

ENGL 050 , Section 001	<i>FYS: Multimedia North Carolina</i>	TR 9:30-10:45
Instructor: Taylor, T.	Maximum Enrollment: 24	Session: Spring 2011

Each student will complete a service-learning internship and compose a multimedia documentary about the experience using original text, photos, audio, and video.

ENGL 069 , Section 001	<i>FYS: Entrepreneurial Writing on the Web</i>	MWF 1:00-1:50
Instructor: Anderson, D.	Maximum Enrollment: 22	Session: Spring 2011

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

ENGL 120 , Section 001	<i>British Literature, to 18th Century</i>	TR 3:30-4:45
Instructor: Kennedy, D.	Maximum Enrollment: 35	Session: Spring 2011

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

ENGL 120 , Section 002	<i>British Literature, to 18th Century</i>	MWF 2:00-2:50
Instructor: O'Neill, P.	Maximum Enrollment: 35	Session: Spring 2011

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

ENGL 120 , Section 004 **British Literature, to 18th Century** **TR 12:30-1:45**
Instructor: Gless, D. **Maximum Enrollment: 35** **Session:** **Spring 2011**

This course presents a brisk overview of the development of English literature, beginning in the very early Middle Ages and ending in the early 18th Century. The strengths of this broad survey are that students gain a sense of chronological development of the early literary tradition in English, glimpse the potential excitement to be gained through deeper study of the various periods and major authors, and get a start on understanding a selection of the works that readers have for centuries considered the best ever written in English. Such a survey's limitations will be obvious: too little time to study most of the works we sample in adequate depth. Students will do well to consider the course and the Norton Anthology of English Literature as resources they can use to plan further literary study, whether as English majors here, or simply as engaged learners during their college years and throughout their subsequent lives.

We will read: *Beowulf*; a few tales from Geoffrey Chaucer's *Canterbury Tales*; an example of medieval drama (*The Second Shepherd's Play*); Tudor lyric poetry (by Thomas Wyatt, Henry Howard, Sir Philip Sidney, Queene Elizabeth I, and perhaps others); Edmund Spenser's *Faerie Queene, Book 1*; Christopher Marlowe's *Doctor Faustus*; William Shakespeare's *Twelfth Night*; a selection of late 16th and early 17th Century lyrics (by John Donne, Ben Jonson, William Shakespeare, Amelia Lanyer, George Herbert, and Andrew Marvell); John Milton's *Paradise Lost*; selections from 18th Century debates over the rights of woman and freedom for African slaves; and Alexander Pope's *Rape of the Lock*.

Teaching methods: Three lecture-and-discussion sessions per week.

Requirements: There will be a midterm and a comprehensive three-hour final examination, and students will be asked to write two or more short papers.

ENGL 120 , Section 005 **British Literature, to 18th Century** **MW 11:00-11:50**
Instructor: Barbour, R. **Maximum Enrollment: 80** **Session:** **Spring 2011**

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

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

IMPORTANT NOTE: Students who register for this section are also **REQUIRED** to register for one of the following recitation sections: ENGL 120.601, ENGL 120.602, ENGL 120.603, ENGL 120.604, ENGL 120.605 or ENGL 120.606.

ENGL 120 , Section 601 **British Literature, to 18th Century (Rec)** **R 9:30-10:20**
Instructor: Stogdill, N. **Maximum Enrollment: 20** **Session:** **Spring 2011**

ENGL 120 , Section 602	<i>British Literature, to 18th Century (Rec)</i>	R	11:00-11:50
Instructor: Stogdill, N.	Maximum Enrollment: 20	Session:	Spring 2011

ENGL 120 , Section 603	<i>British Literature, to 18th Century (Rec)</i>	R	12:30-1:20
Instructor: Curtin, K.	Maximum Enrollment: 20	Session:	Spring 2011

ENGL 120 , Section 604	<i>British Literature, to 18th Century (Rec)</i>	r	11:00-11:50
Instructor: Curtin, K.	Maximum Enrollment: 20	Session:	Spring 2011

ENGL 121 , Section 001	<i>British Literature, 19th and Early 20th Century</i>	MWF	9:00-9:50
Instructor: Nash, S.	Maximum Enrollment: 22	Session:	Spring 2011

ENGL 121 , Section 002	<i>British Literature, 19th and Early 20th Century</i>	MWF	1:00-1:50
Instructor: Life, A.	Maximum Enrollment: 22	Session:	Spring 2011

Survey of Romantic, Victorian, and Modern Periods. This course (or Engl 150) is required of English majors.

Required Texts:

The Norton Anthology of English Literature. 8th edition (2006). Volumes D, E, and F. paperback.

ENGL 121 , Section 003	<i>British Literature, 19th and Early 20th Century</i>	TR	11:00-12:15
Instructor: Lensing, G	Maximum Enrollment: 22	Session:	Spring 2011

British and Irish Literature of 19th and 20th Centuries. We will read works of major figures from Romantics, Victorians and Moderns. We will read two novels: Charles Dickens' *Bleak House* and Ian McEwan's *Atonement*.

There will be two exams and two papers.

Text:

Norton Anthology of English Literature, Vol. II

ENGL 122 , Section 001	<i>Introduction to American Literature</i>	TR	3:30-4:45
Instructor: Frost, L.	Maximum Enrollment: 35	Session:	Spring 2011

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

ENGL 122 , Section 002	<i>Introduction to American Literature</i>	TR	9:30-10:45
Instructor: Veggian, H.	Maximum Enrollment: 35	Session:	Spring 2011

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

ENGL 122 , Section 003	<i>Introduction to American Literature</i>	MWF	10:00-10:50
Instructor: Bigelow, A.	Maximum Enrollment: 35	Session:	Spring 2011

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

ENGL 123 , Section 002	<i>Introduction to Fiction</i>	MWF	8:00-8:50
Instructor: Shrieves, K.	Maximum Enrollment: 35	Session:	Spring 2011

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

ENGL 123 , Section 003	<i>Introduction to Fiction</i>	MWF	11:00-11:50
Instructor: McDanel, J.	Maximum Enrollment: 35	Session:	Spring 2011

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

ENGL 123 , Section 004	<i>Introduction to Fiction</i>	MWF	1:00-1:50
Instructor: Stapelton, P.	Maximum Enrollment: 35	Session:	Spring 2011

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

ENGL 123 , Section 005	<i>Introduction to Fiction</i>	MWF	2:00-2:50
Instructor: Allingham, E.	Maximum Enrollment: 35	Session:	Spring 2011

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

ENGL 123 , Section 006

Introduction to Fiction

TR 8:00-9:15

Instructor: McKenna, C.

