

ENGL 068 Section 001	FYS: Radical Amer. Writers, 1930-1960	TR 9:30-10:45
Instructor: Reinert, T.	Maximum Enrollment: 24	Session: Fall 2011

FIRST YEAR STUDENTS ONLY.

The evolution of leftist American literature from the Depression through the early Cold War. Authors include Mary McCarthy, Clifford Odets, Arthur Miller, Saul Bellow, and others.

ENGL 069 Section 001	FYS: Entrepreneurial Writing on the Web	MW 2:00-3:15
Instructor: Anderson, D	Maximum Enrollment: 22	Session: Fall 2011

FIRST YEAR STUDENTS ONLY.

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

ENGL 084H Section 001	FYS: Into the West (HNRS)	MWF 11:00-11:50
Instructor: Davenport, R.	Maximum Enrollment: 18	Session: Fall 2011

FIRST YEAR STUDENTS ONLY.

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

ABOUT THE INSTRUCTOR:

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

ENGL 085H Section 001FYS: *Econ. Saints & Villains: The Entrp. Spirit in Early Engl. Lit. (HNRS)***TR 9:30-10:45****Instructor: Kendall, R.****Maximum Enrollment: 24****Session:****Fall 2011****FIRST YEAR STUDENTS ONLY.**

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 Reaganomics including Oliver Stone's "Wall Steet," Mike Nichols' "Working Girl," and Jon Landis' "Trading Places." Our objective throughout will be to analyze how literary art, itself a form of economic activity, simultaneously demonizes and celebrates the "miracle of the marketplace" and those financial pioneers that perform its magic.

ENGL 086 Section 001**FYS: *The Cities of Modernism*****TR 12:30-1:45****Instructor: Fisher, R.****Maximum Enrollment: 24****Session:****Fall 2011****FIRST YEAR STUDENTS ONLY.**

The Cities of Modernism is a cross-cultural and inter-medial exploration of representations of the "Great City" in High Modernist works of literature, art, and film. Our choice of cities is necessarily restricted by the time allotted for the course, and so we will limit our examination to Harlem/New York, Paris, St. Petersburg (Russia), Chicago, and London. Materials may include texts by Andrei Bely, W.E.B. Du Bois, T.S. Eliot, Jean Toomer, and Virginia Woolf, paintings by cubists, dadaists, futurists, German expressionists, and artists of the Harlem Renaissance, and the films "Metropolis," by Fritz Lang and "Modern Times," by Charlie Chaplin. Discussions may include reference to contemporary theoretical essays by Walter Benjamin, W.E.B. Du Bois, James Weldon Johnson, Georg Simmel, and Oswald Spengler. Students will also be exposed to the historical contexts that surround our primary readings. In the past, a Study Gallery, where original modernist art works related to our course materials are exhibited in a space reserved for our class at UNC's Ackland Museum, has been curated for this course by the professor. If possible, a Study Gallery will be dedicated to this class for five weeks during Fall 2011.

Teaching methodology for this course emphasizes active learning, and is therefore discussion-based. Close readings of the texts, where students are asked to comment upon, analyze, and interpret specific passages, will be undertaken each class period.

Required texts may include:

Andrei Bely, *Petersburg*

Langston Hughes, *Selected Poems*

Nella Larsen, *Passing*

T.S. Eliot, *Selected Poems*

W.E.B. Du Bois, *Dark Princess*

Rainer Maria Rilke, *The Notebooks of Malte Laurids Brigge*

Jean Toomer, *Cane*

Virginia Woolf, *Mrs Dalloway*

Aime Cesaire, *Notebook of a Return to My Native Land*

ENGL 89: Literature of 9/11*LA, GL, CI***Neel Ahuja****MWF, 11:00–11:50 am**

FIRST YEAR STUDENTS ONLY.

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 political violence in the fields of law, politics, religious studies, and terrorism studies, we will explore a diverse array of themes related to the 9/11 attacks and the “war on terror” 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, depictions of the US military in Iraq, Pakistan, and Afghanistan, and the perspectives of detainees and minority communities on the attacks and their aftermath. Students will read and discuss both critical scholarship and literary texts, discuss major controversies in organized debates, compose two papers, and complete group presentations on topics of their choice.

Neel Ahuja grew up in Topeka, Kansas. He studied gender studies at Northwestern University before completing a Ph.D. in transnational cultural studies at the University of California-San Diego. Since 2008, Neel has been assistant professor of postcolonial literature and theory in the English Department at UNC, and he teaches courses on security culture, Caribbean literature, South Asian literatures, medicine and culture, and environmental studies. Neel is currently writing a book on the relationship of biosecurity initiatives to the territorial expansion of the United States since 1893, and has recently written a series of essays concerning the relationships between international politics, animals, and the environment.

ENGL 089H Section 001	<i>FYS: Sp. Topics:Reading & Writing Women's Lives (HNRS)</i>	TR	9:30-10:45
Instructor: Danielewicz, J.	Maximum Enrollment: 20	Session:	Fall 2011

FIRST YEAR STUDENTS ONLY.

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 that 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 002	<i>British Literature, Medieval to 18th C.</i>	MWF	12:00-12:50
Instructor: Leinbaugh, T.	Maximum Enrollment: 35	Session:	Fall 2011

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

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.

ENGL 120 Section 003	<i>British Literature, Medieval to 18th C.</i>	TR	9:30-10:45
Instructor: O'Neill, P.	Maximum Enrollment: 35	Session:	Fall 2011

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

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

ENGL 120 Section 004	<i>British Literature, Medieval to 18th C.</i>	MWF 11:00-11:50
Instructor: Wittig, J.	Maximum Enrollment: 35	Session: Fall 2011

Survey of British Literature: Chaucer to Pope

A survey of British literature from the beginnings to the age of Pope and Sam Johnson. The focus will be on narrative and lyric poetry, but we will also read some drama and some prose.

Requirements: regular class attendance, two short papers, midterm and final short essay exams.

Fills requirement for majors.

Teaching methods: Lecture and discussion.

Requirements: Midterm and final exam. Two short (c. 5 page) interpretative papers.

CLASS ATTENDANCE IS EXPECTED, as is participation in the class Blackboard Discussion Forum

Texts:

(required)

The Norton Anthology of English Literature, Vol. 1. Abrams (ed.), 8th ed. (Norton:2006) ISBN: 039392713X. Alternatively (at the same price) the three-fascicle edition of this book.

(recommended for English majors as a useful supplement)

William Harmon, A Handbook to Literature. 10th edition. (Pearson / Prentice Hall: 2006) ISBN 013011344420

Supplementary handouts will be posted on Blackboard.

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

ENGL 120 Section 005	<i>British Literature, Medieval to 18th C.</i>	MW 3:00-3:50
Instructor: Wolfe, J.	Maximum Enrollment: 120	Session: Fall 2011

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

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, ENGL 120.604, ENGL 120.605, or ENGL 120.606.

ENGL 120 Section 601	<i>British Lit., Medieval to 18th C. (Rec)</i>	R 8:00-8:50
Instructor: Wolfe, TA	Maximum Enrollment: 20	Session: Fall 2011

ENGL 120 Section 602	<i>British Lit., Medieval to 18th C. (Rec)</i>	r 9:30-10:20
Instructor: Wolfe, TA	Maximum Enrollment: 20	Session: Fall 2011

ENGL 120 Section 603	<i>British Lit., Medieval to 18th C. (Rec)</i>	r 2:00-2:50
Instructor: Wolfe, TA	Maximum Enrollment: 20	Session: Fall 2011

ENGL 120 Section 604	<i>British Lit., Medieval to 18th C. (Rec)</i>	r 3:30-4:20
Instructor: Wolfe, TA	Maximum Enrollment: 20	Session: Fall 2011

ENGL 120 Section 605	<i>British Lit., Medieval to 18th C. (Rec)</i>	f	9:00-9:50
Instructor: Wolfe, TA	Maximum Enrollment: 20	Session:	Fall 2011

ENGL 120 Section 606	<i>British Lit., Medieval to 18th C. (Rec)</i>	f	10:00-10:50
Instructor: Wolfe, TA	Maximum Enrollment: 20	Session:	Fall 2011

ENGL 121 Section 001	<i>British Literature, 19th and Early 20th C.</i>	TR	9:30-10:45
Instructor: STAFF	Maximum Enrollment: 22	Session:	Fall 2011

This course, or English 150, is required of English majors. Sophomore seminar focusing on later British Literature. Students learn methods of literary study and writing about literature.

