

**ENGL 053 Section 001**

**First-Year Seminar: Slavery and Freedom in African MWF 1:00-1:50**

**Instructor: Andrews, W.**

**Maximum Enrollment: 24**

**Session:**

**FALL 2013**

The purpose of this seminar is to explore the African American slave narrative tradition from its nineteenth-century origins in autobiography to its present manifestations in prize-winning fiction and film. The most famous nineteenth-century slave narrative, *Narrative of the Life of Frederick Douglass, an American Slave* (1845) was an international best seller with sales far surpassing those of *Walden* and *Moby-Dick* combined. *Incidents in the Life of a Slave Girl* (1861), the amazing but utterly truthful story of Harriet Jacobs's slave experience in Edenton, North Carolina, is extensively read and taught in college and university classrooms around the world. As Series Editor of North American Slave Narratives, an NEH-funded digital library of all slave narratives written in English up to 1930, I can attest to the worldwide interest in these texts by scholars and general readers. The site, <http://docsouth.unc.edu/neh/index.html>, received 670,000 hits in 2012. In the twentieth century, many important African American autobiographies and novels--Washington's *Up From Slavery* (1901), Wright's *Black Boy* (1945), Ellison's *Invisible Man* (1952), Haley's *The Autobiography of Malcolm X* (1965), and Morrison's *Beloved* (1987)--are products, formally and thematically, of the ongoing slave narrative tradition. The slave narrative has also given rise to a number of notable films, from major studio releases like Spielberg's *Amistad* (1997) to TV-films like Charles Burnett's *Nightjohn* (1996). The 1977 television series based on Haley's *Roots* enabled the slave narrative tradition to have a profound impact on late 20<sup>th</sup>-century American culture. Slave narratives have also had strong influence on popular films such as *Blade Runner* (1982), *The Handmaid's Tale* (1990), and *Django* (2013). Because of the widespread incidence of human trafficking and other forms of involuntary servitude in the world today, slavery remains a major human rights issue.

The seminar will examine many of the texts and films mentioned in the previous paragraph. Students will discuss the readings and films in class, and in on-line discussion forums. Students will work on the North American Slave Narrative web site, providing research on a narrative of their choice and posting that research on the web site for the use of its world-wide readership. Students will also have the opportunity to research and write about the impact of slavery on their family history or on the town, city, or region they come from.

**Texts:**

Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave* (1845), Norton Critical Edition.

Frederick Douglass, *My Bondage and My Freedom* (1855), U of Illinois Press.

Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861), Harvard U Press.

Booker T. Washington, *Up From Slavery* (1901), Norton Critical Edition.

Richard Wright, *Black Boy (American Hunger)* (1945), HarperCollins.

Maya Angelou, *I Know Why the Caged Bird Sings* (1970), Bantam.

*Enslaved: True Stories of Modern Day Slavery*, ed. Jesse Sage and Liora Kasten (2006), Palgrave MacMillan.

**ENGL 072 Section 001**

***First-Year Seminar: Literature of 9/11***

**MWF 11:00-11:50**

**Instructor: Ahuja, N.**

**Maximum Enrollment: 24**

**Session:**

**FALL 2013**

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

**ENGL 075 Section 001**

***Interpreting the South from Manuscripts***

**TR 12:30-1:45**

**Instructor: Eble, C.**

**Maximum Enrollment: 24**

**Session:**

**FALL 2013**

The Southern Historical Collection of UNC Libraries contains the raw materials of people's lives—their letters, diaries, business records, scrapbooks, photographs, and other primary sources which allow people of the present to interpret the past. Students learn about and work directly with manuscripts and other primary resources under the guidance of two faculty members, one who makes use of manuscripts in research and one a professional librarian whose expertise is in documentary resources. The aim of the course is to give beginning university students the requisite research and communication skills to allow them to appreciate and to contribute to an understanding of the past by directly experiencing, interpreting, and writing and speaking about records from the past. During some class meetings, students learn about various aspects of manuscript collections from guest lecturers such as conservators, archivists, curators, and historians. In fall 2013 the course will focus on writing by and about women and on the development of feminism from the late 19<sup>th</sup> century through the 1950s.

The course is built around 4 lab exercises for which students analyze, discuss, and write about a range of primary resources, e.g., letters, diaries, photographs, scrapbooks, and oral history interviews. Each lab exercise requires 3-5 hours in the search room (not necessarily in one stretch) working with the pertinent documents. Before every class discussion, students write to turn in a 200-word response to the readings assigned for that day.

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

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

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

Engl 075 is an English course. Written work is graded both on content and on excellence in language and composition and is expected to be clear, precise in word choice, and free from errors of grammar and proofreading. Because of the emphasis on good writing, some class time is spent on matters of grammar and

**ENGL 085H Section 001**

***Economic Saints and Villains***

**Tr 11:00-12:15**

**Instructor: Kendall, R.**

**Maximum Enrollment: 24**

**Session:**

**Fall 2013**

Prerequisites & Course Attributes:

\*First-year students only.

**COURSE DESCRIPTION:**

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

**ABOUT THE INSTRUCTOR:**

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

**ENGL 087 Section 001**

**FYS: Jane Austen, Then and Now**

**MWF 1:00-1:50**

**Instructor: Moskal, J.**

**Maximum Enrollment: 24**

**Session:**

**FALL 2013**

In honor of the 200<sup>th</sup> anniversary of the publication of *Pride and Prejudice*, our focus for this semester will be "*Pride and Prejudice*: Then, Now, and In Between." Students will begin with in-depth reading of Austen's 1813 novel and its treatment of sisters dispersed by the competition for a good marriage. We will then analyze adaptations, parodies, and extensions of *Pride and Prejudice* itself, in print and on film, as well as cultural migrations of Austen's themes to other settings like Civil-War America, Tsarist Russia, and present-day India.

Assignments: daily quizzes; creative assignment (5 pages) due at midterm; research assignment (5 pages) due at end of term. Each student will lead a class discussion once every two or three weeks.

Texts:

Austen, *Pride and Prejudice*, Norton Critical Edition, ed. Donald Gray

Alcott, *Little Women*, Norton Critical Edition, ed. G. Eiselein & A. K. Phillips

Aleichem, *Tevye the Dairyman and the Railroad Stories*, trans. Halkin

P. D. James, *Death Comes to Pemberley*

*The Cambridge Companion to Pride and Prejudice*, ed. J. Todd

The class will screen and analyze some of these films:

*Pride and Prejudice* (1940), dir. R. Z. Leonard, starring Greer Garson and Laurence Olivier

*Fiddler on the Roof* (1971), dir. Norman Jewison

*Pride and Prejudice* (1995), dir. Simon Langton, starring Jennifer Ehle and Colin Firth

*Bride and Prejudice* (2004), dir. Gurinder Chadha

*Pride and Prejudice* (2005), dir. Joe Wright, starring Keira Knightley and Matthew Macfadyen

*Lost in Austen* (2008), dir. Dan Zeff, starring Hugh Bonneville

**ENGL 089H Section 001**

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

**TR 11:00-12:15**

**Instructor: Danielewicz, J.**

**Maximum Enrollment: 24**

**Session:**

**FALL 2013**

Prerequisites & Course Attributes:

\*First-year students only.

#### COURSE DESCRIPTION:

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

#### ABOUT THE INSTRUCTOR:

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

**ENGL 089H Section 002**

***FYS: Special Topics: Horror (HNRS)***

**MWF 11:00-11:50**

**Instructor: Curtain, T.**

**Maximum Enrollment: 24**

**Session:**

**FALL 2013**

Prerequisites & Course Attributes:

\*First-year students only.

Registration Procedures:

\*To register for this course, please obtain written permission from the course instructor and deliver it to the Honors Carolina office in 225 Graham Memorial.

**COURSE DESCRIPTION:**

Why Horror? The world is filled with terrors and horrors. The question is, do we need a literature to tell us this? Shouldn't we be reading works that offer roadmaps to what is good and beautiful? In times like these, shouldn't a university student be reading the great works of Western Civilization? Those works, we are told, will provide us with solace for cultural decline, and a blueprint to a moral order during an age of corruption and self-interest. The Horror genre includes works that are terrifying, scary, creepy, and (appropriately) horrific. The genre is also deeply moralistic. Promiscuity? Punished with dismemberment. Sex, drugs, and rock-and-roll? Certain to be preludes to awful deaths. From Lot's wife to Salem's Lot, we will discuss horror-as-morality. For the first class, please read two tales. The first is Shirley Jackson's "The Lottery." The second, Ursula K. Le Guin's "The Ones Who Walk Away from Omelas." On the first class, we will discuss those two great short stories as we start a semester-long conversation about what counts as horror and how the world is ordered.