Maximum Enrollment: 35

Session:

Spring 2011

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

ENGL 123 , Section 007

Introduction to Fiction

TR 2:00-3:15

Instructor: Attkisson, K.

Maximum Enrollment: 35

Session:

Spring 2011

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

ENGL 123 , Section 008

Introduction to Fiction

TR 3:30-4:45

Instructor: Martell, J.

Maximum Enrollment: 35

Session:

Spring 2011

The purpose of this course is to introduce non-majors to the study of literature and literary criticism, with an emphasis on novels and short stories that depict criminality and transgressions of social norms. Discussion topics include markings and the criminal body, sexuality, deformity, and racial passing; literary genres range from the romance to the detective story; and introductions to psychoanalytic, feminist, queer, and postcolonial criticism will supplement the primary texts.

Texts will likely include: Hawthorne's *The Scarlet Letter*, Wilde's *The Picture of Dorian Gray*, Conan Doyle's *The Sign of the Four*, Hardy's *Tess of the d'Urbervilles*, Conrad's *The Secret Agent*, Faulkner's "The Bear," Nabokov's *Lolita*, Kubrick's *A Clockwork Orange*, and Larsson's *The Girl with the Dragon Tattoo*.

ENGL 124 , Section 001***Contemporary Literature*****TR 12:30-1:45****Instructor: Ho, J.****Maximum Enrollment: 35****Session:****Spring 2011**

ENGL 124: Contemporary Literature
“Narratives of Adolescence and Loss”

This course will provide an introduction to contemporary literature by examining novels (including graphic novels) that focus on adolescents and the theme of loss. While typically novels featuring adolescent protagonists are either deemed coming-of-age novels or young adult fiction, the contemporary novels we will be reading consider these adolescents not through their maturation process per se but through how they deal with the various losses they encounter—personal, familial, historical. While loss is often a cause for grief and mourning, we will also consider loss as allowing for growth and as a positive force of change. Texts under consideration include Hannah Tinti’s *The Good Thief*, Brady Udall’s *The Miracle Life of Edgar Mint*, Danzy Senna’s *Caucasia*, Nicole Krauss’s *The History of Love*, and the graphic novels *American Born Chinese* by Gene Luen Yang and *Fun Home: A Family Tragicomic* by Alison Bechdel.

REQUIRED TEXTS:

The Good Thief – Hannah Tinti

The Miracle Life of Edgar Mint – Brady Udall

Caucasia – Danzy Senna

The History of Love – Nicole Krauss

American Born Chinese – Gene Luen Yang

Fun Home: A Family Tragicomic – Alison Bechdel

Easy Writer – A. Lunsford and R. Connors

ENGL 124 , Section 002***Contemporary Literature*****MWF 1:00-1:50****Instructor: Reinert, T.****Maximum Enrollment: 35****Session:****Spring 2011**

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

ENGL 124 , Section 003***Contemporary Literature*****MWF 2:00-2:50****Instructor: Cooper, P.****Maximum Enrollment: 35****Session:****Spring 2011**

The literature of the present generation.

ENGL 124 , Section 004	<i>Contemporary Literature</i>	MWF 12:00-12:50
Instructor: LaPrade, C.	Maximum Enrollment: 35	Session: Spring 2011

The literature of the present generation.

ENGL 124 , Section 005	<i>Contemporary Literature</i>	TR 2:00-3:15
Instructor: Crystall, E.	Maximum Enrollment: 35	Session: Spring 2011

READING COMICS: Visual Literacy and History

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

ENGL 125 , Section 001	<i>Introduction to Poetry</i>	TR 3:30-4:45
Instructor: Wittig, J.	Maximum Enrollment: 35	Session: Spring 2011

This course is intended to develop skills in reading, comprehending, enjoying, and discussing a wide range of poetry in English. We will study both British and American authors, from the medieval period to the present. Students will be asked to write several analyses of individual poems, and to revise one of these into a more complete essay. They will also be asked to read poetry aloud in class and, besides participating in general class discussions, to make oral presentations about specific poems. Regular attendance will be expected.

Text: *The Norton Anthology of Poetry*, 5th edition (New York: Norton, 2005).

ENGL 125 , Section 002	<i>Introduction to Poetry</i>	MWF 11:00-11:50
Instructor: Lupton, D.	Maximum Enrollment: 35	Session: Spring 2011

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

ENGL 125 , Section 003	<i>Introduction to Poetry</i>	TR 9:30-10:45
Instructor: Lindsay, S.	Maximum Enrollment: 35	Session: Spring 2011

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

ENGL 126 , Section 001	<i>Introduction to Drama</i>	MWF 1:00-1:50
Instructor: Garrett, L.	Maximum Enrollment: 35	Session: Spring 2011

Drama of the Greek, Renaissance, and modern periods.

ENGL 126 , Section 002	<i>Introduction to Drama</i>	TR 2:00-3:15
Instructor: Bogucki, M.	Maximum Enrollment: 35	Session: Spring 2011

Drama of the Greek, Renaissance, and modern periods.

ENGL 127 , Section 001	<i>Writing About Literature</i>	TR 11:00-12:15
Instructor: Badia, L.	Maximum Enrollment: 35	Session: Spring 2011

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

ENGL 127 , Section 002	<i>Writing About Literature</i>	MWF 12:00-12:50
Instructor: Kim, H.	Maximum Enrollment: 35	Session: Spring 2011

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

ENGL 128 , Section 001

Major American Authors

MWF 2:00-2:50

Instructor: Henderson, M

Maximum Enrollment: 35

Session:

Spring 2011

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 002

Major American Authors

TR 12:30-1:45

Instructor: Irons, S.