ENGL 121 Section 002	<i>British Literature, 19th and Early 20th C.</i>	TR	11:00-12:15
Instructor: Reinert, T.	Maximum Enrollment: 22	Session:	Fall 2011

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

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

ENGL 122 Section 002	<i>Introduction to American Literature</i>	MWF	11:00-11:50
Instructor: Veggian, H.	Maximum Enrollment: 35	Session:	Fall 2011

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

ENGL 123 Section 002	<i>Introduction to Fiction</i>	MWF	10:00-10:50
Instructor: STAFF	Maximum Enrollment: 35	Session:	Fall 2011

Freshman and sophomore elective, open to juniors and seniors. Novels and shorter fiction by Defoe, Austen, Dickens, Faulkner, Wolfe, Fitzgerald, Joyce, and others.

ENGL 123 Section 003	<i>Introduction to Fiction</i>	MW	3:00-4:15
Instructor: Edwards, H.	Maximum Enrollment: 35	Session:	Fall 2011

Freshman and sophomore elective, open to juniors and seniors. Novels and shorter fiction by Defoe, Austen, Dickens, Faulkner, Wolfe, Fitzgerald, Joyce, and others.

ENGL 123 Section 004	<i>Introduction to Fiction</i>	MWF	9:00-9:50
Instructor: STAFF	Maximum Enrollment: 35	Session:	Fall 2011

Freshman and sophomore elective, open to juniors and seniors. Novels and shorter fiction by Defoe, Austen, Dickens, Faulkner, Wolfe, Fitzgerald, Joyce, and others.

ENGL 123 Section 005	<i>Introduction to Fiction</i>	MWF 1:00-1:50
Instructor: STAFF	Maximum Enrollment: 35	Session: Fall 2011

Freshman and sophomore elective, open to juniors and seniors. Novels and shorter fiction by Defoe, Austen, Dickens, Faulkner, Wolfe, Fitzgerald, Joyce, and others.

ENGL 123 Section 006	<i>Introduction to Fiction</i>	TR 9:30-10:45
Instructor: Nash, S.	Maximum Enrollment: 35	Session: Fall 2011

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

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

ENGL 123 Section 007	<i>Introduction to Fiction</i>	TR 12:30-1:45
Instructor: STAFF	Maximum Enrollment: 35	Session: Fall 2011

Freshman and sophomore elective, open to juniors and seniors. Novels and shorter fiction by Defoe, Austen, Dickens, Faulkner, Wolfe, Fitzgerald, Joyce, and others.

ENGL 123 Section 008	<i>Introduction to Fiction</i>	TR 2:00-3:15
Instructor: STAFF	Maximum Enrollment: 35	Session: Fall 2011

Freshman and sophomore elective, open to juniors and seniors. Novels and shorter fiction by Defoe, Austen, Dickens, Faulkner, Wolfe, Fitzgerald, Joyce, and others.

ENGL 123 Section 009	<i>Introduction to Fiction</i>	TR 3:30-4:45
Instructor: STAFF	Maximum Enrollment: 35	Session: Fall 2011

Freshman and sophomore elective, open to juniors and seniors. Novels and shorter fiction by Defoe, Austen, Dickens, Faulkner, Wolfe, Fitzgerald, Joyce, and others.

ENGL 123 Section 010	<i>Introduction to Fiction</i>	MWF 8:00-8:50
Instructor: STAFF	Maximum Enrollment: 35	Session: Fall 2011

Freshman and sophomore elective, open to juniors and seniors. Novels and shorter fiction by Defoe, Austen, Dickens, Faulkner, Wolfe, Fitzgerald, Joyce, and others.

ENGL 124 Section 001**Contemporary Literature****TR 3:30-4:45****Instructor: Henderson, M.****Maximum Enrollment: 35****Session:****Fall 2011****English 124: “[In]delicate Subjects”: Black Women Writers and the Neo-Slave Narrative**

The experience of this intelligent and much-injured woman belong to a class which some call delicate subjects, and others indelicate. This peculiar phrase of Slavery has been kept veiled; but the public ought to be made acquainted with its monstrous features.

Lydia Maria Child, Introduction to Harriet Jacobs’
Incidents in the Life of a Slave Girl

Over and over the writers pull the narrative up short with phrases such as, “but let us drop a veil over these proceedings too terrible to relate.” In shaping the experience to make it palatable to those who were in a position to alleviate it, they [male slave narrators] were silent about many things, and they “forgot” many other things.

Toni Morrison, “Site of Memory”

What are these “(in)delicate subjects,” “this peculiar phrase of slavery [that] has been kept veiled,” and these “proceedings too terrible to relate”? Most often these allusions refer to the violence inflicted upon and the violation of the female body. It is the neo-slave narrative that aims to *politicize the personal* by restoring a dimension of the repressed personal to the manifestly political discourse of the nineteenth-century slave narrative. The neo-slave narrative, a genre arguably emerging during the 1970s and often -- although not exclusively-- associated with black women writers, is perhaps best described as the contemporary fictional rewriting of the narrative of slavery. These fictional reconstructions of the female slave subject are stories that convey the gender-specific intimacy of racial oppression in the domain of slavery, and represent “the return of the repressed” in that they are intended to resurrect stories buried and give voice to stories silenced in the slave narratives and abolitionist literature. Authors will include Harriet Jacobs (*Incidents in the Life of a Slave Girl*), Toni Morrison (*Beloved*), Sherley Anne Williams (*Dessa Rose*), Octavia Butler (*Kindred*), Gayl Jones (*Corregidora*), and Phyllis Alesia Perry (*Stigmata*).

ENGL 124 Section 002**Contemporary Literature****MWF 1:00-1:50****Instructor: STAFF****Maximum Enrollment: 35****Session:****Fall 2011**

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

ENGL 124 Section 003**Contemporary Literature****MWF 2:00-2:50****Instructor: STAFF****Maximum Enrollment: 35****Session:****Fall 2011**

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

ENGL 124 Section 004**Contemporary Literature****TR 3:30-4:45****Instructor: Crystall, E.****Maximum Enrollment: 35****Session:****Fall 2011****Reading Graphic Novels: Visual Literacy and the Art of Remembering**

This discussion-based class will explore the construction and function of graphic novels 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 graphic novels 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*; *The Pride of Baghdad*; *Persepolis*, among others. Requirements include papers, essay exams, student-led discussion, and active participation.

ENGL 124 Section 005	<i>Contemporary Literature</i>	MWF 12:00-12:50
Instructor: Ross, D.	Maximum Enrollment: 35	Session: Fall 2011

We will consider eminent works of sixties and post-sixties fiction, with an emphasis on the problems of modernity and post-modernity. Authors are likely to include J.G. Ballard, John Barth, Angela Carter, Don DeLillo, Michel Houellebecq, Milan Kundera, Norman Mailer, Cynthia Ozick, Thomas Pynchon, Philip Roth, John Updike, and Kurt Vonnegut.

ENGL 125 Section 001	<i>Introduction to Poetry</i>	TR 9:30-10:45
Instructor: Salvaggio, R.	Maximum Enrollment: 34	Session: Fall 2011

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

ENGL 125 Section 002	<i>Introduction to Poetry</i>	MWF 10:00-10:50
Instructor: STAFF	Maximum Enrollment: 35	Session: Fall 2011

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

ENGL 126 Section 001	<i>Introduction to Drama</i>	MWF 1:00-1:50
Instructor: STAFF	Maximum Enrollment: 35	Session: Fall 2011

Drama of the Greek, Renaissance, and Modern periods.