**ABOUT THE INSTRUCTOR:**

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

**ENGL 120 Section 001**

***British Literature, Medieval to 18th C.***

**MWF 9:00-9:50**

**Instructor: Kritsch, K.**

**Maximum Enrollment: 35**

**Session:**

**FALL 2013**

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

<b>ENGL 120 Section 003</b>	<b><i>British Literature, Medieval to 18th C.</i></b>	<b>TR 9:30-10:45</b>
<b>Instructor: O'Neill, P.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2013</b>

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

<b>ENGL 120 Section 004</b>	<b><i>British Literature, Medieval to 18th C.</i></b>	<b>MW 2:00-2:50</b>
<b>Instructor: Wolfe, J.</b>	<b>Maximum Enrollment: 120</b>	<b>Session: FALL 2013</b>

This course, required for English majors and primarily designed for them, provides an overview of major authors and works from the first four hundred years of English literature (ca. 1350-1750), from Chaucer and the Gawain poet, via More, Spenser, and Donne, through Milton and Pope. Emphasis in lectures and discussion sections will include the evolution of literary styles and genres (epic, romance, tragedy, amorous and devotional lyric, satire, the essay), the imitation and transformation of key literary and rhetorical conventions, and methods for the study of literary texts (formal, historical, and various interdisciplinary approaches). Writing assignments (usually three short essays and a research exercise) will acquaint students with the different methods for constructing literary arguments.

Students enrolling in this section of ENGL 120 must also enroll in one recitation section numbered ENGL 120-601 through ENGL 120-606.

<b>ENGL 120 Section 601</b>	<b><i>British Literature, to 18th Century (Rec)</i></b>	<b>R 12:30-1:20</b>
<b>Instructor: Garrett, L.</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2013</b>

<b>ENGL 120 Section 602</b>	<b><i>British Literature, to 18th Century (Rec)</i></b>	<b>R 2:00-2:50</b>
<b>Instructor: Garrett, L.</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2013</b>

<b>ENGL 120 Section 603</b>	<b><i>British Literature, to 18th Century (Rec)</i></b>	<b>F 9:00-9:50</b>
<b>Instructor: Rosenbaum, J.</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2013</b>

<b>ENGL 120 Section 604</b>	<b><i>British Literature, to 18th Century (Rec)</i></b>	<b>F 10:00-10:50</b>
<b>Instructor: Rosenbaum, J.</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2013</b>

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<b>ENGL 120 Section 605</b>	<b><i>British Literature, to 18th Century (Rec)</i></b>	<b>F</b>	<b>10:00-10:50</b>
<b>Instructor: Chovanec, K.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2013</b>

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<b>ENGL 120 Section 606</b>	<b><i>British Literature, to 18th Century (Rec)</i></b>	<b>F</b>	<b>11:00-11:50</b>
<b>Instructor: Chovanec, K.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2013</b>

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<b>ENGL 121 Section 001</b>	<b><i>British Literature, 19th and Early 20th C.</i></b>	<b>TR</b>	<b>3:30-4:45</b>
<b>Instructor: Reinert, T.</b>	<b>Maximum Enrollment: 22</b>	<b>Session:</b>	<b>FALL 2013</b>

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

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<b>ENGL 121 Section 002</b>	<b><i>British Literature, 19th and Early 20th C.</i></b>	<b>MW</b>	<b>3:00-4:15</b>
<b>Instructor: Lithgow, H.</b>	<b>Maximum Enrollment: 22</b>	<b>Session:</b>	<b>FALL 2013</b>

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

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<b>ENGL 121 Section 003</b>	<b><i>British Literature, 19th and Early 20th C.</i></b>	<b>TR</b>	<b>2:00-3:15</b>
<b>Instructor: Reinert, T.</b>	<b>Maximum Enrollment: 22</b>	<b>Session:</b>	<b>FALL 2013</b>

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

<b>ENGL 121 Section 004</b>	<b><i>British Literature, 19th and Early 20th C.</i></b>	<b>TR</b>	<b>11:00-12:15</b>
<b>Instructor: Viscomi, J.</b>	<b>Maximum Enrollment: 22</b>	<b>Session:</b>	<b>FALL 2013</b>

This course (or ENGL 150) is required of English majors. It focuses on British literature from the Romantic, Victorian, and Modern periods. Students learn methods of literary study and writing about literature.

Teaching methods: Lecture and discussion.

Requirements: Two papers, four pages or more, with secondary sources; quizzes, midterm, and final exam

Texts:

The Norton Anthology of English Literature, 9th edition. Vol. II. W. W. Norton and Company, 2012. ISBN978-0-393-91248-7 (v. 2 pbk).

Charles Dickens. *Oliver Twist*. Ed. Kathleen Tillotson. Oxford World Classics. Oxford University Press, 1999.

<b>ENGL 122 Section 001</b>	<b><i>Introduction to American Literature</i></b>	<b>TR</b>	<b>9:30-10:45</b>
<b>Instructor: Veggian, H.</b>	<b>Maximum Enrollment: 35</b>	<b>Session:</b>	<b>FALL 2013</b>

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

<b>ENGL 122 Section 002</b>	<b><i>Introduction to American Literature</i></b>	<b>TR</b>	<b>12:30-1:45</b>
<b>Instructor: Gura, P.</b>	<b>Maximum Enrollment: 35</b>	<b>Session:</b>	<b>FALL 2013</b>

Representative authors from the time of European colonization of the New World through the 20th century. We will engage in the classroom practice of "close reading" over a diverse selection of poems, short stories, essays, and novels. Close attention to language and context, will form the basis for our discussions. Possible readings include Frederick Douglass, Nathaniel Hawthorne, Herman Melville, Ralph Waldo Emerson, Emily Dickinson, Robert Frost, William Faulkner, and more contemporary voices.

**ENGL 122 Section 003** *Introduction to American Literature* **MWF 9:00-9:50**

**Instructor:** Culbertson, **Maximum Enrollment:** 35 **Session:** **FALL 2013**

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

**ENGL 123 Section 001** *Introduction to Fiction* **TR 12:30-1:45**

**Instructor:** Lupton, D. **Maximum Enrollment:** 35 **Session:** **FALL 2013**

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

**ENGL 123 Section 002** *Introduction to Fiction* **MWF 1:00-1:50**

**Instructor:** Current, C. **Maximum Enrollment:** 35 **Session:** **FALL 2013**

In this course, we will focus on speculative fiction—short stories, novels, and films that present alternative conceptions of the worlds we know through critiques of science, society, and identity. From nineteenth-century to twenty-first-century texts, speculative fiction has asked readers not only to think about where our worlds are heading technologically, environmentally, and politically, but the genre also interrogates where we are now and where we have come from.

This course spends a considerable amount of time analyzing the implications of form to become conversant in the vocabulary of literary and cultural analysis and to query what choices the authors themselves make constructing and deconstructing their fictional worlds.

**ENGL 123 Section 003** *Introduction to Fiction* **MW 3:00-4:15**

**Instructor:** Thierauf, D. **Maximum Enrollment:** 35 **Session:** **FALL 2013**

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

**ENGL 123 Section 005** *Introduction to Fiction* **TR 8:00-9:15**

**Instructor:** Stewart, V. **Maximum Enrollment:** 35 **Session:** **FALL 2013**

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

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**ENGL 123 Section 006** *Introduction to Fiction* **TR 2:00-3:15**

**Instructor: Blair, M.** **Maximum Enrollment: 35** **Session: FALL 2013**

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

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**ENGL 123 Section 007** *Introduction to Fiction* **TR 3:30-4:45**

**Instructor: Lim, J.** **Maximum Enrollment: 35** **Session: FALL 2013**

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

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**ENGL 124 Section 001** *Contemporary Literature* **MWF 9:00-9:50**

**Instructor: Cohen, M.** **Maximum Enrollment: 35** **Session: FALL 2013**

The legal and business disputes of our digital-age publishing industry and the books caught in the middle.

