<td>Sledge, H.</td>
<td>Maximum Enrollment: 20</td>
<td>Session:</td>
<td>Fall 2010</td>
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</table>

Recitation section for ENGL 338 (Langbauer)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Section</th>
<th>Course Title</th>
<th>Mode</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 338</td>
<td>604</td>
<td>Nineteenth-Century British Novel (Rec)</td>
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<td>Instructor:</td>
<td>Blythe, S.</td>
<td>Maximum Enrollment: 20</td>
<td>Session:</td>
<td>Fall 2010</td>
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Recitation section for ENGL 338 (Langbauer)

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<th>Section</th>
<th>Course Title</th>
<th>Mode</th>
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<td>ENGL 338</td>
<td>605</td>
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<td>Instructor:</td>
<td>Hannah, J.</td>
<td>Maximum Enrollment: 20</td>
<td>Session:</td>
<td>Fall 2010</td>
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Recitation section for ENGL 338 (Langbauer)

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<th>Mode</th>
<th>Time</th>
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<td>ENGL 338</td>
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<td>Nineteenth-Century British Novel (Rec)</td>
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<td>Maximum Enrollment: 20</td>
<td>Session:</td>
<td>Fall 2010</td>
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Recitation section for ENGL 338 (Langbauer)

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<th>Course Code</th>
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<tr>
<td>ENGL 344</td>
<td>001</td>
<td>American Literature, 1860-1900</td>
<td>MWF</td>
<td>10:00-10:50</td>
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<tr>
<td>Instructor:</td>
<td>Thrailkill, J.</td>
<td>Maximum Enrollment: 50</td>
<td>Session:</td>
<td>Fall 2010</td>
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This course focuses on literature written during and after the Civil War, a volatile period in U.S. history. Cultural topics will include the influence of new technologies (factories, trains, telegraph, electric lights), the rise of the city, changing gender roles, the increasingly unequal distribution of wealth, and attitudes about race and ethnicity.

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

**Class format:** Discussion, with some lecture

**Assignments:** Two essays, short response papers, midterm and exam.
The course focuses on American literary modernism and postmodernism from the 1920s to the end of the twentieth century. Specific writers that we will study are: Robert Frost; Edna St. Vincent Millay; William Carlos Williams; Marianne Moore; T. S. Eliot; William Faulkner; Thomas Pynchon; John Edgar Wideman; Maxine Hong Kingston; and Toni Morrison.

The three required texts for the course are *The Heath Anthology of American Literature*, volumes D and E, William Faulkner's *The Sound and the Fury*, and Toni Morrison’s *Beloved.*

This course is meant to introduce you to the variety of the American novel, from the late eighteenth through the early twentieth century. Beginning with one of the earliest American novels, Brown's *Wieland* (1798), we will move on to Hawthorne's account of a radical utopian experiment, *The Blithedale Romance* (1852); Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), instrumental in galvanizing opposition to slavery; and *Moby-Dick* (1851), Melville's masterpiece. We then will turn to and Elizabeth Stoddard’s complex psychological portrait of a young woman in *The Morgesons* (1862) and William Dean Howells's path-breaking exploration of divorce, *A Modern Instance* (1881). Next come Mark Twain’s classic *Huckleberry Finn* (1884) and Harold Frederic's scathing portrait of a fallen minister, *The Damnation of Theron Ware* (1896). We will end with William Faulkner's modernist experiment, *As I Lay Dying* (1930).
In 1950, cultural critic Lionel Trilling compared the “Great American Novel” to the “Great White Whale.” A half-century later, just recently, American novelist Rick Moody cited Moby Dick as one of the three most influential books in American literature. This survey of the American novel emphasizes the second half of the twentieth century in particular but begins with a consideration of the nineteenth-century novel that inspired the comments of these contemporary intellectuals. We will consider a number of related questions: Why has Herman Melville’s Moby Dick come to be understood as the paradigmatic American novel? How do Moby Dick’s themes and problems overlap with key definitions of the novel as a genre? Can we trace Humbert Humbert’s salacious trek in Lolita—or the journey to bury the mother in As I Lay Dying—back to Ahab’s quest for the whale? Does Melville’s white whale found Oedipa Mass’ Trystero in Pynchon’s The Crying of Lot 49? A central question focusing our discussions will be the role of the author as it emerges in these texts: how is the postwar assumption that the author should be understood as “dead” refuted or affirmed in the American novel? To what extent might the “I” of Faulkner’s classic As I Lay Dying refer to a dying conception of the author figure asserted in Melville’s classic?