ENGL 127 Section 001	<i>Writing About Literature</i>	TR 2:00-3:15
Instructor: STAFF	Maximum Enrollment: 35	Session: Fall 2011

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

ENGL 128 Section 001	<i>Major American Authors</i>	TR 3:30-4:45
Instructor: STAFF	Maximum Enrollment: 35	Session: Fall 2011

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

ENGL 128 Section 002	<i>Major American Authors</i>	MWF 1:00-1:50
Instructor: STAFF	Maximum Enrollment: 35	Session: Fall 2011

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

ENGL 128 Section 003	<i>Major American Authors</i>		TR 2:00-3:15
Instructor: Laprade, C.	Maximum Enrollment: 35	Session:	Fall 2011

English 128 Major American Authors. Since its inception, America has often been regarded as exceptional because of its absence of a class structure, freedom for all individuals, the abundance of its land, its government, and for the diversity of its people, to name a few. On the other hand, we have seen a dark underside to what the Puritan author John Winthrop described as a “shining City Upon a Hill.” This course will explore the tension between American optimism and pessimism by reading works such as *The Narrative of the Life of Frederick Douglass*, *A Connecticut Yankee in King Arthur’s Court*, *Invisible Man*, *The Death of Jim Loney*, and *Herland* (this list is neither exhaustive nor definitive). Students will write weekly responses to the readings and one 5-6 page paper. In addition, they will take a midterm and a final exam. The classes will consist of short lectures and discussion. This instructor expects—and will reward—lively discussions.

ENGL 128 Section 004	<i>Major American Authors</i>		MWF 10:00-10:50
Instructor: Frost, L.	Maximum Enrollment: 35	Session:	Fall 2011

Space and Place in American Literature

American culture has long celebrated its restless search for new horizons, the next frontier, the bigger, the better, the faster, and the newer. While a go-go American culture often dominates perceptions of the American, its restlessness lies in tension with more place-centered values of community, home, and nature in the United States. “Space and Place in American Literature” studies issues of mobility and stasis to inquire into themes of family, home, and the development of the self, as well as into distinctions of regional and national mass culture, geographies, music, and art. The class focuses on major works by Thoreau, Twain, Cather, Fitzgerald, Faulkner, Kerouac, and Morrison

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

ENGL 129 Section 001	<i>Literature and Cultural Diversity</i>		MWF 2:00-2:50
Instructor: Flanagan, K.	Maximum Enrollment: 35	Session:	Fall 2011

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

ENGL 129 Section 002	<i>Literature and Cultural Diversity</i>		TR 3:30-4:45
Instructor: STAFF	Maximum Enrollment: 35	Session:	Fall 2011

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

ENGL 130 Section 001	<i>Introduction to Fiction Writing</i>	TR 9:30-10:45
Instructor: Naumoff, L.	Maximum Enrollment: 18/20	Session: Fall 2011

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

ENGL 130 Section 002	<i>Introduction to Fiction Writing</i>	MW 3:00-4:15
Instructor: Ostlund, L.	Maximum Enrollment: 18/20	Session: Fall 2011

Sophomores only.

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

ENGL 130 Section 003	<i>Introduction to Fiction Writing</i>	TR 8:00-9:15
Instructor: Simpson, B.	Maximum Enrollment: 18/20	Session: Fall 2011

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 004	<i>Introduction to Fiction Writing</i>	TR 3:30-4:45
Instructor: Naumoff, L.	Maximum Enrollment: 18/20	Session: Fall 2011

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

ENGL 131 Section 001	<i>Introduction to Poetry Writing</i>	TR 12:30-1:45
Instructor: Seay	Maximum Enrollment: 18/20	Session: Fall 2011

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.

ENGL 131 Section 002	<i>Introduction to Poetry Writing</i>	TR 3:30-4:45
Instructor: Chitwood, M.	Maximum Enrollment: 18/20	Session: Fall 2011

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.

ENGL 131 Section 003	<i>Introduction to Poetry Writing</i>	MW 3:00-4:15
Instructor: Shapiro, A.	Maximum Enrollment: 18/20	Session: Fall 2011

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.

ENGL 131 Section 004	<i>Introduction to Poetry Writing</i>	MW 4:30-5:45
Instructor: White	Maximum Enrollment: 18/20	Session: Fall 2011

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, 13th edition, ed. X.J. Kennedy and Dana Gioia

ENGL 132H Section 001	<i>First Year Honors: Introduction to Fiction Writing</i>	TR 11:00-12:15
Instructor: Durban, P.	Maximum Enrollment: 15	Session: Fall 2011

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

ENGL 133H Section 001	<i>First Year Honors: Introduction to Poetry Writing</i>	TR 3:30-4:45
Instructor: McFee	Maximum Enrollment: 15	Session: Fall 2011

FIRST-YEAR HONORS STUDENTS ONLY

This course will explore the many pleasures and challenges of writing good poetry. Our focus will be the regular writing and revising of your original poems, and the in-class workshopping of some of these poems, but we will also spend much time reading and discussing exemplary poems from the past and present, mastering poetic terms and forms and techniques, listening to poems read aloud, and whatever else will help you become a better poet. Among the course requirements: several textbooks, to be read and discussed and mastered; a midterm exam and a final "term poem"; other written exercises; a memorization and recitation assignment; and (most important of all) your writing of up to ten original poems, and your ongoing revisions of those poems.

ENGL 138 Section 001	<i>Intro to Creative Non-Fiction</i>	TR 2:00-3:15
Instructor: Wallace, D.	Maximum Enrollment: 15	Session: Fall 2011

A course in reading and writing creative nonfiction, prose based in fact, but treated in a literary manner, e.g., personal essays, travel narratives, science and nature writing, immersive interviews and profiles, reportage, and belles-lettres. Composition, class discussion, and revision of work written for this class.

This is a new course that is scheduled to start in Fall 2011, but is not currently open for registration. Students will be notified via the English department listserve once the course has been approved and is available for registrants.

ENGL 140 Section 001	<i>Intro to Gay and Lesbian Culture and Lit.</i>	TR 11:00-12:15
Instructor: Weber, W.	Maximum Enrollment: 35	Session: Fall 2011

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

ENGL 142 Section 001	<i>Film Analysis</i>	TR 2:00-3:50
Instructor: Taylor, T.	Maximum Enrollment: 100	Session: Fall 2011

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

IMPORTANT NOTE: Students who register for this section are also **required** to register for one of the following recitation sections: ENGL 142.601, ENGL 142.602, ENGL 142.603, ENGL 142.604, ENGL 142.605 or ENGL 142.606.

ENGL 142 Section 601	<i>Film Analysis (Rec)</i>	TR 4:00-4:50
Instructor: Taylor, TA	Maximum Enrollment: 20	Session: Fall 2011

ENGL 142 Section 602	<i>Film Analysis (Rec)</i>	TR 4:00-4:50
Instructor: Taylor, TA	Maximum Enrollment: 20	Session: Fall 2011

ENGL 142 Section 603	<i>Film Analysis(Rec)</i>	TR 4:00-4:50
Instructor: Taylor, TA	Maximum Enrollment: 20	Session: Fall 2011

ENGL 142 Section 604	<i>Film Analysis (Rec)</i>	TR 4:00-4:50
Instructor: Taylor, TA	Maximum Enrollment: 20	Session: Fall 2011

ENGL 142 Section 605	<i>Film Analysis (Rec)</i>	TR 4:00-4:50
Instructor: Taylor, TA	Maximum Enrollment: 20	Session: Fall 2011

ENGL 143 Section 001	<i>Film and Culture</i>	MWF 1:00-1:50
Instructor: STAFF	Maximum Enrollment: 35	Session: Fall 2011

Examines the ways culture shapes and is shaped by film. This course uses comparative methods to contrast films as historic or contemporary, mainstream or cutting-edge, English or a foreign language, etc.