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**ENGL 125 Section 001** *Introduction to Poetry* **TR 9:30-10:45**

**Instructor: Salvaggio, R.** **Maximum Enrollment: 35** **Session: FALL 2013**

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.

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**ENGL 125 Section 002** *Introduction to Poetry* **MWF 1:00-1:50**

**Instructor: Horn, P.** **Maximum Enrollment: 35** **Session: FALL 2013**

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

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**ENGL 126 Section 001** *Introduction to Drama* **TR 2:00-3:15**

**Instructor: Frost, L.** **Maximum Enrollment: 35** **Session: FALL 2013**

Drama of the Greek, Renaissance, and modern periods.

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<b>ENGL 126 Section 002</b>	<b><i>Introduction to Drama</i></b>	<b>TR 9:30-10:45</b>
<b>Instructor: Stapleton, P.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2013</b>

Drama of the Greek, Renaissance, and modern periods.

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<b>ENGL 127 Section 001</b>	<b><i>Writing About Literature</i></b>	<b>MWF 1:00-1:50</b>
<b>Instructor: Geil, M.</b>	<b>Maximum Enrollment: 22</b>	<b>Session: FALL 2013</b>

This is a multi-genre course designed to develop critical thinking and writing skills in a collaborative intellectual environment. The focus of our inquiries will be three decades: the 1590s, the 1890s, and the 1990s. These fin de siècle, often characterized by decadence, degeneration, cynicism, and anxiety also featured some of the more memorable moments in cultural history. We will be looking at key authors and works from each of these decades, ranging from Shakespeare to Oscar Wilde, from Thomas Nashe to Jose Saramago.

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<b>ENGL 128 Section 001</b>	<b><i>Major American Authors</i></b>	<b>MWF 9:00-9:50</b>
<b>Instructor: Larson, J.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2013</b>

A study of major American authors, particularly Edgar Allan Poe, Frederick Douglass, Rebecca Harding-Davis, William Faulkner, Gwendolyn Brooks, Arthur Miller, and Suzan-Lori Parks. This is an introductory-level course for freshmen and sophomores but is also open to juniors and seniors. It serves as an introduction to the range of authors and topics in American literature from the eighteenth through the twenty-first century.

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<b>ENGL 128 Section 002</b>	<b><i>Major American Authors</i></b>	<b>TR 11:00-12:15</b>
<b>Instructor: McDanel, J.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2013</b>

**ENGL 128 Section 003*****Major American Authors*****MWF 1:00-1:50****Instructor: McCune, A.****Maximum Enrollment: 35****Session:****FALL 2013**

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

In addition to exploring issues of form and genre, we will seek to historicize these texts by examining the relationship between text and sociohistorical context. We will also consider the significance of these texts in terms of "literary value" as well as the "cultural work" they perform in terms of re-imagining the nation. Finally, we will address a number of broad themes, issues, and concepts -- including sentimentalism, essentialism, "romantic racialism," racial performativity, family "secrets," racial trauma, reconstructive memory, and the problem of social justice. Our course objective is to develop skills in close reading, cultural criticism, and, in general, an enjoyment of what the great French critic Roland Barthes calls "le plaisir du texte."

**ENGL 128 Section 004*****Major American Authors*****MW 3:00-4:15****Instructor: Mangrum, B.****Maximum Enrollment: 35****Session:****FALL 2013**

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 005*****Major American Authors*****TR 2:00-3:15****Instructor: Badia, L.****Maximum Enrollment: 35****Session:****FALL 2013**

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 129 Section 001** *Literature and Cultural Diversity* **MWF 2:00-2:50**

**Instructor: Flanagan, K.** **Maximum Enrollment: 35** **Session: FALL 2013**

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

**ENGL 129 Section 002** *Literature and Cultural Diversity* **MW 2:00-3:15**

**Instructor: Fisher, R.** **Maximum Enrollment: 35** **Session: FALL 2013**

Transnational America, Transnational World. A course on Literature and Cultural Diversity, English 129 draws upon global literature written in English to focus on topics as diverse as environment and human rights, global and local social movements, visual arts, migration and diaspora, music, religion, history, politics, and law, as well as scholarship that deals with ethnicity, race, gender, sexuality, and class. Recognizing that we live in an increasingly globalized society, this course aids students in developing a fuller understanding of the world's people and nations.

**ENGL 129 Section 004** *Literature and Cultural Diversity* **TR 8:00-9:15**

**Instructor: Belton, A.** **Maximum Enrollment: 35** **Session: FALL 2013**

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** *Introduction to Fiction Writing* **MW 3:00-4:15**

**Instructor: Naumoff, L.** **Maximum Enrollment: 18** **Session: FALL 2013**

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

**ENGL 130 Section 002** *Introduction to Fiction Writing* **TR 12:30-1:45**

**Instructor: Kenan, R.** **Maximum Enrollment: 18** **Session: FALL 2013**

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

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<b>ENGL 130 Section 003</b>	<b><i>Introduction to Fiction Writing</i></b>	<b>TR 9:30-10:45</b>
<b>Instructor: Simpson, B.</b>	<b>Maximum Enrollment: 18</b>	<b>Session: FALL 2013</b>

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.

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<b>ENGL 130 Section 004</b>	<b><i>Introduction to Fiction Writing</i></b>	<b>TR 2:00-3:15</b>
<b>Instructor: Naumoff, L.</b>	<b>Maximum Enrollment: 18</b>	<b>Session: FALL 2013</b>

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.

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<b>ENGL 131 Section 001</b>	<b><i>Introduction to Poetry Writing</i></b>	<b>TR 11:00-12:15</b>
<b>Instructor: Calvocoressi, G.</b>	<b>Maximum Enrollment: 18</b>	<b>Session: FALL 2013</b>

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

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<b>ENGL 131 Section 002</b>	<b><i>Introduction to Poetry Writing</i></b>	<b>TR 3:30-4:45</b>
<b>Instructor: Chitwood, M.</b>	<b>Maximum Enrollment: 18</b>	<b>Session: FALL 2013</b>

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

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<b>ENGL 131 Section 003</b>	<b><i>Introduction to Poetry Writing</i></b>	<b>MW 4:00-5:15</b>
<b>Instructor: Riggs, N.</b>	<b>Maximum Enrollment: 18</b>	<b>Session: FALL 2013</b>

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

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<b>ENGL 131 Section 004</b>	<b><i>Introduction to Poetry Writing</i></b>	<b>TR 2:00-3:15</b>
<b>Instructor: Richardson, R.</b>	<b>Maximum Enrollment: 18</b>	<b>Session: FALL 2013</b>

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

**ENGL 132H Section 001**      *First Year Honors: Introduction to Fiction Writing*      **TR 11:00-12:15**

**Instructor: Durban, P.**      **Maximum Enrollment: 15**      **Session:**      **FALL 2013**

Prerequisites & Course Attributes:

\*First-year Honors Carolina students only.

**COURSE DESCRIPTION:**

Writing intensive. Early short assignments emphasize elements of dramatic scene with subsequent written practice in point-of-view, dialogue, characterization, and refinement of style. Assigned short stories from textbook with in-depth analysis of technique, craft, and literary merit. Students will write and revise one full story which will be duplicated for all class members and criticized by instructor and class. The short story will be approximately 10-15 pages long. Revision in lieu of final exam. The course is informal but stringent; students may be asked to write each class meeting. Vigorous class participation in workshop is expected. This course (or ENGL 130) serves as a prerequisite for other courses in the fiction sequence of the creative writing program (ENGL 206, 406, 693H).

**ABOUT THE INSTRUCTOR:**

The first Doris Betts Distinguished Professor in Creative Writing, Durban has published two novels (most recently *So Far Back*) and a book of stories. One of her uncollected stories, "Soon," was selected by John Updike as one of the Best American Short Stories of the Century in 1999.

**ENGL 133H Section 001**      *First Year Honors: Introduction to Poetry Writing*      **TR 12:30-1:45**

**Instructor: Shapiro, A.**      **Maximum Enrollment: 15**      **Session:**      **FALL 2013**

Prerequisites & Course Attributes:

\*First-year Honors Carolina students only.