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 002**

*The British Novel from 1870 to World War II*

<table>
<thead>
<tr>
<th>Instructor: Cooper, P.</th>
<th>Maximum Enrollment: 35</th>
<th>Session: Fall 2010</th>
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</table>

This course studies the fiction of contemporary Britain and America through broadly representative literary works. It explores fictional texts as intellectual, philosophical, and aesthetic documents while also examining their implication with historical and cultural forces. The course traces the literary expression of various urgent contemporary themes: expatriation, boundaries, identity, ethnicity, gender, and globalization, to name some examples. By way of broadening the definitions of "British" and "American" in the light of such themes, the course may include fictions from the Anglophone Diaspora: Africa, South Asia, The West Indies, and Latin America, for example. It may also incorporate supplementary material of various kinds -- among them critical and theoretical readings, photographs, artworks, and films.

**ENGL 364, Section 001**

*Intro. to Latina/o Studies*

<table>
<thead>
<tr>
<th>Instructor: Halperin, L.</th>
<th>Maximum Enrollment: 35</th>
<th>Session: Fall 2010</th>
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</table>

This discussion course introduces students to the transdisciplinary field of Latina/o Studies, a field that generally combines the humanities and social sciences. Given this transdisciplinaryity, the course contents will draw from histories, memoirs, theoretical essays, fiction, films and/or documentaries, music, and media. The course will begin by contextualizing the historical experiences of different Latina/o groups, including Chicanas/os, Puerto Ricans, Dominican Americans, and Cuban Americans. It will then investigate what it means to be Latina/o in the United States, critically examining the formation of, and differentiation between, group labels like “Latina/o” and “Hispanic.” Subsequently, it will explore the racial heterogeneity of Latinas/os. It will conclude by focusing on Latina/o migration and labor. In addition to being transdisciplinary, the course will be intersectional, as it will encourage students to think critically about the ways race, ethnicity, class, gender, and sexuality shape discourses and representations of Latinas/os in the United States.

**ENGL 365, Section 001**

*Migration and Globalization*

<table>
<thead>
<tr>
<th>Instructor: Ahuja, N.</th>
<th>Maximum Enrollment: 35</th>
<th>Session: Fall 2010</th>
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</table>

Migration and Globalization: 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 the ways in which conceptions of family, gender roles, sexuality, reproduction, dress, and forms of intimacy are central to the construction of 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 study a range of texts representing South Asians living all over the world, we will focus in most detail on Trinidad, Britain, the U.S. and southern Africa. We will also consider how Indian popular culture has represented South Asians living abroad in recent years.
**ENGL 367, Section 001  African American Literature to 1930**  MWF 11:00-11:50

**Instructor:** Fisher, R.  **Maximum Enrollment:** 35  **Session:** Fall 2010

English 367 is a survey of African American literature from its inception in the eighteenth century through the nineteen thirties. Readings will include texts by the major writers of the period, including: Olaudah Equiano, Frederick Douglass, Harriet Jacobs, William Wells Brown, W.E.B. Du Bois, James Weldon Johnson, Jean Toomer, Langston Hughes, and Zora Neale Hurston. Genres studied will include creative non-fiction (such as autobiographies and memoirs), poetry, drama, essays, and novels. We will discuss the evolution of this literature alongside musical forms such as spirituals, the blues, and jazz, as well as the production of minstrelsy and Broadway plays. Painting and sculpture by Jacob Lawrence, Lois Mailou Jones, Augusta Savage, Archibald Motley, and others may also figure in our discussions. We will discuss African American literature in relation to other political and social movements, such as abolitionism, feminism, socialism, and communism. The main objective of this class is for students to gain an understanding of the development of the major themes, metaphors, motifs, and images in early African American literature as these relate to their historical, political, and social contexts. The course will be conducted primarily through lecture and discussion. Learning outcomes will be assessed through directed question and answer, group work, a final exam, and writing assignments, which will consist of one short (five-page) midterm paper, and a final paper of 10 pages. Short oral presentations may also be assigned.