ENGL 143 Section 002	<i>Film and Culture</i>	TR 2:00-3:15
Instructor: Larson, J.	Maximum Enrollment: 35	Session: Fall 2011

“Film and Culture” examines the ways in which culture and history shape and are shaped by motion pictures. In this course, we will focus specifically on films that highlight race and racial issues. The course emphasizes discussion and a broad range of screenings, as opposed to canonical film studies topics and movies, and uses comparative methods that group related films as well as films and texts. The purpose of this strategy is for students to broaden their perspectives on film by appreciating connections between the past and the present, between established ideas and reinterpretations of those ideas, between texts and their screen adaptations, and between films and filmmakers—all the while interrogating the role that race plays in the history of American cinema. By playing the familiar against the unfamiliar, this course encourages students to reexamine what is “familiar” and “normal,” as well to question how the movie screen both influences and reflects audiences’ views about race.

ENGL 144 Section 001	<i>Popular Genres</i>	MWF 9:00-9:50
Instructor: STAFF	Maximum Enrollment: 35	Session: Fall 2011

Introductory course on popular literary genres. Students will read and discuss works in the area of mystery, romance, westerns, science fiction, children’s literature, and horror fiction.

ENGL 144 Section 002	<i>Popular Genres</i>	MWF 12:00-12:50
Instructor: STAFF	Maximum Enrollment: 35	Session: Fall 2011

Introductory course on popular literary genres. Students will read and discuss works in the area of mystery, romance, westerns, science fiction, children’s literature, and horror fiction.

ENGL 145 Section 001	<i>Literary Genres</i>	TR 3:30-4:45
Instructor: Rosenthal, J.	Maximum Enrollment: 35	Session: Fall 2011

The Eighteenth-Century Gothic Novel

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 and early nineteenth centuries. 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 Mysteries of Udolpho*, and Mary Shelley’s *Frankenstein*.

ENGL 150 Section 002	<i>Introductory Seminar in Literary Studies</i>	TR 12:30-1:45
Instructor: Eble, C.	Maximum Enrollment: 22	Session: Fall 2011

This course uses nineteenth and twentieth century holdings of the Southern Historical Collection of the UNC Library to introduce prospective English majors to the preservation, collection and organization, and responsible use and interpretation of primary sources. Among the sources studied will be handwritten letters and journals, photographs, scrapbooks, newspaper clippings, literary efforts, reports of civic and governmental organizations, and oral histories. Although some of the documents for class discussion will be available online, the primary sources needed for written assignments can be consulted only in the Reading Room of Wilson Library, which is currently open only M-F, 9-5; Sat., 9-1; and Sun. 1-5. Course requirements: attendance, preparation, and participation; six essays, 2-3 pages; final research essay, 12-15 pages; leading class discussion twice; final oral presentation, 10 minutes. The course is co-taught by Connie Eble, a professor of English, and Laura Clark Brown, special collections librarian and archivist.

ENGL 150 Section 003	<i>Introductory Seminar in Literary Studies</i>	TR 3:30-4:45
Instructor: Baker, D.	Maximum Enrollment: 22	Session: FALL 2011

The sixteenth and seventeenth centuries saw the emergence of a dynamically changing, even volatile, market economy in England. 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?

Texts: William Shakespeare, *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 Dekker, *The Shoemaker's Holiday*; Middleton and Dekker, *The Roaring Girl*; and others, as well as assorted readings.

ENGL 202 Section 001	<i>Introduction to Folklore (FOLK 202) (Royal)</i>	MW 12:00-12:50
Instructor: Sawin, P.	Maximum Enrollment: 68/10	Session: Fall 2011

In daily life, we all draw upon skills and ideas we've learned through observation, imitation, and practice. Consciously or not, each of us incorporates existing patterns into the ways we interact with and communicate with those around us. By means of our personal choices and actions, each of us also changes these patterns slightly, making traditions or customs our own. Folklorists study these informal processes and the materials thereby communicated and transformed, that is, the materials we come to think of as vernacular or traditional culture. By focusing in particular on the aesthetic aspects of vernacular culture—on patterns of expression that appeal to the senses—folklorists seek to understand how people interpret and make sense of the world. The study of folklore asks how, in a world flooded with commercial and highly refined cultural products, people use those particular materials that they themselves create and re-shape in order to express who they are, where they belong, and what they value. In this course we will look at diverse forms (or “genres”) of folklore, including song, architecture, legend, and food. We will consider how vernacular expressive culture is learned, what it does for people, and why these processes and products persist through time and space. Students will be introduced to the discipline of Folklore's central research methodology, ethnography, and have an opportunity to practice that approach in individual and group research projects.

Note: Students enrolling in this course must also enroll in 202-601, 202-602, 202-603, or 202-604.

This course is cross-listed with FOLK 202.

ENGL 202 Section 601	<i>Introduction to Folklore (Recitation)</i>	F 12:00-12:50
Instructor: Sawin TA	Maximum Enrollment: 17/25	Session: Fall 2011

ENGL 202 Section 602	<i>Introduction to Folklore (Recitation)</i>	F	12:00-12:50
Instructor: Sawin TA	Maximum Enrollment: 17/25	Session:	Fall 2011

ENGL 202 Section 603	<i>Introduction to Folklore (Recitation)</i>	F	10:00-10:50
Instructor: Sawin TA	Maximum Enrollment: 17/25	Session:	Fall 2011

ENGL 202 Section 604	<i>Introduction to Folklore (Recitation)</i>	R	2:00-2:50
Instructor: Sawin TA	Maximum Enrollment: 17/25	Session:	Fall 2011

ENGL 225 Section 001	<i>Shakespeare</i>	TR	12:30-1:45
Instructor: Baker, D.	Maximum Enrollment: 35	Session:	Fall 2011

This course covers a selection of William Shakespeare's comedies, histories, and tragedies. We will think about what these plays had to say to their original Elizabethan audiences on political, social, economic, and philosophical questions. We will also consider how these plays have been interpreted in our own day, and how they speak to such questions now.

Required Text: *The Norton Shakespeare: Essential Plays*.

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

ENGL 225 Section 002	<i>Shakespeare</i>	TR	9:30-10:45
Instructor: Gless, D.	Maximum Enrollment: 35	Session:	Fall 2011

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

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

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

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

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

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

ENGL 225 Section 003	Shakespeare	MW 10:00-10:50
Instructor: Matchinske, M.	Maximum Enrollment: 80	Session: Fall 2011

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

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

Texts:

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

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

ENGL 225 Section 603	Shakespeare (Recitation)	r 11:00-11:50
Instructor: Matchinske, TA	Maximum Enrollment: 20	Session: Fall 2011

ENGL 225 Section 604	Shakespeare (Recitation)	r 12:30-1:20
Instructor: Matchinske, TA	Maximum Enrollment: 20	Session: Fall 2011

ENGL 225 Section 605	Shakespeare (Recitation)	f 9:00-9:50
Instructor: Matchinske, TA	Maximum Enrollment: 20	Session: Fall 2011

ENGL 225 Section 606	Shakespeare (Recitation)	f 10:00-10:50
Instructor: Matchinske, TA	Maximum Enrollment: 20	Session: Fall 2011

ENGL 227 Section 001

Literature of the Earlier Renaissance

TR 12:30-1:45

Instructor: Gless,D

Maximum Enrollment: 35

Session:

Fall 2011

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

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

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

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

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

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

ENGL 228 Section 001

Literature of the Later Renaissance

TR 9:30-10:45

Instructor: Armitage, C.

Maximum Enrollment: 35

Session:

Fall 2011

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:

Seventeenth-Century British Poetry: 1603-1660. Rumrich & Chaplin, eds. (Norton, 2006)

ENGL 230 Section 001	Milton	MWF 12:00-12:50
Instructor: Barbour, R.	Maximum Enrollment: 35	Session: Fall 2011

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*.