**COURSE DESCRIPTION:**

While the prime effort of the course will be the ten poems that each student will write and revise, we will also review closely the basic elements of poetry, such as imagery, figurative language, sound repetition, rhythm, with a mind to the potential of those elements in the student's own writing. In addition to these readings in the textbook, there will be assignments in texts on the reserve shelf, group reports on fellow students' poems, quizzes, and a mid-term exam. Each student will also keep a notebook of observations, impressions, quotations, isolated images that may give rise to poems, what have you. Most classes will begin with the reading of a contemporary poem, each student having an assigned day for that duty. For the most part, however, we will be writing poems and attempting to assess their strengths and weaknesses in open class discussion. Text: *An Introduction to Poetry*, ed. Kennedy & Gioia, 10th edition.

<b>ENGL 135H Section 001</b>	<b><i>First-Year Honors: Types of Literature</i></b>	<b>TR 12:30-1:45</b>
<b>Instructor: Carlston, E.</b>	<b>Maximum Enrollment: 24</b>	<b>Session: FALL 2013</b>

Prerequisites & Course Attributes:  
\*First-year students only.

**COURSE DESCRIPTION:**

In this course we'll read the epic poems of Homer in their entirety; lyric poems by Sappho and others that respond to, challenge, parody or appropriate the principles and forms of epic; and later Greek tragedies that build on the foundations of Homeric epic in order to pose compelling questions about justice, gender relations, the purposes of human life, the nature of love, ethics, and the relations between human beings and the divine. We will examine the cultural, political, and aesthetic contexts that produced these works and that they, in turn, helped to define. Emphasis will be on cooperative and participatory learning and on taking a variety of critical approaches to these enduring texts. No prerequisites. Required reading: the Iliad and the Odyssey; selected lyric poems; plays by Aeschylus and Euripides. Seminar participants should anticipate a heavy reading load.

**ABOUT THE INSTRUCTOR:**

Erin G. Carlston received her Ph.D. (1995) in Modern Thought and Literature from Stanford, and her A.B. (1985) in English from Harvard. In 1999 she joined the Department of English, where she teaches a wide range of courses in twentieth century literature. Professor Carlston's research concentrates on the intersections of comparative modernisms, sexuality studies, and Jewish studies. Her most recent book, *Double Agents* (2013), looks at the way gay men write about spies, spying, and treason, and the relationship of that literature to actual espionage scandals involving Jews, homosexual men, and Communists. She is also the author of *Thinking Fascism* (1998), which examines the work of 1930s women modernists in the context of fascism.

<b>ENGL 138 Section 001</b>	<b><i>Introduction to Creative Nonfiction</i></b>	<b>TR 9:30-10:45</b>
<b>Instructor: Goodwin, J.</b>	<b>Maximum Enrollment: 18</b>	<b>Session: FALL 2013</b>

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.

<b>ENGL 138 Section 002</b>	<b><i>Introduction to Creative Nonfiction</i></b>	<b>TR 11:00-12:15</b>
<b>Instructor: Griest, S.</b>	<b>Maximum Enrollment: 18</b>	<b>Session: FALL 2013</b>

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.

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<b>ENGL 140 Section 001</b>	<b><i>Intro to Gay &amp; Lesbian Literature (WMST 140)</i></b>	<b>MW 5:00-6:15</b>
<b>Instructor: Weber, W.</b>	<b>Maximum Enrollment: 25/10</b>	<b>Session: FALL 2013</b>

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.

This course satisfies the US Diversity requirement by systematically exploring the formation of an American gay subculture. We examine the role of religious communities, political movements, and literary expression to heighten our understanding of historical and contemporary dimensions of a distinct gay and lesbian subculture. In addition to studying texts by American authors (Cunningham, Holleran, Lorde, Maupin, and Miller), we examine similar convergences in sexual orientation as represented by British authors (Woolf and Winterson) and Irish author (O'Neill). The class focuses on the far-reaching social consequences of the relatively recent definitions of identity based on sexuality.

Cross-listed with WMST 140-001.

Students enrolling in this section of ENGL/WMST 140 do NOT need to enroll in an associated recitation section.

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<b>ENGL 140 Section 002</b>	<b><i>Intro to Gay &amp; Lesbian Literature (WMST 140)</i></b>	<b>MW 9:00-9:50</b>
<b>Instructor: Curtain, T.</b>	<b>Maximum Enrollment: 56/24</b>	<b>Session: FALL 2013</b>

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

Notes:

This course is cross-listed with WMST 140.

Students enrolled in this section of ENGL 140 must also register for one recitation section numbered ENGL 140-601 through ENGL 140-604.

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<b>ENGL 140 Section 601</b>	<b><i>Intro to Gay &amp; Lesbian Literature (rec.)</i></b>	<b>R 5:00-5:50</b>
<b>Instructor: Workman, S.</b>	<b>Maximum Enrollment: 14/6</b>	<b>Session: FALL 2013</b>

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<b>ENGL 140 Section 602</b>	<b><i>Intro to Gay &amp; Lesbian Literature (rec.)</i></b>	<b>R 3:30-4:20</b>
<b>Instructor: Workman, S.</b>	<b>Maximum Enrollment: 14/6</b>	<b>Session: FALL 2013</b>

<b>ENGL 140 Section 603</b>	<b><i>Intro to Gay &amp; Lesbian Literature (rec.)</i></b>	<b>F</b>	<b>9:00-9:50</b>
<b>Instructor: Wilson, L.</b>	<b>Maximum Enrollment: 14/6</b>	<b>Session:</b>	<b>FALL 2013</b>

<b>ENGL 140 Section 604</b>	<b><i>Intro to Gay &amp; Lesbian Literature (rec.)</i></b>	<b>F</b>	<b>10:00-10:50</b>
<b>Instructor: Wilson, L.</b>	<b>Maximum Enrollment: 14/6</b>	<b>Session:</b>	<b>FALL 2013</b>

<b>ENGL 142 Section 001</b>	<b><i>Film Analysis</i></b>	<b>MW</b>	<b>3:30-6:20</b>
<b>Instructor: Flaxman, G.</b>	<b>Maximum Enrollment: 100</b>	<b>Session:</b>	<b>FALL 2013</b>

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

Students enrolling in ENGL 142-001 must also enroll in one recitation section numbered ENGL 142-601 through ENGL 142-604.

<b>ENGL 142 Section 601</b>	<b><i>Film Analysis (recitation)</i></b>	<b>TR</b>	<b>9:30-10:20</b>
<b>Instructor: Starck, L.</b>	<b>Maximum Enrollment: 25</b>	<b>Session:</b>	<b>FALL 2013</b>

<b>ENGL 142 Section 602</b>	<b><i>Film Analysis (recitation)</i></b>	<b>TR</b>	<b>11:00-11:50</b>
<b>Instructor: Levett, A.</b>	<b>Maximum Enrollment: 25</b>	<b>Session:</b>	<b>FALL 2013</b>

<b>ENGL 142 Section 603</b>	<b><i>Film Analysis (recitation)</i></b>	<b>TR</b>	<b>12:30-1:20</b>
<b>Instructor: Harris, E.</b>	<b>Maximum Enrollment: 25</b>	<b>Session:</b>	<b>FALL 2013</b>

**ENGL 142 Section 604**

***Film Analysis (recitation)***

**TR 5:00-5:50**

**Instructor: Norton, L.**

**Maximum Enrollment: 25**

**Session:**

**FALL 2013**

**ENGL 143 Section 001**

***Film and Culture***

**MWF 1:00-1:50**

**Instructor: Fisher, R.**

**Maximum Enrollment: 35**

**Session:**

**FALL 2013**

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

**ENGL 143 Section 005**

***Film and Culture***

**TR 2:00-3:15**

**Instructor: Vernon, Z.**

**Maximum Enrollment: 35**

**Session:**

**FALL 2013**

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

**ENGL 144 Section 001**

***Popular Genres***

**TR 2:00-3:15**

**Instructor: Crystall, E.**

**Maximum Enrollment: 35**

**Session:**

**FALL 2013**

Reading Graphic Novels: Visual Literacy and the Art of Remembering

We rely on our sense of sight in order to understand the world around us and our relation to it. We often ask for visual proof (seeing is believing) before we submit fully to the truth of a written or verbalized statement. And although we know that our visual experiences are not fully accurate (think of the railroad tracks that appear to meet in the distance or the notion that the sun “rises” and “sets” and that we on earth are static and not moving), we continue to place our faith in the seen. We inhabit a visual culture, a culture that privileges sight, even when it is not entirely rational to do so. But is our visual reality the primary source of knowledge and understanding? If we see something that does not fit into our schema of the world, do we fail to understand it? This class takes as its object of analysis several visual texts in order to question how meaning is made through images, specifically through the juxtaposition and framing of images. We will explore the relationship between images and language in these texts and explore how graphic novels teach us both how to read graphic novels and how to read images we encounter daily. We will explore the ways in which seeing is a socially circumscribed phenomenon: we will question whether what we see and how we interpret it is also related to socially and culturally specific meanings. Are we trained by our society not only to see some things and not others but also to attach certain meanings to that which we see? If so, does this then shape who we are?