Maximum Enrollment: 35

Session:

Spring 2011

English 128 introduces you to selected central figures from late eighteenth century to early twenty-first century American Literature. As we study the assigned text of each author, we will ask ourselves several important questions:

- How is the work an outgrowth of the cultural and geographical culture in which it was written?
- How did the readers of the time receive the work?
- What impact did the work have on society or subsequent literature?
- How do we experience the work as we read it with the cultural context of the present?

Among the issues we will consider are race, gender, class, region, family, and community.

The format of the class will be some lecture, small group work, and large group discussion. Genres include novels, autobiography, short stories, poetry, and drama. Requirements include mid-term, final exam, response papers, and one or two other papers.

Texts may include some of the following works but not limited to:

Crane, *Maggie: A Girl of the Streets*

Dickinson, *Final Harvest*

Faulkner, *Collected Stories*

Foster, *The Coquette; or the History of Eliza Wharton*

Gilman, "The Yellow Wallpaper"

Hawthorne, *Selected Tales and Sketches*

Jacobs, *Incidents in the Life of a Slave Girl*

Jones, Edward P. *The Known World*

McCorkle, *Creatures of Habit*

Williams, *A Streetcar Named Desire*

ENGL 128 , Section 003

Major American Authors

TR 9:30-10:45

Instructor: Larson, J.

Maximum Enrollment: 35

Session:

Spring 2011

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

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

ENGL 128 , Section 004 *Major American Authors* **TR 3:30 - 4:45**
Instructor: Larson, J. **Maximum Enrollment: 35** **Session: Spring 2011**

A study of approximately six major American authors drawn from Emerson, Thoreau, Hawthorne, Melville, Stowe, Whitman, Clemens, Dickinson, Chesnutt, James, Eliot, Stein, Hemingway, O'Neill, Faulkner, Hurston, or others. This is an introductory-level course for freshmen and sophomores but also open to juniors and seniors. It serves as an introduction to the range of authors and topics in American literature from the late eighteenth through the twentieth century.

ENGL 128 , Section 005 *Major American Authors* **MWF 1:00-1:50**
Instructor: Bickford, D. **Maximum Enrollment: 35** **Session: Spring 2011**

Theme: Dissenting Voices

This is an introductory-level course for freshmen and sophomores but also open to juniors and seniors. It serves as an introduction to the range of authors and topics in American literature from the late eighteenth through the twentieth century. Authors may include Thoreau, Hawthorne, Chopin, Chesnutt, James, Hurston, Morrison, Diàz or others.

ENGL 128 , Section 006 *Major American Authors* **TR 2:00-3:15**
Instructor: Vernon, Z. **Maximum Enrollment: 35** **Session: Spring 2011**

A Third Nature: Ecocriticism and American Literature

Building upon Edward Said's theorization of a "third nature" (i.e. aestheticizing the natural world) in his seminal essay "Yeats and Decolonization," this course will examine the ways that humanity has engaged and altered the natural world as well as how this alteration and engagement has been explored in American literatures of the past two centuries. In this course, we will read short selections from Ralph Waldo Emerson, Herman Melville, Henry David Thoreau, Walt Whitman, Sarah Orne Jewett, Stephen Crane, Charles Chesnutt, Jack London, Robert Frost, Jean Toomer, Wallace Stevens, Ernest Hemingway, William Faulkner, Flannery O'Connor, Elizabeth Bishop, James Dickey, Alice Walker, Adrienne Rich, Edward Abbey, and Natasha Trethewey.

The most obvious and most fitting theoretical framework through which one could examine these issues is the relatively new but burgeoning field of ecocriticism. At its most basic level, ecocriticism explores the relationship, viewed generally as symbiotic rather than anthropocentric or humanocentric, between literature, culture, and the physical world. Given the consistent emphasis on the land and place in American literature, ecocriticism proves to be an invaluable tool in analyzing texts that deal with the relationship not only between individual subjects and culture but also subjects and nature, and culture and the entire ecosphere.

ENGL 129 , Section 002	<i>Literature and Cultural Diversity</i>	MWF 12:00-12:50
Instructor: O'Shaughnessey, M.	Maximum Enrollment: 35	Session: Spring 2011

This course is largely a study of perceptions and perspectives. It will examine first the well-documented European views of Native Americans presented in historical accounts and on artists' canvases, views which tell us as much about Europeans as they do about Natives. Then it will sample the explosion of perspectives presented by Native American novelists, poets, short story writers, and film makers whose voices, having been ignored for centuries, eloquently provide alternative views of themselves and of America. Because art is not produced in a vacuum, the course will also explore political, social, and cultural issues which have influenced each group's perception of the other.

Texts:
Erdrich, *Tracks* (ISBN: 0060972459)
Alexie, *The Lone Ranger and Tonto Fistfight in Heaven* (ISBN: 0802141676)
McNickle, *The Surrounded* (ISBN: 0826304699)
Welch, *Fool's Crow* (ISBN: 0140089373)
Rowlandson, *The Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*. (ISBN: 0939218208)
Humphries, *Nowhere Else in Earth* (ISBN: 0141002069)

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

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

ENGL 130 , Section 002	<i>Introduction to Fiction Writing</i>	TR 11:00-12:15
Instructor: Gingher	Maximum Enrollment: 18	Session: Spring 2011

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

ENGL 130 , Section 003	<i>Introduction to Fiction Writing</i>	MW 3:00-4:15
Instructor: Ostlund, L.	Maximum Enrollment: 18	Session: Spring 2011

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

ENGL 130 , Section 004	<i>Introduction to Fiction Writing</i>	TR 12:30-1:45
Instructor: Dalton, Q.	Maximum Enrollment: 18	Session: Spring 2011

Junior and Seniors Only

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

ENGL 131 , Section 001	<i>Introduction to Poetry Writing</i>	MW 3:30-4:45
Instructor: Gurney	Maximum Enrollment: 18	Session: Spring 2011

Prerequisite to English 207 and other creative writing courses.