ENGL 246 Section 001	Intro. to American Indian Lit. (AMST 246)	MWF 11:00-11:50
Instructor: Calcaterra, A.	Maximum Enrollment: 15/25	Session: FALL 2011

This survey course designed for the general student population will set out the context of Native American cultural and historical life through the exploration of literature in a variety of genres. Native critical terms and concepts, as well as major historical moments in Native history, will be elucidated through oral literature, non-fiction, poetry, short stories, film, music, and novels, primarily drawn from the twentieth century, and from tribal groups of the continental United States. In addition to shorter readings and films, major texts will include Charles Eastman (Indian Boyhood), Leslie Marmon Silko (Storyteller), Pretty Shield (Pretty Shield), Louise Erdrich (Last Report from Little No Horse), Sherman Alexie (The Absolutely True Diary of a Part-Time Indian), and Thomas King (Green Grass, Running Water). This course fulfills UNC's Language Arts (LA), U.S. Diversity (US), and North Atlantic World (NA) requirements. Students from Duke and NC State can receive credit for the course at their home institutions.

ENGL 260 Section 001	Creative Reading	TR 3:30-4:45
Instructor: Koelb, J.	Maximum Enrollment: 30	Session: Fall 2011

Close reading and analysis of a diverse selection of poetry, prose, and drama from the English Renaissance to the present.

Open to all who welcome a rigorous and intense engagement with literature, but intended especially for students who have declared, or will soon declare, the English major.

Readings include: sonnets by Shakespeare and more modern writers, Donne's "The Canonization," Johnson's *Rambler*, Keats' odes, Yeats' "Among School Children," Beckett's *The Lost Ones*, O'Connor's "The River," and Conrad's *Heart of Darkness*.

ENGL 263 Section 001	Literature and Gender	TR 12:30-1:45
Instructor: Rosenthal, J.	Maximum Enrollment: 35	Session: Fall 2011

Women and Literature in the Eighteenth Century

This course will examine the relationship between women and literature in the long eighteenth century, a period in which the status and roles of women were hotly debated. We will read novels, poetry, drama, and autobiographical writing by and about women who lived in Britain and the empire. We will discuss these texts in relation to some of the key issues that shaped women's lives and writing, including the cultural construction of gender roles, education, marriage and domesticity, the law, class, and race. Texts will include Aphra Behn's *The Rover*, Daniel Defoe's *Moll Flanders*, Frances Burney's *Evelina*, Lady Mary Wortley Montagu's *Turkish Embassy Letters*, Mary Wollstonecraft's *A Vindication of the Rights of Woman*, and Jane Austen's *Pride and Prejudice*.

ENGL 265 Section 001	<i>Lit. & Race, Lit. & Ethnicity: La Vida Loca</i>	MWF 10:00-10:50
Instructor: Halperin, L.	Maximum Enrollment: 35	Session: Fall 2011

English 265: La Vida Loca

What does it mean for a person to be called *loca* or *loco*? What does it mean for an entire group to be labeled such? In this interdisciplinary discussion-based course, we will explore the multiple meanings the term "*locura*" has acquired in late twentieth century Latina/o literary and cultural production. We will begin the semester by reading psychological literature, ethnography, memoir, and fiction that focus on *locura*'s literal translation as "madness." We will then turn to texts that portray *locura*'s association with gang membership. Our next section will examine linkages between *locura* and homosexuality. We will conclude the course by reading critical scholarship about pop icon Ricky Martin that analyzes the singer's popularization and sexualization of what it means to "liv[e] *la vida loca*." Throughout the course, we will question how the categorizations of *locura* feed into and/or challenge stereotypes about Latinas/os in the United States, and we will consider the power of labels to harm but also to empower.

ENGL 265H Section 001	<i>Literature & Race, Literature and Ethnicity</i>	TR 12:30-1:45
Instructor: Kim, Heidi	Maximum Enrollment: 20	Session: FALI 2011

Restricted to students with a minimum GPA of 3.300. to enroll, please contact Professor George Lensing, Chair of Committee on Honors (lensing@email.unc.edu).

Retelling History

A central concern of ethnic literature has been the retelling of minority histories that are not recorded by mainstream, institutional histories. Using myth, oral history, and alternative archives, many ethnic works seek to retell an authentic past through an imagined story—always a difficult balance. In this class, students will conduct independent research to resurrect these histories in other ways and then compare them to the fiction, focusing on narrative structure and characterization to see how history is taken apart and remade. We will also look at the literary techniques of rupture employed, such as experimental narration, parody, irony, dialect, and wordplay. Our class will work on a joint project to assist renowned playwright Philip Kan Gotanda with archival research for his most recent play, *I Dream of Chang and Eng*. We will make use of the Chang and Eng Bunker archive in Wilson Library as well as other local archives.

Texts will include Ralph Ellison, *Invisible Man*; Susan Choi, *American Woman*; Toni Morrison, *Beloved*; Leslie Marmon Silko, *Ceremony*; August Wilson, *The Piano Lesson*; Junot Díaz, *The Brief Wondrous Life of Oscar Wao*; Gotanda, *Sisters Matsumoto*, *I Dream of Chang and Eng*.

ENGL 266 Section 001	<i>Science and Literature</i>	MWF 12:00-12:50
Instructor: O'Shaughnessy	Maximum Enrollment: 35	Session: Fall 2011

Back to the Garden: Nature and Literature

This course combines literature and APPLES Service-Learning in its focus on healthy ecosystems. Course readings will provide factual and philosophical background for studying our outdoor laboratory, the university-owned Mason Farm Biological Reserve. 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.

The service-learning component of the course will be a class project using GPS technology to inventory and map trees, shrubs, and other native plants on segments of Mason Farm. The project will provide important data to the North Carolina Botanical Garden by contributing to its detailed record of Mason Farm flora. In addition, students will become familiar with the landscape of the North Carolina Piedmont and to issues connected with land conservation.

ENGL 268 Section 001	<i>Medicine, Literature, and Culture</i>	MW 12:00-12:50
Instructor: Thrailkill, J.	Maximum Enrollment: 40	Session: Fall 2011

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

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

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

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

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

Assignments: Short bi-weekly reading responses, two five-page essays, one midterm exam, one "illness narrative," and an essay-based final exam. Students enrolled in ENGL 268H will also complete a research project on a particular illness, investigating the cultural, literary, and biological aspects of their selected topic.

Students enrolling in this course must also enroll in a recitation section: ENGL 268-601 or ENGL 268-602.

ENGL 268 Section 601	<i>Medicine, Literature, and Culture (Rec)</i>	f 9:00-9:50
Instructor: Thrailkill, TA	Maximum Enrollment: 20	Session: Fall 2011

ENGL 268 Section 602	<i>Medicine, Literature, and Culture (Rec)</i>	f 10:00-10:50
Instructor: Thrailkill, TA	Maximum Enrollment: 20	Session: Fall 2011

ENGL 268H Section 001	<i>Medicine, Literature, and Culture (Honors)</i>	MW 12:00-12:50
Instructor: Thrailkill, J.	Maximum Enrollment: 40	Session: FALL 2011

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?

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Assignments: Short bi-weekly reading responses, two five-page essays, one midterm exam, one "illness narrative," and an essay-based final exam. Students enrolled in ENGL 268H will also complete a research project on a particular illness, investigating the cultural, literary, and biological aspects of their selected topic.

Students enrolling in this course must also enroll in a recitation section: ENGL 268H-601 or ENGL 268H-602.