**Reading List:** Scott McCloud, *Understanding Comics: The Invisible Art*; Art Spiegelman, *Maus, A Survivor's Tale: My Father Bleeds History*; Keiji Nakazawa, *Barefoot Gen: A Cartoon Story of Hiroshima*; Marjane Satrapi, *Persepolis: The Story of a Childhood*; Joe Sacco, *Palestine*; Ryan Inzana, *Johnny Jihad*; Peter Kuper, *The System*

**ENGL 144 Section 002**

***Popular Genres***

**MWf 1:00-1:50**

**Instructor: Blythe, S.**

**Maximum Enrollment: 35**

**Session:**

**FALL 2013**

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

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

This course examines the birth and development of science fiction in the nineteenth and twentieth centuries, especially as science fiction intersects with the utopian and dystopian traditions. Texts include H.G. Wells' "Time Machine" (1895), Aldous Huxley's "Brave New World" (1932), Olaf Stapledon's "Star Maker" (1937), Arthur C. Clarke's "The City and the Stars" (1956), Walter M. Miller's "Canticle for Leibowitz" (1959), J.G. Ballard's "Vermilion Sands" (1971), Ursula Le Guin's "The Dispossessed" (1974), and P.D. James' "Children of Men." Films include Kubrick's "2001: A Space Odyssey" (1968) and "Clockwork Orange" (1971), Tarkovsky's "Solaris" (1972), and Godfrey Reggio's "Koyannisqatsi" (1982).

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<b>ENGL 148 Section 001</b>	<b><i>Horror</i></b>	<b>TR 3:30-4:45</b>
<b>Instructor: Thayer, C.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2013</b>

From its origins in Gothic and pre-Gothic literatures and arts, this course examines the complexities and pleasures of horror. Topics include psychology, aesthetics, politics, allegory, ideology, and ethics.

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<b>ENGL 149 Section 001</b>	<b><i>Networked &amp; Multimodal Composition</i></b>	<b>MWF 1:00-1:50</b>
<b>Instructor: Hammer, B.</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2013</b>

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

<b>ENGL 150 Section 001</b>	<b><i>Introductory Seminar in Literary Studies</i></b>	<b>MWF 1:00-1:50</b>
<b>Instructor: Richards, E.</b>	<b>Maximum Enrollment: 22</b>	<b>Session: FALL 2013</b>

English majors only. This course (or ENGL 121) is required of English majors.

American Gothic

This course offers an introduction to literary analysis through a focus on Gothic literature that emphasizes strange sensations, unworldly experiences, and unnatural happenings. We'll focus on the American gothic tradition, starting with the spontaneous combustion and disembodied voices that populate the stories of Charles Brockden Brown, moving to the tales of terror and mystery of Edgar Allan Poe, the bizarre stories of Harriet Prescott Spofford, and the Civil War horror stories of Ambrose Bierce. Attention will be paid to the gothic motif in African American literary traditions. And though the gothic mode is usually considered in relation to fiction, we'll read gothic poetry as well. We'll trace the tradition into the 20<sup>th</sup> century, looking at short stories by William Faulkner, Flannery O'Connor, Joyce Carol Oates, and others. The course will emphasize not only close reading, but also learning about various critical approaches to the topic: historical, political, formalist, and psychological. Requirements include short reader response papers and a longer research essay that incorporates literary criticism.

<b>ENGL 150 Section 002</b>	<b><i>Introductory Seminar in Literary Studies</i></b>	<b>MWF 12:00-12:50</b>
<b>Instructor: Anderson, D.</b>	<b>Maximum Enrollment: 22</b>	<b>Session: FALL 2013</b>

Sophomore English majors only. This course (or ENGL 121) is required of English majors. Introduces students to methods of literary study. Students learn to read and interpret a range of literary works, develop written and oral arguments about literature, and conduct literary research.

<b>ENGL 202 Section 001</b>	<b><i>Introduction Folklore (FOLK 202)</i></b>	<b>MW 12:00-12:50</b>
<b>Instructor: Taylor, Mike</b>	<b>Maximum Enrollment: 45/40</b>	<b>Session: FALL 2013</b>

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

This course is cross-listed with FOLK/ANTH 202

Students enrolling in ENGL 202-001 are also required to register for one recitation section section numbered ENGL 202-601 through ENGL 202-604.

<b>ENGL 202 Section 601</b>	<b><i>Introduction Folklore (recitation)</i></b>	<b>R 3:30-4:20</b>
<b>Instructor: Burcham, S.</b>	<b>Maximum Enrollment: 25</b>	<b>Session: fall 2013</b>

<b>ENGL 202 Section 602</b>	<b><i>Introduction Folklore (recitation)</i></b>	<b>F</b>	<b>11:00-11:50</b>
<b>Instructor: Davidson, S.</b>	<b>Maximum Enrollment: 25</b>	<b>Session:</b>	<b>fall 2013</b>

<b>ENGL 202 Section 603</b>	<b><i>Introduction Folklore (recitation)</i></b>	<b>f</b>	<b>12:00-12:50</b>
<b>Instructor: Davidson, S.</b>	<b>Maximum Enrollment: 25</b>	<b>Session:</b>	<b>fall 2013</b>

<b>ENGL 202 Section 604</b>	<b><i>Introduction Folklore (recitation)</i></b>	<b>f</b>	<b>12:00-12:50</b>
<b>Instructor: Burcham, S.</b>	<b>Maximum Enrollment: 25</b>	<b>Session:</b>	<b>fall 2013</b>

<b>ENGL 225 Section 001</b>	<b><i>Shakespeare</i></b>	<b>MWF</b>	<b>11:00-11:50</b>
<b>Instructor: Matchinske, M.</b>	<b>Maximum Enrollment: 50</b>	<b>Session:</b>	<b>FALL 2013</b>

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.

Students enrolling in this section of ENGL 225 are NOT required to enroll in an associated recitation section.

**ENGL 225 Section 002***Shakespeare***TR 2:00-3:15****Instructor: Baker, D.****Maximum Enrollment: 35****Session:****FALL 2013**

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

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

Students enrolling in this section of ENGL 225 are NOT required to enroll in an associated recitation section.

**ENGL 225 Section 003***Shakespeare***MW 10:00-10:50****Instructor: Floyd-Wilson, M.****Maximum Enrollment: 120****Session:****FALL 2013**

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

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

**ENGL 225 Section 004***Shakespeare***MWF 1:00-1:50****Instructor: Matchinske, M.****Maximum Enrollment: 50****Session:****FALL 2013**

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

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

Texts:

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

Students enrolling in this section of ENGL 225 are NOT required to enroll in an associated recitation section.