A course in reading and writing poems. Close study of a wide range of published poetry and of the basic terms and techniques of the art. Composition and discussion and revision of a number of original poems.

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

Prerequisite to English 207 and other creative writing courses.

A course in reading and writing poems. Close study of a wide range of published poetry and of the basic terms and techniques of the art. Composition and discussion and revision of a number of original poems.

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

Prerequisite to English 207 and other creative writing courses.

A course in reading and writing poems. Close study of a wide range of published poetry and of the basic terms and techniques of the art. Composition and discussion and revision of a number of original poems.

ENGL 131 , Section 004	<i>Introduction to Poetry Writing</i>	MW 3:00-4:15
Instructor: Riggs, N.	Maximum Enrollment: 18	Session: Spring 2011

Prerequisite to English 207 and other creative writing courses.

A course in reading and writing poems. Close study of a wide range of published poetry and of the basic terms and techniques of the art. Composition and discussion and revision of a number of original poems.

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

First-year honors students only.

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

ENGL 133H , Section 001	<i>First Year Honors: Introduction to Poetry Writing</i>	TR 12:30-1:45
Instructor: Seay	Maximum Enrollment: 15	Session: Spring 2011

FIRST-YEAR HONORS STUDENTS ONLY

This course or English 131 is prerequisite to English 207. Close study of a wide range of published poems and of the basic terms and techniques of poetry. Composition and discussion and revision of a number of original poems.

ENGL 140 , Section 001	<i>Intro. to Gay & Lesbian Culture and Lit. (WMST 140)</i>	TR 8:00-9:15
Instructor: Weber, W.	Maximum Enrollment: 10/25	Session: Spring 2011

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

NOTE: This course is crosslisted with WMST 140.1

ENGL 141 , Section 001	<i>World Literatures in English</i>	TR 12:30-1:45
Instructor: Flanagan, K.	Maximum Enrollment: 35	Session: Spring 2011

We will examine literature and commerce from former British possessions in the Pacific. Hwee Hwee Tan's *Foreign Bodies* (2000) examines the ways in which market values affect cultural/spiritual values as a female attorney in Singapore narrates the involvement of a careless young British expatriate with illegal business activities. David Wong's 1996 *Hong Kong Stories* showcase the dynamics of venture capitalism as characters make difficult choices about family and social issues. Fiji- Indians whose ancestors migrated as indentured workers (or "girmits") for British-owned plantations write about political and economic disillusionment in Fiji before and after the 1987 coup. Epeli Hau'ofa of Tonga humorously details effects of transnational agencies as characters migrate to and from the islands for economic reasons in *We Are the Ocean*. Albert Wendt gages how deeply market capitalism in Samoa affects a father-son relationship in the 1994 novel *Leaves of the Banyon Tree*. Developers disrupt a Maori agricultural community when they establish a tourist resort in Patricia Grace's 1987 *Potiki* from New Zealand. In these and other works from the region we will look at the ways in which trade, markets, and development affect the lives of characters in literature written in English.

ENGL 142 , Section 001	<i>Film Analysis</i>	TR 2:00-3:50
Instructor: Taylor, T.	Maximum Enrollment: 120	Session: Spring 2011

The purpose of this course is to introduce students to the vocabulary and rhetoric of film analysis, from the most basic concepts of the cinema (shot, frame, montage) to more complicated ideas about space, time, action, genre, and narrative. In this sense, the aim of the class will be twofold: on the one hand, students will be asked to critically reconsider and reevaluate the habitual ways we all watch and think about the movies; on the other hand, students will be asked to begin open themselves to cinematic techniques, ideas, and histories that they may not have encountered in the past.

ENGL 142 , Section 601	<i>Film Analysis (Rec)</i>	TR 4:00-4:50
Instructor: Lam, B.	Maximum Enrollment: 24	Session: Spring 2011

ENGL 142 , Section 602	<i>Film Analysis (Rec)</i>	TR 4:00-4:50
Instructor: Sammons, B.	Maximum Enrollment: 24	Session: Spring 2011

ENGL 142 , Section 603	<i>Film Analysis (Rec)</i>	TR 4:00-4:50
Instructor: Martin, S.	Maximum Enrollment: 24	Session: Spring 2011

ENGL 142 , Section 604	<i>Film Analysis (Rec)</i>	TR 4:00-4:50
Instructor: Sledge, H.	Maximum Enrollment: 24	Session: Spring 2011

ENGL 142 , Section 605	<i>Film Analysis (Rec)</i>	tR 4:00-4:50
Instructor: Current, C.	Maximum Enrollment: 24	Session: Spring 2011

ENGL 143 , Section 001	<i>Film and Culture</i>	MWF 11:00-11:50
Instructor: Ross, D.	Maximum Enrollment: 35	Session: Spring 2011

This course examines some of film's most profound meditations on several aspects of our social experience (art, love, religion, war, the earth and the environment, utopianism and dystopianism, and the future). Students will hone the skills of visual and philosophical analysis and deepen their sense of film's evolution, variety, and sophistication. Students will see twenty-eight films by directors such as Bergman, Clouzot, the Coen brothers, Coppola, Dreyer, Fellini, Godard, Haneke, Herzog, Koreeda, Kubrick, Kurosawa, Miyazaki, Renoir, Rohmer, Sokurov, Tarkovsky, Teshigahara, and Zhang Yimou.

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

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

ENGL 144 , Section 001	<i>Popular Genres</i>	MWF 10:00-10:50
Instructor: Fann, J.	Maximum Enrollment: 35	Session: Spring 2011

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

ENGL 144 , Section 002	<i>Popular Genres</i>	TR 3:30-4:45
Instructor: Werner, E.	Maximum Enrollment: 35	Session: Spring 2011

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

ENGL 146 , Section 001	<i>Science Fiction/Fantasy/Utopia</i>	TR 11:00-12:15
Instructor: Curtain, T.	Maximum Enrollment: 35	Session: Spring 2011

Readings in and theories of science fiction, utopian and dystopian literatures, and fantasy fiction.