ENGL 268H Section 601	<i>Medicine, Literature, and Culture (Rec)</i>	f 11:00-11:50
Instructor: Thrailkill, TA	Maximum Enrollment: 20	Session: Fall 2011

ENGL 268H Section 602	<i>Medicine, Literature, and Culture (Rec)</i>	f 12:00-12:50
Instructor: Thrailkill, TA	Maximum Enrollment: 20	Session: Fall 2011

ENGL 271 Section 001	<i>Mixed Race America: Race in Cont. Amer. Lit. & Cult.</i>	MWF 10:00-10:50
Instructor: Ho, J.	Maximum Enrollment: 35	Session: Fall 2011

The subject of race continues to be one of the most enduringly divisive and controversial subjects in the United States. And even at the turn into the 21st century, despite the historic election of our first mixed-race African American president, as a nation we have not developed an adequate and comfortable common ground or common language to discuss, honestly and openly, our concerns, mis-conceptions, questions, interests, and hopes in terms of race. As we approach 2050, the year in which it is projected that non-white people will reach 50% of the United States population, it is more important than ever to create safe but challenging spaces for people to talk about race, especially about mixed-race subjects. To that end, this service learning course will attempt to create a safe but challenging classroom environment for the UNC students enrolled in the course and for the high school students that they will mentor at PACE Academy. Together, we will explore academic texts that will provide a theoretical, historical, and social knowledge on race in its many different permutations throughout the history of the U.S., particularly focusing on the era leading up to and following the Civil Rights movement. In addition to the academic texts (which will include selections from sociology, ethnic studies, American studies) we will be reading works of fiction, watching films, and looking at photographs, all as various modes of cultural production that reflect the way that Americans represent race in the U.S., especially the concept of racial hybridity and multiracial identities. As such, this course has, at its core, a comparative analysis of a multiplicity of racial and ethnic communities in the United States.

ENGL 288 Section 001	<i>Literary Modernism</i>	TR 11:00-12:15
Instructor: Carlston, E.	Maximum Enrollment: 35	Session: Fall 2011

ENGL 288-001 Modernism's Spaces

In this class we will investigate the influence of the (idea of the) city on modernist culture and literary production. Many modernist artists insisted that the urban spaces in which they lived were crucial to their artistic identities, both because of the community of cultural producers they encountered there and because of the experience of the metropolis itself. How is the metropolis negotiated in fiction, art, and film? In what ways does the city influence modernist artistic techniques? We will use our investigation to posit new understandings of modernism based on the context of the metropolis and urban culture.

ENGL 300I Section 001	<i>Adv. Expository Writing: Rhetoric of Health and</i>	TR 12:30-1:45
Instructor: Jack, J.	Maximum Enrollment: 18	Session: Fall 2011

Adv. Expository Writing: Rhetoric of Health and Medicine

A course focused on writing and rhetoric of health and medical disciplines. Students will study how knowledge about health is communicated, practice writing several different health-related genres, and participate in a semester-long research project on public communication of health information.

This is an APPLES course with a service learning component.

ENGL 313 Section 001	<i>Grammar of Current English</i>	TR 9:30-10:45
Instructor: Eble, C.	Maximum Enrollment: 35	Session: Fall 2011

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.

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

ENGL 320 Section 001	<i>Chaucer</i>	MWF 2:00-2:50
Instructor: Leinbaugh, T.	Maximum Enrollment: 35	Session: Fall 2011

An introduction to Chaucer, focusing on *The Canterbury Tales*, but including also one or more of his "dream" poems (e.g. "The Parliament of Fowls") and his greatest single work, *Troilus and Criseyde*. Chaucer will be read in Middle English, but the emphasis will be on literary rather than on linguistic considerations with the intention of appreciating and enjoying his experiments with genres, with the representation of "society," and with the possibilities of narrative.

ENGL 332 Section 001	<i>Eighteenth-Century Drama</i>	MWF 9:00-9:50
Instructor: Thompson, J.	Maximum Enrollment: 35	Session: Fall 2011

A survey of Restoration and eighteenth-century drama from Etherege to Sheridan.

ENGL 333 Section 001	<i>Eighteenth-Century Fiction</i>	MWF 10:00-10:50
Instructor: Thompson, J.	Maximum Enrollment: 35	Session: Fall 2011

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

ENGL 338 Section 001	<i>Nineteenth-Century British Novel</i>	MW 2:00-2:50
Instructor: Taylor, B.	Maximum Enrollment: 120	Session: fall 2011

We will read important novels of nineteenth-century Britain, including novels widely popular at the time. 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, midterm exam, and final; enrollment in recitation section (see below).

Texts:

- Jane Austen, *Persuasion*
- Charlotte Bronte, *Jane Eyre*
- Emily Bronte, *Wuthering Heights*
- Charles Dickens, *Great Expectations*
- George Eliot, *The Mill on the Floss*
- Thomas Hardy, *Tess of the D'Urbervilles*

IMPORTANT NOTE: Students who register for ENGL 338 are **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.

ENGL 338 Section 601	<i>Nineteenth-Century British Novel (Rec)</i>	R 9:30-10:20
Instructor: Taylor, TA	Maximum Enrollment: 20	Session: Fall 2011

ENGL 338 Section 602	<i>Nineteenth-Century British Novel (Rec)</i>	r 11:00-11:50
Instructor: Taylor, TA	Maximum Enrollment: 20	Session: Fall 2011

ENGL 338 Section 603	<i>Nineteenth-Century British Novel (Rec)</i>	r	12:30-1:20
Instructor: Taylor, TA	Maximum Enrollment: 20	Session:	Fall 2011

ENGL 338 Section 604	<i>Nineteenth-Century British Novel (Rec)</i>	r	2:00-2:50
Instructor: Taylor, TA	Maximum Enrollment: 20	Session:	Fall 2011

ENGL 338 Section 605	<i>Nineteenth-Century British Novel (Rec)</i>	f	9:00-9:50
Instructor: Taylor, TA	Maximum Enrollment: 20	Session:	Fall 2011

ENGL 338 Section 606	<i>Nineteenth-Century British Novel (Rec)</i>	f	10:00-10:50
Instructor: Taylor, TA	Maximum Enrollment: 20	Session:	Fall 2011

ENGL 343 Section 001	<i>American Literature before 1860</i>	MWF	2:00-2:50
Instructor: Thrailkill, J.	Maximum Enrollment: 50	Session:	Fall 2011

Beginning with the colonial period and concluding with the Civil War, this course will examine how a diverse group of writers struggled over the question of what exactly it means to be an American and to write an American literature. We will examine tensions that structure the literary works and consider how they help to define and complicate the American nation, culture, and psyche; these tensions include freedom vs. bondage, terror vs. rapture, aspiration vs. realization, rebellion vs. conformity, tragedy vs. comedy. We'll pair some literary works with films, such as *The Last of the Mohicans* and *Sleepy Hollow*. Class emphasizes analytical skills and close reading.

Format: lecture and discussion.

Assignments: Three close readings (750 words), two five-page essays, midterm and final exam.

Texts: are available at Student Stores:

- Norton Anthology of American Literature, Vol. A & B
- James Fenimore Cooper, *The Last of the Mohicans*

ENGL 345 Section 001	<i>American Literature, 1900-2000</i>	TR	12:30-1:45
Instructor: Coleman, J.	Maximum Enrollment: 35	Session:	Fall 2011

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

Texts:

Morrison, *Beloved* (ISBN: 0452264464)

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

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

NOTE: Students enrolling in this section of ENGL 345 do NOT need to enroll in a recitation section.

ENGL 345 Section 002	<i>American Literature, 1900-2000</i>	MW 11:00-11:50
Instructor: Ho, J.	Maximum Enrollment: 80	Session: Fall 2011

This course will focus on 20th century American narratives, specifically looking at stories that feature California in the literary imagination, particularly as the site and in some instances the catalyst of social change. As the golden state, California has been used in all aspects of narrative—from setting to plot device to character development. As such, we will explore the trope of “California” and particularly how California has influenced people as an agent of social change through a range of inter-disciplinary texts, which will include but are not limited to Mary Austin’s nature writings, F. Scott Fitzgerald’s *Love of the Last Tycoon*, John Steinbeck’s *East of Eden*, Vikram Seth’s *The Golden Gate*, Anna Deveare Smith’s *Twilight: Los Angeles*, and Karen Tei Yamashita’s *Tropic of Orange*.

NOTE: Students enrolling in this section of 345 are REQUIRED to enroll in one recitation section: ENGL 345-601, ENGL 345-602, ENGL 345-603, or ENGL 345-604.