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**ENGL 368, Section 001  African American Literature, 1930-1970**  TR 12:30-1:45

**Instructor:** Coleman, J.  **Maximum Enrollment:** 35  **Session:** Fall 2010

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

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**ENGL 368, Section 002  African American Literature, 1930-1970**  MWF 1:00-1:50

**Instructor:** Elliott, D.  **Maximum Enrollment:** 35  **Session:** Fall 2010

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

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**ENGL 368, Section 003  African American Literature, 1930-1970**  MWF 12:00-12:50

**Instructor:** Elliott, D.  **Maximum Enrollment:** 35  **Session:** Fall 2010

Survey of writers and literary and cultural traditions from 1930 to 1970.
English 373 introduces you to the literature of the American South, moving chronologically from the pre-colonial period to the twenty-first century. We will address the following tasks, all tightly interrelated.

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

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

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**ENGL 382, Section 001**

*Regionalism*

Instructor: Cooper, P.  
Maximum Enrollment: 35  
Session: Fall 2010

The Modern African Novel

This course studies the fiction of several African countries from the 1950s through to the present day. We will read novels from Nigeria, Kenya, Uganda, Rwanda, and South Africa, examining their political and cultural contexts and the historical conditions of their emergence.

We’ll consider such issues as community and intimacy, violence, resistance, colonialism and its aftermath. Texts include works by Chinua Achebe, Ngugi Wa Thiongo, Mariama Ba, Wole Soyinka, Bessie Head, Nadine Gordimer, Zoe Wicomb, Miriam Tlali, and J.M. Coetzee.

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**ENGL 406, Section 001**

*Advanced Fiction Writing*

Instructor: Wallace, D.  
Maximum Enrollment: 15  
Session: Fall 2010

Prerequisite, English 206 and permission of the Director of Creative Writing. A continuation of the intermediate workshop with emphasis on the mechanics of writing short fiction, including but not limited to setting, plot, character, and the felicitous expression of original ideas. Two complete short stories, numerous exercises and copious readings will be assigned. Text TBA.
The sixteenth and seventeenth centuries saw the emergence of a dynamic—and volatile—market economy in England. The English experienced changes they struggled to describe and understand. In this course, we will consider a range of English writers and intellectuals and learn what they made of the changes they were witnessing. How did they explain them? How did they represent them? And how did some of them make literary art that spoke to this new economy and its consequences in everyday life? We will read their works as both the products of and as commentaries on the “commercialization” of Renaissance England.

Texts: William Shakespeare, Timon of Athens, Troilus and Cressida, The Merchant of Venice, the Tempest; Ben Jonson, Volpone, Bartholomew Fair; Thomas More, Utopia; Christopher Marlowe, The Jew of Malta; Thomas Deloney, Thomas of Reading; Thomas Middleton, Michaelmas Term; Thomas Dekker, The Shoemaker's Holiday; Middleton and Dekker, The Roaring Girl; and assorted readings.

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

Texts:

Teaching methods: Lectures and discussion.

Requirements: two in-class essays; one term paper; final exam.
In the last half of the nineteenth century and the first decade of the twentieth, reassuring dogmas on human motivation and conduct were relentlessly challenged. In this course, we will explore how Dante Gabriel Rossetti, Christina Rossetti, and William Morris anticipated the portrayal of the psyche by Robert Louis Stevenson, Oscar Wilde, and Joseph Conrad. We will also acknowledge the immediate predecessors of these authors, typified by two writers of enduring influence, John Keats and Edgar Allan Poe. One of our concerns will be the relationship between literature and visual art, especially in the paintings of Rossetti and other Pre-Raphaelites. Another will be the styles of dramatic performance that prevailed during the Victorian and Edwardian periods; we’ll recreate these through films and sound recordings ranging in date from 1888 to 1931.