ENGL 150 , Section 001	<i>Introductory Seminar in Literary Studies</i>	MWF 10:00-10:50
Instructor: Cantwell, R.	Maximum Enrollment: 22	Session: Spring 2011

English majors only.

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

ENGL 150 , Section 002	<i>Introductory Seminar in Literary Studies</i>	TR 11:00-12:15
Instructor: Carlston, E.	Maximum Enrollment: 22	Session: Spring 2011

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. This section will focus on the elements of fiction narratives (structure, style, perspective, theme, characterization, setting, etc. in prose; all of the above plus lighting, tracking, use of musical score etc. in film). Emphasis will be on active, participatory and cooperative learning.

ENGL 206 , Section 001	<i>Intermediate Fiction Writing</i>	TR 11:00-12:15
Instructor: Durban	Maximum Enrollment: 15	Session: Spring 2011

Prerequisite, ENGL 130 or 132H.

Permission of the program director. Substantial practice in those techniques employed in introductory course. A workshop devoted to the extensive writing of fiction (at least two short stories), with an emphasis on style, structure, dramatic scene, and revision.

ENGL 206 , Section 002	<i>Intermediate Fiction Writing</i>	TR 2:00-3:15
Instructor: Wallace, D.	Maximum Enrollment: 15	Session: Spring 2011

Prerequisite, ENGL 130 or 132H.

Permission of the program director. Substantial practice in those techniques employed in introductory course. A workshop devoted to the extensive writing of fiction (at least two short stories), with an emphasis on style, structure, dramatic scene, and revision.

ENGL 207 , Section 001	<i>Intermediate Poetry Writing</i>	MW 3:00-4:15
Instructor: Richardson, R.	Maximum Enrollment: 15	Session: Spring 2011

Prerequisite, English 131 or 133H and permission of the Director of Creative Writing.

An intensification of the introductory class. A workshop devoted to close examination of selected exemplary poems and the students' own poetry, with an emphasis on regular writing and revising.

ENGL 207 , Section 002	<i>Intermediate Poetry Writing</i>	MW 4:30-5:45
Instructor: Shapiro	Maximum Enrollment: 15	Session: Spring 2011

Prerequisite, English 131 or 133H and permission of the Director of Creative Writing.

An intensification of the introductory class. A workshop devoted to close examination of selected exemplary poems and the students' own poetry, with an emphasis on regular writing and revising.

ENGL 208 , Section 001	<i>Creative Non-Fiction: Contemporary Memoir: Short</i>	TR 2:00-3:15
Instructor: Naumoff, L.	Maximum Enrollment: 15	Session: Spring 2011

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

A course in reading and writing creative non-fiction, focusing on the personal essay

ENGL 208 , Section 002*Creative Non-Fiction: Living with Science & Technology***TR 12:30-1:45****Instructor: Chitwood****Maximum Enrollment: 15****Session:****Spring 2011**

In this course, students will read and write creative non-fiction with a focus on the interaction between the human spirit and imagination and our science and medical advances. Has a technology changed your life or beliefs? How has an illness and its treatment for either you or a loved one shaped or reshaped the course of your life? We will look at reflective writing on the sciences, such as Lewis Thomas' *The Lives of a Cell*, as models for writing original work that is not just reportage but personal essay.

ENGL 208 , Section 003*Creative Non-Fiction: Coming of Age in America***TR 3:30-4:45****Instructor: Ginger****Maximum Enrollment: 15****Session:****Spring 2011**

Prerequisite, Introduction to Fiction or Poetry (English 130, 131, 132H, or 133H) or permission of instructor. A course in reading and writing creative non-fiction, focusing on the personal essay

ENGL 209 , Section 001*Writing Children's Literature***MW 3:30-4:45****Instructor: Moose, R.****Maximum Enrollment: 15****Session:****Spring 2011**

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

ENGL 210 , Section 001*Writing Young Adult Literature***MW 5:00 - 6:15****Instructor: Moose, R.****Maximum Enrollment: 15****Session:****Spring 2011**

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

ENGL 225 , Section 001**Shakespeare****TR 12:30-1:45****Instructor: Kendall, R.****Maximum Enrollment: 35****Session:****Spring 2011**

A study of representative histories, comedies, tragedies, and romances. Our aim will be to develop strategies for close readings that pay attention to generic expectation, language, and the physical properties of the stage; at the same time, we will seek to read Shakespeare culturally, to recognize the ways these texts participate in their historical moment and in the debates over social ordering, gender, political authority, economic change, religious controversy, and encounters with foreign cultures and practices. We will praise Shakespeare without etherealizing him and explore his limitations without demeaning his achievement. Teaching methods: We will mix dialogue with soliloquy, meaning you will be encouraged to be garrulous and I will be discouraged from being too much so. Requirements: Frequent quizzes to keep you honest, a reading notebook to keep you thinking, two short papers to keep you writing, and a final examination to keep you guessing.

Texts:

The Riverside Shakespeare. Evans et al, ed. (Houghton Mifflin: 1997) ISBN: 0395754909

The Riverside Shakespeare is the text of choice, but you may substitute any other reputable anthology or single play editions

ENGL 225 , Section 002**Shakespeare****MWF 12:00-12:50****Instructor: Floyd-Wilson, M.****Maximum Enrollment: 35****Session:****Spring 2011**

An introduction to Shakespeare's drama, offering lectures on ten or so representative comedies, tragedies, romances, and at least one history play. Mid-term examination, final, and two essays.

Text:

The Norton Shakespeare: Based on the Oxford Edition (Second Edition) (2008) Publisher: W.W. Norton & Co.; Second Edition edition (ISBN-10: 0393929914; ISBN-13: 978-0393929911).

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

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

Teaching Methods:

As implied above, my teaching method stresses discussion.

Texts:

Romeo and Juliet, Henry IV, part I, Henry V, Much Ado About Nothing, The Merchant of Venice, Hamlet, Othello, King Lear, The Winter's Tale.

Exams, papers, and quizzes:

There will be a midterm, two papers (4-5 pages; 9-10 pages), occasional brief writing assignments, and a comprehensive, three-hour final.