ENGL 345 Section 003	<i>American Literature, 1900-2000</i>	TR 11:00-12:15
Instructor: Deguzman, M.	Maximum Enrollment: 35	Session: Fall 2011

English 345: The Night Optics of 20th Century U.S. Literature

This course examines major American novels and their night optics. These novels of the night perform a deep questioning of the “American Dream” and the novelistic task of giving form to chaos and refiguring the social order. If you are interested in the intertwining legacies of the dark side of the Enlightenment, Gothicism, Romanticism, noir, existentialism, Gnosticism, and socio-political and aesthetic dissent, this is the course for you. Required reading: F. Scott Fitzgerald’s *Tender is the Night* (1934); Djuna Barnes’s *Nightwood* (1936); William Styron’s *Lie Down in Darkness* (1951), Ralph Ellison’s *Invisible Man* (1952), John Rechy’s *City of Night* (1963), Toni Morrison’s *Jazz* (1992), Paul Oster’s *Oracle Night* (2003), and Manuel Muñoz’s *What You See in the Dark* (2011). Written assignments: Two 8 – 10 page essays. Instructor: Dr. María DeGuzmán.

NOTE: Students enrolling in this section of ENGL 345 do NOT need to enroll in a recitation section.

ENGL 345 Section 601	<i>American Literature, 1900-2000 (Rec)</i>	R 9:30-10:20
Instructor: Ho, TA	Maximum Enrollment: 20	Session: Fall 2011

ENGL 345 Section 602	<i>American Literature, 1900-2000 (Rec)</i>	R 11:00-11:50
Instructor: Ho, TA	Maximum Enrollment: 20	Session: fall 2011

ENGL 345 Section 603	<i>American Literature, 1900-2000 (Rec)</i>	F 12:00-12:50
Instructor: Ho, TA	Maximum Enrollment: 20	Session: fall 2011

ENGL 345 Section 604	<i>American Literature, 1900-2000 (Rec)</i>	F 1:00-1:50
Instructor: Ho, TA	Maximum Enrollment: 20	Session: fall 2011

ENGL 347 Section 001	<i>The American Novel</i>	MWF 11:00-11:50
Instructor: Gura, P.	Maximum Enrollment: 48	Session: Fall 2011

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

ENGL 347 Section 002	<i>The American Novel</i>	TR 12:30-1:45
Instructor: Taylor, M.	Maximum Enrollment: 24	Session: Fall 2011

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

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

Texts may include:

Rowlandson, *The Sovereignty and Goodness of God* (1682)
Poe, *The Narrative of Arthur Gordon Pym of Nantucket* (1838)
Stowe, *Uncle Tom's Cabin* (1852)
Crane, *The Red Badge of Courage* (1895)
James, *The Turn of the Screw* (1898)
Larsen, *Passing* (1929)
Chandler, *The Big Sleep* (1939)
Dick, *Do Androids Dream of Electric Sheep?* (1968)
Miller, *Batman: The Dark Knight Returns* (1986)
McCarthy, *All the Pretty Horses* (1992)

ENGL 347H Section 001	<i>The American Novel (Honors)</i>	MW 2:00-3:15
Instructor: Gura, P.	Maximum Enrollment: 20	Session: Fall 2011

Restricted to students with a minimum GPA of 3.300. to enroll, please contact Professor George Lensing, Chair of Committee on Honors (lensing@email.unc.edu).

In this class we will read several of the greatest American novels and then works by the same authors that came almost immediately after them. Many of you have read *The Scarlet Letter*, for example, but what about *The House of the Seven Gables* or *The Blithedale Romance*? Melville's *Moby-Dick*, but how about *Pierre*? Perhaps you have not even read some of the primary masterpieces, but that is fine. The important thing will be to see the relationships between or among the books, to understand what work was not accomplished in the most remembered works, necessitating their sequels.

Authors will include Hawthorne, Melville, James, Faulkner, and perhaps one or two others. We will spend at least two weeks on each novel, sometimes longer, because these works require and reward such close reading.

ENGL 348 Section 001	<i>American Poetry: African Amer. Poetry</i>	TR 11:00-12:15
Instructor: Elliott, D.	Maximum Enrollment: 35	Session: Fall 2011

Content of course varies with instructor but students are given a sense of the chronological, stylistic, and thematic development of American poetry over two centuries.

ENGL 355 Section 001	<i>The British Novel from 1870 to WW II</i>	TR 2:00-3:15
Instructor: Carlston, E.	Maximum Enrollment: 35	Session: Fall 2011

In a close examination of major representative works, we will discuss the continuities and transformations in the British novel from the late-nineteenth to the mid-twentieth century. Thematic issues to be explored will include gender; subjectivity and the representation of consciousness; class behavior and class structure; romance, sexuality, and marriage; responses to Empire and characterizations of colonized peoples. In addition to required novels, supplemental critical articles may occasionally be assigned where appropriate.

ENGL 356 Section 001	<i>British and American Fiction Since WW II</i>	TR 12:30-1:45
Instructor: Cooper, P.	Maximum Enrollment: 35	Session: Fall 2011

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

ENGL 367 Section 001	<i>African American Literature to 1930</i>	TR 11:00-12:15
Instructor: Fisher, R.	Maximum Enrollment: 35	Session: Fall 2011

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 Maillou 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.

ENGL 367 Section 002	<i>African American Literature to 1930</i>	TR 12:30-1:45
Instructor: Henderson, M.	Maximum Enrollment: 35	Session: Fall 2011

Focusing on the critical essay, autobiography, and prose fiction, this course aims to introduce students to the issues of form, genre, and intertextuality as they define a tradition (rather than a survey) of African American literature and criticism before 1930. Of particular concern will be the ways in which selected texts appropriate and revise earlier texts within the tradition while, at the same time, clearing a "fresh space" for their own articulation. We will also locate these works within their contexts of their reception and production, examining the historical and cultural significance of these texts, especially as they engage and challenge the dominant cultural narratives.

Authors will include Frederick Douglass, Harriet Jacobs, Harriet Wilson, Charles Chesnutt, James Weldon Johnson, W.E. B. Du Bois, Alain Locke, Langston Hughes, and Nella Larsen.

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*."

ENGL 369 Section 001	<i>African American Lit., 1970 to the present</i>	TR 9:30-10:45
Instructor: Coleman, J.	Maximum Enrollment: 35	Session: Fall 2011

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

ENGL 373 Section 001	<i>Southern American Literature</i>	TR 2:00-3:15
Instructor: Irons, S.	Maximum Enrollment: 35	Session: Fall 2011

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.

ENGL 375 Section 001**Contemporary North Carolina Literature****TR 12:30-01:45****Instructor: Kenan, R.****Maximum Enrollment: 35****Session:****Fall 2011**

What makes North Carolina such an unusually fruitful home for writers? Who are those writers and what have they produced? In this course, we will study some of the novels, short stories, and poems produced by North Carolina writers during recent decades, the richest time in the rich literary history of our state. The course will involve a combination of lectures, discussions, class visits by some of the authors.

Requirements: One paper, a presentation, a midterm and a final examination. Selected list of authors to be studied (subject to change): Kaye Gibbons, Allan Gurganus, Doris Betts, Clyde Edgerton, Tim McClaurin, Jill McCorkle, Michael Chitwood.

Class size: 35

Texts:

Betts, *Beasts of the Southern Wild and Other Stories* (ISBN: 0684838052)

Chitwood, *Weave Room* (ISBN: 0226103986)

Ehle, *The Journey of August King* (ISBN: 0786880317)

Gingher, *The Rough Road Home* (ISBN: 0807843970)

Gurganus, *White People* (ISBN: 0375704272)

McFee, *The Language They Speak* (ISBN: 0807844837)

McCorkle, *Creatures of Habit* (ISBN: 1565123972)

Shivers, *Here to Get My Baby* (ISBN: 089587282x)

ENGL 437 Section 001**Chief British Romantic Writers****TR 2:00-3:15****Instructor: Viscomi, J.****Maximum Enrollment: 35****Session:****Fall 2011**

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

Teaching methods: Lecture and discussion.