<b>ENGL 225 Section 601</b>	<b><i>Shakespeare (recitation)</i></b>	<b>R</b>	<b>11:00-11:50</b>
<b>Instructor: Mills, L.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2013</b>

<b>ENGL 225 Section 602</b>	<b><i>Shakespeare (recitation)</i></b>	<b>R</b>	<b>12:30-1:20</b>
<b>Instructor: Mills, L.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2013</b>

<b>ENGL 225 Section 603</b>	<b><i>Shakespeare (recitation)</i></b>	<b>R</b>	<b>2:00-2:50</b>
<b>Instructor: Scheinman, T.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2013</b>

<b>ENGL 225 Section 604</b>	<b><i>Shakespeare (recitation)</i></b>	<b>R</b>	<b>3:30-4:20</b>
<b>Instructor: Scheinman, T.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2013</b>

<b>ENGL 225 Section 605</b>	<b><i>Shakespeare (recitation)</i></b>	<b>F</b>	<b>9:00-9:50</b>
<b>Instructor: Turner, K.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2013</b>

<b>ENGL 225 Section 606</b>	<b><i>Shakespeare (recitation)</i></b>	<b>F</b>	<b>10:00-10:50</b>
<b>Instructor: Turner, K.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2013</b>

<b>ENGL 228 Section 001</b>	<b><i>Literature of the Later Renaissance</i></b>	<b>TR</b>	<b>3:30-4:45</b>
<b>Instructor: Armitage, C.</b>	<b>Maximum Enrollment: 35</b>	<b>Session:</b>	<b>FALL 2013</b>

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. Quizzes, two short papers, a mid-term and a cumulative final exam.

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<b>ENGL 230 Section 001</b>	<i>Milton</i>	<b>MWF 12:00-12:50</b>
<b>Instructor: Barbour, R.</b>	<b>Maximum Enrollment: 50</b>	<b>Session: FALL 2013</b>

A study of Milton's prose and poetry in the extraordinary context of 17th-century philosophy, politics, religion, science, and poetics, and against the backdrop of the English Civil War.

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<b>ENGL 240 Section 001</b>	<i>Caribbean Literature</i>	<b>TR 11:00-12:15</b>
<b>Instructor: Rosenthal, J.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2013</b>

This course provides an introduction to the literature of the English-speaking Caribbean, paying special attention to the ways in which Caribbean writers use diverse literary forms to imagine and reinterpret the region's complex histories of migration and social struggle. Our readings—which focus on Barbados, Jamaica, Antigua, and other Caribbean islands—will cover topics including the histories of colonial conquest and settlement; the experiences of African slaves and Chinese and Indian indentured laborers in Caribbean plantation societies; slave rebellion; nationalism and decolonization; creolization/cultural mixing; and gender and sexuality.

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<b>ENGL 263 Section 001</b>	<i>Literature and Gender ( XLIST WMST 263)</i>	<b>TR 2:00-3:15</b>
<b>Instructor: Rosenthal, J.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2013</b>

Women and Literature in the Eighteenth Century

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

**ENGL 266 Section 001**

***Science and Literature***

**MWF 12:00-12:50**

**Instructor: O'Shaughnesse**

**Maximum Enrollment: 25**

**Session:**

**FALL 2013**

This course will focus on the role of trees in the landscape and ecosystem of the North Carolina Piedmont. Readings, mainly nonfiction, will explore issues connected with forestry, ecology, urban development, and sustainability. We will take frequent campus walks to observe and learn about some of the most typical trees of the area. The service component of the course will involve a partnership with the North Carolina Botanical Garden. Our project will be to identify, measure, and map wooded quadrants of Battle Park, the 93 acre forest adjacent to Forest Theatre. The course will also be part of a pilot program sponsored by Wilson Library to create digital archives about Battle Park's history and ecology. Much of the writing for the course will be in the form of field notes, which will then be revised into exhibits for online viewing. The course is especially suitable for students who enjoy the outdoors, who are interested in applications of GIS mapping, who want deeper knowledge of the ecosystem around them, who would like to see their observations and research published online, or who enjoy seeing ecological principles at work in local habitats.

APPLES Course: Course includes a minimum 30 hour service learning component.

**ENGL 271 Section 001**

***The Place of Asian Americans in Southern Lit.***

**TR 9:30-10:45**

**Instructor: Ho, J.**

**Maximum Enrollment: 35**

**Session:**

**FALL 2013**

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 21<sup>st</sup> 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 and for the students they may encounter through volunteering with TABLE (a non-profit organization dedicated to feeding hungry children in Carrboro & Chapel Hill). Together, we will explore academic texts that will provide a theoretical, historical, and social knowledge on race in its many different permutations. In addition to the academic texts (which will include selections from sociology, ethnic studies, American studies) we will be reading works of fiction 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 283 Section 001** *Life Writing* **TR 3:30-4:45**

**Instructor:** Gutierrez, M. **Maximum Enrollment:** 20 **Session:** **FALL 2013**

Exploration of different forms of life writing such as memoir, travel writing, and autoethnography. Readings will include essays and memoirs from selected authors. Students will write 1-2 short pieces per week, along with four substantial life writing essays.

**ENGL 284 Section 001** *Children's Picture Books: Text and Illustration* **MW 1:00-1:50**

**Instructor:** Langbauer, L. **Maximum Enrollment:** 80 **Session:** **Fall 2013**

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

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

Teaching methods: Lecture. Discussion sections.

Requirements: midterms, final, and final project; enrollment in recitation section.

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

Students enrolling in ENGL 284-001 must also enroll in one associated recitation section numbered ENGL 284-601 through ENGL 284-604.

**ENGL 284 Section 601** *Children's Pict. Books: Text and Illustration(Rec)* **R 2:00-2:50**

**Instructor:** Munroe, A. **Maximum Enrollment:** 20 **Session:** **FALL 2013**

**ENGL 284 Section 602** *Children's Pict. Books: Text and Illustration(Rec)* **R 3:30-4:20**

**Instructor:** Munroe, A. **Maximum Enrollment:** 20 **Session:** **FALL 2013**

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<b>ENGL 284 Section 603</b>	<i>Children's Pict. Books: Text and Illustration(Rec)</i>	<b>F</b>	<b>12:00-12:50</b>
<b>Instructor: Geiser, S.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2013</b>

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<b>ENGL 284 Section 604</b>	<i>Children's Pict. Books: Text and Illustration(Rec)</i>	<b>F</b>	<b>1:00-1:50</b>
<b>Instructor: Geiser, S.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2013</b>

**ENGL 302 Section 001**

***Adv Expos Writ for the Social Sciences***

**TR 2:00-3:15**

**Instructor: Rivard, C.**

**Maximum Enrollment: 20**

**Session:**

**FALL 2013**

**Course Theme: Human Rights**

**(Fulfills CI requirement)**

Instructor: Dr. Courtney Rivard, English and Comparative Literature

[crivard@email.unc.edu](mailto:crivard@email.unc.edu)

English 302 – Advanced Expository Writing for the Social Sciences – is a writing course aimed at advanced students within the social sciences organized around the theme of human rights. While we will use human rights as broad theme to tie our work together, this course centers student-directed research, in which students build on their training within their discipline to pursue research in line with their personal interests. As such, the course will allow students to complete an advanced research paper that they will be able to use as a writing sample for future employment or graduate school applications.

In this course you will:

- < apply critical reading strategies that are appropriate to advanced reading in the social sciences and the careers your training is preparing you for.
- < recognize how knowledge is constructed in the social sciences and future workplaces, attending to such issues as 1) the kinds of claims or questions posed by advanced or professional writers, and 2) evidence considered sufficient to support arguments.
- < analyze the rhetorical situations—audience, purpose, and context—of texts produced in your academic disciplines and in possible future workplaces.
- < produce writing—including arguments or proposals—that is appropriate for a range of rhetorical situations within your academic disciplines and possible future workplaces, with particular attention to textual features such as (1) common genres (2) organizational strategies, (3) style, tone, and diction, 4) expected citation formats.

Instructor:

Dr. Rivard received her Ph.D. in Politics and Feminist Studies from the University of California, Santa Cruz. Her research, focusing on the politics of memory, material cultural and national belonging in the U.S. draws on many fields within the social sciences including Political Science, Anthropology, Sociology, and Cultural Studies. Her research, together with her extensive graduate training in both qualitative and quantitative social science methodologies gives her the necessary experience to help students throughout all social science fields achieve their writing goals.

<b>ENGL 313 Section 001</b>	<b><i>Grammar of Current English</i></b>	<b>TR 9:30-10:45</b>
<b>Instructor: Eble, C.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2013</b>

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

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

<b>ENGL 318 Section 001</b>	<b><i>Multimodal Composition</i></b>	<b>MWF 1:00-1:50</b>
<b>Instructor: Anderson, D.</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2013</b>

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

<b>ENGL 319 Section 001</b>	<b><i>Introduction to Medieval English Lit</i></b>	<b>MWF 12:00-12:50</b>
<b>Instructor: Leinbaugh, T.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2013</b>

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

<b>ENGL 320 Section 001</b>	<b><i>Chaucer</i></b>	<b>MWF 2:00-2:50</b>
<b>Instructor: Leinbaugh, T.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2013</b>

An introduction to Chaucer's major poetry: *Troilus and Criseyde*, the "dream" poems (e.g., *Parliament of Fowls*) and *The Canterbury Tales*.