ENGL 225 , Section 004	Shakespeare	MWF 10:00-10:50
Instructor: Matchinske, M.	Maximum Enrollment: 35	Session: Spring 2011

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

Students will be asked to attend several night viewings of the films, and at least one course period will be devoted to a discussion of film theory. Format: Lecture and discussion. Requirements: Two long papers (8-10 pages); weekly quizzes; final exam.

Texts:

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

ENGL 225 , Section 005	Shakespeare	TR 12:30-1:45
Instructor: Baker, D.	Maximum Enrollment: 120	Session: Spring 2011

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

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

IMPORTANT NOTE: Students who register for this section are also **REQUIRED** to register for *one* of the following recitation sections: ENGL 225.601, ENGL 225.602, ENGL 225.603, ENGL 225.604, ENGL 225.605, or ENGL 225.606.

ENGL 225 , Section 601	Shakespeare (Rec)	R 9:30-10:20
Instructor: Gurney, E.	Maximum Enrollment: 20	Session: Spring 2011

ENGL 225 , Section 602	Shakespeare (Rec)	R 11:00-11:50
Instructor: Romeo, G.	Maximum Enrollment: 20	Session: Spring 2011

ENGL 225 , Section 603	Shakespeare (Rec)	R 2:00-2:50
Instructor: Romeo, G.	Maximum Enrollment: 20	Session: Spring 2011

ENGL 225 , Section 604	<i>Shakespeare (Rec)</i>	R 3:30-4:20
Instructor: Gurney, E.	Maximum Enrollment: 20	Session: Spring 2011

ENGL 225 , Section 605	<i>Shakespeare (Rec)</i>	F 10:00-10:50
Instructor: Flaherty, J.	Maximum Enrollment: 20	Session: Spring 2011

ENGL 225 , Section 606	<i>Shakespeare (Rec)</i>	F 9:00-9:50
Instructor: Flaherty, J.	Maximum Enrollment: 20	Session: Spring 2011

ENGL 228 , Section 001	<i>Literature of the Later Renaissance</i>	MWF 1:00-1:50
Instructor: Barbour, R.	Maximum Enrollment: 35	Session: Spring 2011

Poetry and prose from the late Elizabethan years through the "century of revolution" into the Restoration period after 1660: Donne, Jonson, Bacon, Herbert, Burton, Browne, Marvell, Herrick, and others.

Texts:

MacLean, *Ben Jonson & The Cavalier Poets*. (Norton: 1974) ISBN: 0393093085

Herbert, *Complete English Poems*. (Penguin: 1991) ISBN: 0140423486

Donne, *Complete English Poems* (Penguin: 1971) ISBN: 0140422099

Marvell, *Complete Poems*. (Penguin: 1972) ISBN: 0140422137

Seel, *Regicide and Republic* (Cambridge University Press; 2001) ISBN: 0521589886

Jonson, *Bartholomew Fair*. (Norton: 1977) ISBN: 039390038X

Course pack

ENGL 230 , Section 001***Milton*****MWF 9:00-9:50****Instructor: Matchinske, M.****Maximum Enrollment: 35****Session:****Spring 2011**

John Milton was a religious dissident, a political theorist, and a poet. He wrote at a time in English history when concepts of government and authority were in the process of active and militant critique, when religious, domestic and civil spheres were being reimagined and reformulated. We will study Milton's writings within this highly charged political environment, as political theory, as religious dissension, as social history, and as poetry. Students will be asked to consider Milton's poetry and prose accounts culturally, in terms of the material circumstances of their writing. Teaching methods: Classtime will be spent in lecture and group discussion of pertinent texts.

Requirements: Weekly writing assignments; two papers (8-10 pages); final exam.

Texts: Hughes Merritt, ed. John Milton: *Complete Poems and Major Prose*. New York: MacMillan, 1957.

ENGL 240 , Section 001***Caribbean Literature*****TR 11:00-12:15****Instructor: Ahuja, N.****Maximum Enrollment: 35****Session:****Spring 2011**

Because of its colonial situation as an important sugar-producing region, the Caribbean basin has a unique history of settlement marked by struggles over land, labor, and resources that continue to define the region's place in the world. This course serves as an introduction to the literatures of the 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 Haiti, Jamaica, Cuba, Martinique, and other locations in and around the Caribbean Sea—will cover topics including histories of colonial conquest and settlement; the positions of African slaves and Chinese and Indian indentured laborers in the Caribbean plantation economy; nationalism and decolonization; creolization/cultural mixing; relationships between the Caribbean and the United States; gender; tourism; foreign aid; and Caribbean diasporas.

Readings may include:

George Lamming, *In the Castle of My Skin*

Alejo Carpentier, *Kingdom of This World*

Jamaica Kincaid, *A Small Place*

Nicolás Guillén, *El Gran Zoo*

Edwidge Danticat, *The Farming of Bones*

Shani Mootoo, *Cereus Blooms at Night*

Patrick Chamoiseau, *Texaco*

ENGL 263 , Section 001

Literature and Gender

MWF 12:00-12:50

Instructor: Rosenthal, J.

Maximum Enrollment: 35

Session:

Spring 2011

Women and Literature in the Eighteenth Century

This course will examine the relationship between women and literature in the long eighteenth century, a period in which the status and roles of women were hotly debated. We will read novels, poetry, drama, and autobiographical writing by and about women who lived in Britain and the empire. We will discuss these texts in relation to some of the key issues that shaped women's lives and writing, including the cultural construction of gender roles, education, marriage and domesticity, the law, class, and race.

Texts may include Aphra Behn's *The Rover*, Daniel Defoe's *Moll Flanders*, Samuel Richardson's *Pamela*, Frances Burney's *Evelina*, Lady Mary Wortley Montagu's *Turkish Embassy Letters*, Mary Wollstonecraft's *A Vindication of the Rights of Woman*, and Jane Austen's *Pride and Prejudice*.

ENGL 270 , Section 001

Studies in Asian American Literature

MWF 2:00-2:50

Instructor: Kim, H.