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

Texts:

The Norton Anthology of English Literature-The Romantic Period (8E), Vol D. (Norton: 2006) ISBN: 0-393-92720-2

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

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

ENGL 439 Section 001	English Literature, 1832-1890	TR 11:00-12:15
Instructor: Life, A.	Maximum Enrollment: 35	Session: Fall 2011

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

Texts:
 Alfred Lord Tennyson, *Selected Poems*, ed. Ricks. (Penguin: 2007) ISBN: 9780140424430
 Edgar Allan Poe, *The Fall of the House of Usher and Other Writings*, ed. Galloway. (Penguin: 2003) ISBN: 0141439815
 Emily Brontë, *Wuthering Heights*, ed. Dunn. 4th ed. (Norton Critical Ed: 2003) ISBN: 0393978893
 Charles Dickens, *Bleak House*, ed. Ford and Monod. (Norton Critical Ed: 1977) ISBN: 0393093328

Teaching methods: Lectures and discussion.

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

ENGL 440 Section 001	English Literature, 1850-1910	TR 2:00-3:15
Instructor: Life, A.	Maximum Enrollment: 35	Session: Fall 2011

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:
 Cecil Y. Lang, ed., *The Pre-Raphaelites and their Circle*. 2nd ed. (UCP: 1975) ISBN: 0226468666
 Edgar Allan Poe, *The Fall of the House of Usher and Other Writings*, ed. Galloway. (Penguin: 2003) ISBN: 0141439815
 Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, ed. Danahay. 2nd ed. (Broadview: 2005) ISBN: 1-55111-655-3
 Oscar Wilde, *The Picture of Dorian Gray*, ed. Gillespie. 2nd ed. (Norton Critical Ed: 2007) ISBN: 13: 967-0-393-92754-2 (pbk.)
 Oscar Wilde, *Salomé*. (Dover Thrift Edition: 2002) ISBN: 0486421279
 Joseph Conrad, *The Secret Agent*, ed. Agathocleous. (Broadview: 2009) ISBN: 978-1-55111-784-3

ENGL 447 Section 001	<i>Memory and Literature</i>	TR 2:00-3:15
Instructor: Gwin, M.	Maximum Enrollment: 35	Session: Fall 2011

Professor Minrose Gwin, 444 Greenlaw
Office Hours: 3:30-5, M,W and by appointment; **Phone:** 962-4042

Course Description:

People and cultures are irrevocably linked by the abilities to conceptualize time and create art out of that knowledge. We will consider the densely textured relationship between these two very human capabilities. How does memory enable writers--sometimes goad them--to undertake the aesthetic endeavor called literature, and how does literature help us as readers re-member the gaps that forgetting leaves behind? This re-remembering that language and stories offer, especially in the case of writings about personal or cultural trauma, often takes the form of aesthetic experiments in structure and voice; we will ponder what leaps of faith such experiments may require of us as readers. We also will consider contemporary theories about memory and try to understand the complicated, often vexed, relationship between memory and its distillation into stories and images. This course focuses on texts about trauma, and we will pay particular attention to the demands trauma makes on those who make art from it and those who experience that art. This course is part of the Memory Studies Cluster.

Readings include poetry by Joy Harjo, R.T. Smith, Yusef Komunyakaa, and Natasha Trethewey; memoirs by Elie Wiesel and Mark Doty; and fiction by Toni Morrison, Tim O'Brien, and Anne Michaels.

ENGL 463 Section 001	<i>Postcolonial Literature</i>	TR 3:30-4:45
Instructor: Cooper, P.	Maximum Enrollment: 35	Session: Fall 2011

This course is a multi-genre introduction to postcolonial literatures. Topics will include postcolonial Englishes, nationalism, anti-imperialism, postcolonial education, and the intersections between national and gender identities in literature.

ENGL 472 Section 001	<i>Afr. Amer. Lit.-Cont. Iss: Middle Passage in Cont. Black Lit. & Cult.</i>	TR 2:00-3:15
Instructor: Elliott, D.	Maximum Enrollment: 30	Session: Fall 2011

Study of particular aspects of African American literature, such as the work of a major writer or group of writers, an important theme, a key tradition, or a literary period.

ENGL 475 Section 001	<i>Southern Lit.- Cont. Issues (AMST 290)</i>	TR 11:00-12:15
Instructor: Salvaggio, R.	Maximum Enrollment: 20/15	Session: Fall 2011

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

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

This course is cross-listed with AMST 290-002.

ENGL 487 Section 001	<i>Folk Narrative (FOLK 487)</i>	MWF 10:00-10:50
Instructor: Sawin, P.	Maximum Enrollment: 20/35	Session: Fall 2011

To be human is to tell stories, to use words to order events in a sequence in hopes of imparting meaning. Some of these stories recount what really happened to us or to people we know. Others allow us to revel in the fanciful while exploring our fondest dreams or deepest fears. Some stories seem to encapsulate what is unique about a particular time, place, or culture. Others are found, with minor variations, in widely separated places and times. Through telling and listening to stories we share knowledge, figure out who we are and what we might become, and stretch our imaginations. These days we have seemingly limitless access to stories offered in the highly produced, dramatized versions of TV and movies as well as the fragmentary, barely processed material of raw events in YouTube footage, FaceBook postings, and tweets. And yet people continue to be fascinated by each other’s stories of personal experience shared face to face and by “traditional” stories assumed to be out of fashion when they were first collected a couple of hundred years ago. So, in this course we ask: What is the appeal of these stories? What makes a good story? What is “traditional” about stories transformed so many times for so many reasons and why does that matter? What more can we learn from the stories around us if we learn to listen carefully?

This course is cross-listed with FOLK 487.

ENGL 601 Section 001	<i>Academic Writing for International Students</i>	WF 3:00-4:15
Instructor: Lee, Y.	Maximum Enrollment: 15	Session: Fall 2011

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.

ENGL 601 Section 002	<i>Academic Writing for International Students</i>	WF 4:30-5:45
Instructor: Lee, Y.	Maximum Enrollment: 15	Session: Fall 2011

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.

ENGL 659 Section 001	<i>War in Twentieth-Century Literature (PWAD 659)</i>	TR 3:30-4:45
Instructor: Armitage, C	Maximum Enrollment: 25/35	Session: Fall 2011

As Europe plunged into war in the summer of 1914, young men rushed to enlist “like swimmers into cleanness leaping,” 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 20 million 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, Russian, Canadian, Australian, and American works of literature that bear on the subject.

Assignments:

Quizzes on assigned readings; two short (5-page) papers for undergrads, a research paper for graduates; mid-term exam; cumulative final exam.

Informed participation in class discussion is expected.

This course is cross-listed with PWAD 659.

ENGL 686 Section 001	<i>Readings in Lit and Environment. (CMPL 486 / ASIA 486)</i>	T 3:30-6:30
Instructor: Brodey, I.	Maximum Enrollment: 4/15	Session: Fall 2011

This course will explore the changing understanding of nature across time and cultures, focusing on two locations: early modern Europe and twentieth-century Japan, as portrayed in narrative, theater, and film. We will study how the landscapes portrayed in these works reflect broader changes in the understanding of the significance of the human manipulation of nature. Goethe: *Elective Affinities*; Austen: *Mansfield Park*; Stoppard: *Arcadia*; Abe: *Woman in the Dunes*; Mishima: *Temple of the Golden Pavillion*; Kurosawa: *Dodesukaden*; Yourcenar's *Hiroshima Mon Amour*, and others TBA.

This course is cross-listed with CMPL 486 and ASIA 486.

HNRS 355 Section 001

Romantic Revolution in the Arts

M 3:00-5:30

Instructor: Viscomi, J.

Maximum Enrollment: 18

Session:

Fall 2011

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

Requirements: two take-home essay exams, one research paper, studio exercise, and final exam.

Texts:

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

William Blake: *The Early Illuminated Books*, ed. Eaves, Essick, Viscomi; Princeton U. Press. ISBN 0-691-00147-2 (paper)

Fulfills Literary Arts (LA), North Atlantic World (NA) requirements. Open to students at all levels with cumulative GPA of 3.0 or higher.

All eligible students not in the Honors Program can register in person Tuesday April 26, 225 Graham Memorial