<b>ENGL 338 Section 001</b>	<b><i>Nineteenth-Century British Novel</i></b>	<b>MW 12:00-12:50</b>
<b>Instructor: Langbauer, L.</b>	<b>Maximum Enrollment: 80</b>	<b>Session: FALL 2013</b>

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

Teaching methods: Lecture. Discussion sections.

Requirements: paper, midterms, and final; enrollment in recitation section

Texts:

Jane Austen, *Northanger Abbey*

Mary Elizabeth Braddon, *Lady Audley's Secret*

Charlotte Bronte, *Jane Eyre*

Emily Bronte, *Wuthering Heights*.

Louis Carroll, *Alice in Wonderland*

Charles Dickens, *Christmas Books*, Volume 1

Arthur Conan Doyle, *Sherlock Holmes: Complete Novels*, Volume 1.

Arthur Conan Doyle, *Sherlock Holmes: Complete Novels*, Volume 2.

George Eliot, *The Lifted Veil: Brother Jacob*.

Mary Shelley, *Frankenstein*.

Robert Louis Stevenson, *Strange Case of Dr. Jekyll & Mr. Hyde*.

Oscar Wilde, *The Picture of Dorian Gray*.

Students enrolling in ENGL 338-001 must also enroll in one recitation section numbered ENGL 338-601 through ENGL 338-604.

<b>ENGL 338 Section 601</b>	<b><i>Nineteenth-Century British Novel (Rec)</i></b>	<b>R 2:00-2:50</b>
<b>Instructor: Guy, A.</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2013</b>

<b>ENGL 338 Section 602</b>	<b><i>Nineteenth-Century British Novel (Rec)</i></b>	<b>R 3:30-4:20</b>
<b>Instructor: Guy, A.</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2013</b>

<b>ENGL 338 Section 603</b>	<b><i>Nineteenth-Century British Novel (Rec)</i></b>	<b>F 10:00-10:50</b>
<b>Instructor: McAbee, L.</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2013</b>

<b>ENGL 338 Section 604</b>	<b><i>Nineteenth-Century British Novel (Rec)</i></b>	<b>F</b>	<b>12:00-12:50</b>
<b>Instructor: McAbee, L.</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2013</b>

<b>ENGL 345 Section 002</b>	<b><i>American Literature, 1900-2000</i></b>	<b>TR</b>	<b>12:30-1:45</b>
<b>Instructor: Coleman, J.</b>	<b>Maximum Enrollment: 35</b>	<b>Session:</b>	<b>FALL 2013</b>

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)

<b>ENGL 347 Section 001</b>	<b><i>The American Novel</i></b>	<b>TR</b>	<b>11:00-12:15</b>
<b>Instructor: Gura, P.</b>	<b>Maximum Enrollment: 47</b>	<b>Session:</b>	<b>FALL 2013</b>

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 a Transcendentalist utopia The Blithedale Romance (1852); Harriet Beecher Stowe's Uncle Tom's Cabin (1852), instrumental in galvanizing opposition to slavery; and Moby-Dick (1851), Melville's masterpiece. We then will turn to and Elizabeth Stoddard's complex psychological portrait of a young woman in The Morgesons (1862) and William Dean Howells's path-breaking exploration of divorce, A Modern Instance (1881). Next 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, As I Lay Dying (1930).

**ENGL 347 Section 002**

***The American Novel***

**TR 12:30-1:45**

**Instructor: Dore, F.**

**Maximum Enrollment: 48**

**Session:**

**FALL 2013**

From Humbert Humbert's quest for the aesthetic in *Lolita* to Oedipa Mass's obsessive literary study in *The Crying of Lot 49*, postwar authors frequently employ the allegory of the road trip. The Federal Aid Highway Act of 1956 provided 25 billion dollars to create 41,000 miles of interstate highways over the next twenty years. With Jack Kerouac's *On the Road* as our template, we will discuss the contemporary problem it famously encapsulated when it was published in 1957: what happens to literary meaning in an age of unprecedented mobility? In the early 1960s the cultural critic Marshall McLuhan argued that highways and technology were shrinking space by decreasing the amount of time between points on the globe. In such an environment, postwar critics suggested, both poetry and the novel were becoming outmoded as film and popular music came to dominate. This course examines the contemporary American novel in this context. Should we understand the postwar American novel as comprising a "literature of exhaustion," to use John Barth's term? Do Flannery O'Connor's novel-like short stories exhibit a need for brevity in the postwar world that novels cannot fit? Does the contemporary novel's obsession with rock and roll—in writing by John Jeremiah Sullivan, Jonathan Lethem, and Jennifer Egan, to name a few—indicate that the novel has at last caved in, has become a zombie form? A central question focusing our discussions will be the prevalent assumption emerging in these years that both author and novel are dead. How might we understand this wildly influential idea in historical terms? Does the author "die" along with the novel? Finally, is the postmodern assumption that the author should be understood as "dead" refuted or affirmed in the contemporary period?

**ENGL 347 Section 003*****The American Novel*****TR 3:30-4:45****Instructor: Taylor, M.****Maximum Enrollment: 35****Session:****FALL 2013**

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

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

Texts may include (but are not limited to):

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

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

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

Larsen, *Passing* (1929)

Chandler, *The Big Sleep* (1939)

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

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

McCarthy, *All the Pretty Horses* (1992)

**ENGL 350 Section 001*****20th Century British and American Poetry*****MWF 10:00-10:50****Instructor: Lensing, G.****Maximum Enrollment: 35****Session:****FALL 2013**

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

**ENGL 355 Section 001*****The British Novel from 1870 to WW II*****MWF 11:00-11:50****Instructor: Cooper, P.****Maximum Enrollment: 35****Session:****FALL 2013**

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

<b>ENGL 356 Section 002</b>	<b><i>British and American Fiction Since WWII</i></b>	<b>MWF 1:00-1:50</b>
<b>Instructor: Cooper, P.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2013</b>

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

<b>ENGL 357 Section 001</b>	<b><i>20th-Century British Literature and Culture</i></b>	<b>TR 3:30-4:45</b>
<b>Instructor: Carlston, E.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2013</b>

This course examines factors shaping British/Commonwealth literature in the 20th century, especially the world wars and the dismantling of the British Empire. We will investigate themes of both nostalgia and anticipation: ways of remembering the past of England and the Empire, and of describing the future of British culture(s).

<b>ENGL 363 Section 001</b>	<b><i>Feminist Literary Theory (WMST 363)</i></b>	<b>MWF 10:00-10:50</b>
<b>Instructor: Halperin, L.</b>	<b>Maximum Enrollment: 25/10</b>	<b>Session: FALL 2013</b>

Feminist Literary Theory: Latina Feminisms

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

**ENGL 368 Section 001*****African American Literature, 1930-1970*****TR 9:30-10:45****Instructor: Coleman, J.****Maximum Enrollment: 35****Session:****FALL 2013**

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

**ENGL 369 Section 001*****African American Lit. 1970 to the present*****TR 11:00-12:15****Instructor: Avilez, G.****Maximum Enrollment: 35****Session:****FALL 2013**

This multimedia course will provide a survey of contemporary African American literature and popular culture. The class will discuss novels, poetry, drama, film, visual art, and new media forms. Students will gain an understanding of important artworks from the past forty years as well as historical events and circumstances that shaped artistic production and American life. Key issues that will be covered include the Black Power Movement, urban renewal, imprisonment, Black feminism, Hip Hop, queer art, Blaxploitation, and the idea of "post race." The course will examine how artists explore these social manifestations and construct innovative art forms. In the process, we will come to terms with the significance of African American art to contemporary U.S. culture in general. Artists under consideration may include: Toni Morrison, Alice Walker, Spike Lee, August Wilson, Audre Lorde, and Tyler Perry, among others.

**ENGL 373 Section 001*****Southern American Literature*****TR 2:00-3:15****Instructor: Irons, S.****Maximum Enrollment: 35****Session:****FALL 2013**

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.