Maximum Enrollment: 35

Session:

Spring 2011

Asian American Theatre

This course will examine the history of musicals and plays written by and/or featuring Asian Americans, looking at production, reception, and critical history. We will examine how the play and musical genres have evolved in depicting the Asian/Asian American experience, both in form and in racial politics, and how this has affected Asian American performance and production opportunities. As scheduling permits, we will engage in conversation with playwrights and performers. The particular experience of ethnic theatre will obviously be the focus, but we will also study the larger landscapes of performance practice and American theatre. The use of language/accent, ethnic music influences, and costume will all be considered, as will the use of white performers in yellowface, stereotypical characters, and the complex gender and sexuality politics of these works. Students will have the opportunity to perform excerpts, conduct independent research, or write original works, according to individual preference.

Possible reading list: Hwang/Rodgers and Hammerstein/, *Flower Drum Song*/; Frank Chin, */Chickencoop Chinaman*/; Velina Hasu Houston, */Tea*/; David Henry Hwang, *IM. Butterfly*/ *I land* */Yellow Face*/; Philip Kan Gotanda, */Yankee Dawg You Die*/; Diana Son, */Stop Kiss*/; Sondheim/Weidman, */Pacific Overtures*/; Shishir Kurup, */Merchant on Venice*/; Young-Jean Lee, */The Shipment*/; Aurorae Khoo, */Fayette-Nam*/

ENGL 282 , Section 001

Travel Literature (X-listed with CMPL 390)

TR 9:30-10:45

Instructor: Collins, M.

Maximum Enrollment: 10/20

Session:

Spring 2011

Asian American Theatre

This course will examine the history of musicals and plays written by and/or featuring Asian Americans, looking at production, reception, and critical history. We will examine how the play and musical genres have evolved in depicting the Asian/Asian American experience, both in form and in racial politics, and how this has affected Asian American performance and production opportunities. As scheduling permits, we will engage in conversation with playwrights and performers. The particular experience of ethnic theatre will obviously be the focus, but we will also study the larger landscapes of performance practice and American theatre. The use of language/accent, ethnic music influences, and costume will all be considered, as will the use of white performers in yellowface, stereotypical characters, and the complex gender and sexuality politics of these works. Students will have the opportunity to perform excerpts, conduct independent research, or write original works, according to individual preference.

Possible reading list: Hwang/Rodgers and Hammerstein/, *Flower Drum Song*/; Frank Chin, ***Chickencoop Chinaman***/; Velina Hasu Houston, *Tea*/; David Henry Hwang, *M. Butterfly*/ *I and I* and *Yellow Face*/; Philip Kan Gotanda, *Yankee Dawg You Die*/; Diana Son, *Stop Kiss*/; Sondheim/Weidman, *Pacific Overtures*/; Shishir Kurup, *Merchant on Venice*/; Young-Jean Lee, *The Shipment*/; Aurorae Khoo, *Fayette-Nam*/

ENGL 290 , Section 001	<i>Children's Picture Books: Text and Illustration</i>	MW 1:00-1:50
Instructor: Langbauer, L	Maximum Enrollment: 80	Session: Spring 2011

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

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

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

ENGL 290 , Section 601	<i>Children's Pict. Books: Text and Illustration(Rec)</i>	R 9:30-10:20
Instructor: Carlson, K.	Maximum Enrollment: 20	Session: Spring 2011

ENGL 290 , Section 602	<i>Children's Pict. Books: Text and Illustration(Rec)</i>	R 12:30-1:20
Instructor: Carlson, K.	Maximum Enrollment: 20	Session: Spring 2011

ENGL 290 , Section 603	<i>Children's Pict. Books: Text and Illustration(Rec)</i>	F 11:00-11:50
Instructor: Jones, S.	Maximum Enrollment: 20	Session: Spring 2011

ENGL 290 , Section 604	<i>Children's Pict. Books: Text and Illustration(Rec)</i>	F	1:00-1:50
Instructor: Jones, S.	Maximum Enrollment: 20	Session:	Spring 2011

ENGL 314 , Section 001	<i>History of the English Language</i>	MWF	10:00-10:50
Instructor: O'Neill, P.	Maximum Enrollment: 35	Session:	Spring 2011

A study of the development of the English language from its humble beginnings as a Germanic dialect to its present status as the language of greatest prestige.

We will trace how the English language changed over the centuries, using (as far as possible) works from English literature (e.g. Chaucer, Shakespeare) to illustrate the changes.

Texts:

Baugh, *A History of the English Language*. 5th edition preferred (earlier versions acceptable)

ENGL 319 , Section 001	<i>Intro to Medieval English Lit., exclud Chaucer</i>	TR	12:30-1:45
Instructor: Wittig, J.	Maximum Enrollment: 35	Session:	Spring 2011

In this course we will read a selection of Old English and Middle English literature, with hard texts read in modern English translation but with regular exposure to samples in the original. We will look at some of the most famous texts from the medieval period (Beowulf, Gawain and the Green Knight, versions of King Arthur's story) and some of the best known medieval genres (for example, Old English battle poetry, elegies and riddles; Middle English fabliaux, romances, animal tales, lyrics, writings by and for women). We both read them as literary "entertainment" and try to understand something of their historical and cultural context. The course will be taught as lecture and discussion.

We will have a midterm and final exam, quizzes (as needed), and two short papers. Class attendance is expected, as is participation in the class Blackboard Discussion Forum.

The syllabus and other information from last's Spring's version of this course should be available for guest access on Blackboard: look for Spring 2009 English 319, Section 1.

Texts:

Bradley, S. A. *Anglo-Saxon Poetry*. Everyman. Vermont: Tuttle, 1982.

The Norton Anthology of English Literature. 8th ed., vol. 1. New York: Norton, 2006

OR the first part of this book published separately as:

The Norton Anthology of English Literature: the Middle Ages. 8th ed., vol. A. New York: Norton, 2006 (identical to the above but containing only the first 460 pages).

Supplementary Handouts will be posted on Blackboard.

ENGL 320 , Section 001

Chaucer

TR 12:30-1:45

Instructor: Leinbaugh, T.

Maximum Enrollment: 35

Session:

Spring 2011

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

ENGL 321 , Section 001

Medieval & Modern Arthurian Romance (X-listed CMPL 321)

TR 12:30-1:45

Instructor: Kennedy, D.