Teaching methods: Lectures and discussion. Requirements: two in-class essays; one term paper; final exam.

Texts:


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

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

This course is intended to help international graduate students improve skills in academic writing. Students learn standard U.S. academic writing conventions through analysis of sample essays, summaries, and critiques of research articles. Some attention is given to exploring the organization, flow, and presentation of theses and dissertations. Through grammar and sentence level writing practices, students explore ways to write in formal, academic style. Assignments include several short papers, a five-page literature review, and online discussions.

IMPORTANT NOTES: ENGL 601 grants 3 credit hours toward full-time status but NOT toward graduation. This course is restricted to graduate students.
This course is intended to help international graduate students improve skills in academic writing. Students learn standard U.S. academic writing conventions through analysis of sample essays, summaries, and critiques of research articles. Some attention is given to exploring the organization, flow, and presentation of theses and dissertations. Through grammar and sentence level writing practices, students explore ways to write in formal, academic style. Assignments include several short papers, a five-page literature review, and online discussions.

**IMPORTANT NOTES:** ENGL 601 grants 3 credit hours toward full-time status but **NOT** toward graduation. This course is restricted to graduate students.

This course is intended to help international graduate students improve skills in academic writing.

**IMPORTANT NOTES:** ENGL 601 grants 3 credit hours toward full-time status but **NOT** toward graduation. This course is restricted to graduate students.

This class in film pedagogy is designed to operate in conjunction with ENGL 142. Instructors from that class, and others interested in teaching film, will spend the semester undertaking a formal, technical, and discursive study of the cinema.

Hence, while linked to the undergraduate survey, the class will embark on more complex and sustained engagements with the possibilities of film studies. What are the pedagogical problems unique to the cinema and how can we make the cinema an integral element in our critical and compositional mission? In order to answer that question, the class will focus on (1) surveying the domain of film studies and its prospects for scholarship and teaching; (2) analyzing the abstract questions and concrete problems that condition film pedagogy; (3) creating the practical means with which to teach film, including the assemblage of teaching materials. In light of this last aim, students in the class will work collectively to develop a visual database for both their sections of ENGL 142 and future film classes. Each student is also required to submit a compendium of lectures (including clips) for his or her own version of the class, along with an accompanying syllabus; to produce a critical syllabus for a future class of his or her own design; and to fulfill a series of short writing assignments.
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<th>Section</th>
<th>Title</th>
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<th>Instructor</th>
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<td>ENGL 691H</td>
<td>001</td>
<td>English Senior Honors Thesis, Part 1</td>
<td>TBA</td>
<td>Lensing, G.</td>
<td>1</td>
<td>Fall 2010</td>
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<td>First semester of senior honors thesis. Independent research under the direction of an English department faculty member. Restricted to senior honors candidates. Permission of departmental Committee on Honors</td>
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<td>ENGL 693H</td>
<td>001</td>
<td>Creative Writing Senior Honors Thesis, Part 1</td>
<td>TR</td>
<td>Durban</td>
<td>12</td>
<td>Fall 2010</td>
<td>11:00-12:15</td>
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<td>Prerequisite, ENGL 406. Restricted to senior honors candidates. The first half of a two-semester seminar. Each student begins a book of fiction (25,000 words) or poetry (1,000 lines). Extensive discussion of student work in class and in conferences.</td>
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<td>ENGL 693H</td>
<td>002</td>
<td>Creative Writing Senior Honors Thesis, Part 1 (Fall)</td>
<td>TR</td>
<td>Seay</td>
<td>12</td>
<td>Fall 2010</td>
<td>3:30-4:45</td>
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<td>Prerequisite, ENGL 406. Restricted to senior honors candidates. The first half of a two-semester seminar. Each student begins a book of fiction (25,000 words) or poetry (1,000 lines). Extensive discussion of student work in class and in conferences.</td>
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