<b>ENGL 430 Section 001</b>	<b><i>Renaissance Literature--Contemporary Issues</i></b>	<b>TR</b>	<b>12:30-1:45</b>
<b>Instructor: Baker, D.</b>	<b>Maximum Enrollment: 35</b>	<b>Session:</b>	<b>FALL 2013</b>

The court, the country, and the city

This course will move between three “places” in early modern England: the court, the country, and the city. For early modern writers, each of these was rich with images, associations, and tropes (the decadent court, the bucolic countryside, the bustling city, and so on). We will look at how writers such as Thomas Wyatt, Thomas Deloney, William Shakespeare, Edmund Spenser, and George Herbert depicted these “places,” but also how they depicted movement between them. What happened to the aristocrat exiled to the country? To the merchant visiting London from the hinterland? To the country fellow summoned to a performance at court? We will treat the court, the country, and the city as “places” in both the literal and the rhetorical sense. We will want to know how the early modern English lived in these “places” and also how they thought and talked about them.

Texts: Thomas Deloney, *Thomas of Reading*; Thomas Wyatt, poetry; Baldassare Castiglione, *Book of the Courtier*; Ben Jonson, masques, poetry, and *Bartholomew Fair*; Philip Sidney, *Arcadia* (selections); Edmund Spenser, *The Shepheardes Calender* and *A View of the Present State of Ireland* (selections); Thomas Dekker, *The Shoemaker's Holiday*; William Shakespeare, *Hamlet*, *As you Like It*, *The Winter's Tale*, and *A Midsummer Night's Dream*; George Herbert, poems and *The Country Parson*, Andrew Marvell, poetry

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

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

Teaching methods: Lecture and discussion.

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

Texts:

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

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

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

**ENGL 446 Section 001**

***American Women Authors (WMST 446)***

**MWF 10:00-10:50**

**Instructor: Richards, E.**

**Maximum Enrollment: 25/10**

**Session:**

**FALL 2013**

Emily Dickinson In Her Time

She figures in the popular imagination as a woman dressed in white, who wrote poems in secret, and rarely left her house. She left hundreds of poems stitched into booklets neatly stacked in a trunk, which her sister discovered after her death. Who was Emily Dickinson? How did she engage the world around her in these mysterious and wonderful poems? This course offers the rare occasion for an in-depth examination of the work of a major nineteenth-century American poet. Close readings of poems and letters will open out into broader questions of women's social roles, female authorship, death and spirituality, nineteenth-century theories of language and creativity, democratic politics, the Civil War, and other important issues of the second half of the nineteenth century. We will read the work of peers and predecessors who influenced Dickinson alongside the writings of the poet, and think about the ways she worked not only in solitude, but through engagements and even collaborations with others. We'll examine editions of her work and facsimiles of the manuscript poems in order to consider the significance of punctuation, handwriting, line breaks, variant word choices, and other aspects of style for poetic interpretation. Finally, we'll engage with the rich critical traditions surrounding this writer, including a strong tradition of feminist, gender, and sexuality studies. The course seeks to broaden students' understanding of the historical and cultural role of poetry in the nineteenth century, and to develop students' ability to appreciate and interpret poetry through close textual analysis. The course also aims to enhance critical thinking and writing skills. No previous experience in poetic analysis is required: just curiosity, an open mind, and a willingness to work hard and learn! Assignments include short response papers and a longer final research paper.

Note: This course is cross-listed with WMST 446.

**ENGL 475 Section 001**

***Southern Lit.- Cont. Issues***

**TR 11:00-12:15**

**Instructor: Salvaggio, R.**

**Maximum Enrollment: 35**

**Session:**

**FALL 2013**

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.

**ENGL 487 Section 001**

***Folk Narrative (FOLK 487)***

**MWF 10:00-10:50**

**Instructor: Sawin, P.**

**Maximum Enrollment: 10/25**

**Session:**

**FALL 2013**

To be human is to tell stories and to feel the pull of the stories others tell. These days we have almost limitless access to stories offered in the highly produced, dramatized versions of TV and movies, yet other—personal and/or traditional—narrative forms continue to fascinate. In daily informal communication we craft stories to recount and make sense of our own experience. Traditional fairytales allow us to revel in the fanciful while exploring our fondest dreams or deepest fears. Legends and rumors straddle the divide between the known and the uncertain, engaging us in a debate over what to believe and what is believable. Some stories encapsulate what is unique about a particular time, place, person, or culture. Others, found with variations in widely separated places and times, challenge us to consider the source of such ubiquitous appeal. Through telling and listening to stories we share knowledge, figure out who we are and what we might become, debate what really happened, stretch our imaginations, and internalize some cultural norms while challenging others. We encounter these stories in daily face-to-face encounters, in their iteration and transformation in TV and film, and, increasingly, shared through new social media. In this course we ask: What is the appeal of these three classic kinds of stories: personal narratives, legends, and folktales? What makes a "good" story? What is "traditional" about stories transformed so many times in so many contexts? Why do we come back time and again to familiar tropes and patterns? What clues hint at implicit meanings not evident on the surface? Students will collect stories shared in person or in mediated contexts and learn how to choose among and apply the most relevant theoretical perspectives to reveal their evolving significance.

Note: This course is cross-listed with FOLK 487.

**ENGL 489 Section 001**

***Cultural Studies--Contemporary Issues***

**MWF 12:00-12:50**

**Instructor: Ahuja, N.**

**Maximum Enrollment: 35**

**Session:**

**FALL 2013**

**ENGL 489: CULTURAL STUDIES - SPECIAL ISSUES: THE NEW WARS**

This course explores the theory, practice, and public culture of security in twenty-first century forms of warfare. Noting the rise of apparently new global formations of security and military interventionism since the 9/11 attacks, this course will ask students to reflect on the changing nature of warfare, the public representation of terrorism, and the apparent post-secular transitions of liberal democracy. In addition to offering an introduction to the production of knowledge about emerging forms of warfare in the fields of law, politics, journalism, religious studies, and terrorism studies in the past decade, the course will explore a diverse array of themes related to the 9/11 attacks and the so-called "war on terror" as depicted in contemporary memoirs, poetry, novels, film, television, music, and essays: explanations of the causes and consequences of conflict; the role of religion in public culture and state institutions; domestic surveillance; aerial and digital war machines; environmental warfare; and the perspectives of detainees, racial and religious minorities, and refugees.

**ENGL 659H Section 001**

***War in Twentieth-Century Literature (PWAD 659H)***

**TR 11:00-12:15**

**Instructor: Armitage, C.**

**Maximum Enrollment: 14/10**

**Session:**

**FALL 2013**

Prerequisites & Course Attributes:

\*No first-year students.

\*Crosslisted with PWAD 659H

Registration Procedures:

\*Honors Carolina students may register beginning on their enrollment appointment date. Other students may register beginning April 12.

\*Enrollment capacity increases on Apr 5 (10) and Apr 9 (14).

**COURSE DESCRIPTION:**

As the centenary of the outbreak of the First World War (1914 - 1918) is imminent, consideration of why and how it was fought and its consequences which still affect us today is particularly relevant. A major lens through which to view it is the literature it invoked, especially the poetry of Siegfried Sassoon, Wilfred Owen, Edmund Blunden, Isaac Rosenberg, Ivor Gurney, Edward Thomas, and Charles Hamilton Sorley. Attention will also be paid to memoirs and novels by Sassoon, Robert Graves, David Jones, Hemingway, T.E. Lawrence (of Arabia), Vera Brittain, Pat Barker, and movies of Remarque's "All Quiet on the Western Front" (1930) and Kubrick's "Paths of Glory."

**ABOUT THE INSTRUCTOR:**

My degrees are from Oxford, Western Ontario, and Duke. I have taught at UNC-CH since 1967 and six years previously at universities in Canada. Since 1972 I have taught in Summer Study Abroad Programs in England, and currently I teach "Shakespeare in Performance" and direct the Honors Summer Program in London and Oxford. At St Edmund Hall, my college in Oxford, there is the Christopher and Pauline Armitage Scholarship which provides the fall semester in residence for a UNC undergraduate for free. In 2009 I received the Board of Governors' Award for career-long excellence in teaching.