Maximum Enrollment: 30/5

Session:

Spring 2011

This course will focus on three aspects of the Arthurian story in medieval and modern retellings: 1) The legend of Merlin; 2) the Holy Grail; 3) the death of King Arthur. The course will also cover in addition to the texts listed below a few shorter medieval and nineteenth- and twentieth-century works that will be given as handouts or posted on Blackboard. The term paper should involve some comparison between a medieval Arthurian work and some nineteenth- or twentieth-century Arthurian work, at least one of which is not covered in class. Mid-term and final exams.

Texts:

Geoffrey of Monmouth, *History of the Kings of Britain*, trans. Michael A. Faletra. Broadview.

Chrétien de Troyes, *Arthurian Romances*, trans. William W. Kibler. Penguin.

The Quest of the Holy Grail, tr. P.M. Matarosso. Penguin.

The Death of King Arthur, tr. J. Cable. Penguin.

Sir Thomas Malory, *Le Morte Darthur: Parts 7 & 8*, ed. P. J. C. Field. Hackett.

Alfred, Lord Tennyson. *Idylls of the King*, ed. J. M. Gray. Penguin.

T. H. White, *The Once and Future King*.

C. S. Lewis, *That Hideous Strength*.

Mark Twain, *Connecticut Yankee*.

ENGL 331 , Section 001	<i>Eighteenth-Century Literature</i>	MWF 10:00-10:50
Instructor: Rosenthal, J.	Maximum Enrollment: 35	Session: Spring 2011

Eighteenth-Century Transatlantic Literature

This course offers an introduction to the literature and history of empire, slavery, and revolution in the eighteenth-century British Atlantic world. The Atlantic world was characterized by the movement of people, goods, and ideas between the societies of Europe, the Americas, and Africa. We will read texts from a variety of genres—novels, poetry, travel writing, slave narratives, and autobiography—that represent the movement of people across and around the Atlantic basin and the cultural, ideological, and economic exchange that occurred as a result. We will also read historical and theoretical texts that will contribute to our understanding of Atlantic history and the developing field of Atlantic studies.

Texts may include Aphra Behn's *Oroonoko*, Mary Rowlandson's *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*, Daniel Defoe's *Robinson Crusoe*, Mungo Park's *Travels in the Interior Districts of Africa*, Olaudah Equiano's *The Interesting Narrative of the Life of Olaudah Equiano*, Mary Prince's *The History of Mary Prince*, John Gabriel Stedman's *Narrative of a Five Years Expedition against the Revolted Negroes of Surinam*, and Thomas Jefferson's *Notes on the State of Virginia*.

ENGL 338 , Section 001	<i>Nineteenth-Century British Novel</i>	TR 2:00-3:15
Instructor: Taylor, B.	Maximum Enrollment: 35	Session: Spring 2011

Important novelists in the tradition, from Austen to Wilde.

ENGL 344 , Section 001	<i>American Literature, 1860-1900</i>	TR 2:00-3:15
Instructor: Taylor, M.	Maximum Enrollment: 35	Session: Spring 2011

This course will survey United States literature from the beginning of the Civil War to the dawn of the twentieth century, paying particular attention to the ways in which the literature of this period participated in contemporary debates about race, class, gender, and the nation's evolution into a global industrial power. Specific topics will include Reconstruction; the development of literary realism and naturalism; the rise of urbanization; and the "closing" of the frontier. Authors include: Melville, Twain, Cochise, Du Bois, Chesnutt, James, Chopin, Gilman, Wharton, Crane, London, and more.

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

ENGL 344H , Section 001	<i>American Literature, 1860-1900 (Honors)</i>	TR 9:30-10:45
Instructor: Thrailkill, J.	Maximum Enrollment: 24	Session: Spring 2011

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

ENGL 345 , Section 001	<i>American Literature, 1900-2000</i>	MWF 11:00-11:50
Instructor: Coleman, J.	Maximum Enrollment: 35	Session: Spring 2011

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

Texts:
Morrison, *Beloved* (ISBN: 0452264464)
Faulkner, *The Sound & the Fury* (ISBN: 079732241)
Lauter, *Heath Anthology of American Literature*, Vol. D and E, 5th ed. (ISBN: 061853300-1, 061853301x)

ENGL 345 , Section 002	<i>American Literature, 1900-2000</i>	TR 2:00-3:15
Instructor: Carlston, E.	Maximum Enrollment: 35	Session: Spring 2011

This course will examine some of the major factors and influences that shaped U.S. American literature and culture in the twentieth century. We will focus in particular on questions about national identity--what is the U.S.? What does it mean to be American?--and its relation to class, race, sexuality, ethnicity, gender, and regional identities. In addition to the major written texts, there will also be required films and regular short writing assignments. Students should anticipate a heavy reading load. No pre-requisites.

A survey of the development of the American novel over the past 160 years, beginning with Hawthorne's *The Scarlet Letter*. The course focuses on the twentieth century, and continues into the twenty-first: Faulkner, Hemingway, Fitzgerald, Wright, Wolfe, Ellison, Steinbeck, Kerouac, Plath, Morrison, Dave Eggers, Donald Barthelme, Pynchon. Mini-lecture and discussion; two substantial papers, 1300-1500 words each; midterm and final. Twice during the course, you choose from a group of novels; in other words, don't buy all the books listed here.

N. Hawthorne, *The Scarlet Letter* (any edition) Richard Wright, *Native Son*

Dorothy Allison, *Bastard Out of Carolina*

Ralph Ellison, *Invisible Man* (ISBN: 0679732764)

John Steinbeck, *The Grapes of Wrath*

Dave Eggers, *What is the What?* (ISBN: 9780307385901)

Donald Barthelme, *Snow White* (ISBN 0684824795)

F. Scott Fitzgerald, *The Great Gatsby* (ISBN: 0684801523)

Toni Morrison, *Beloved* (ISBN: 0452264464)

Ernest Hemingway, *The Garden of Eden* (ISBN: 0684804522)

Jack Kerouac, *On the Road* (ISBN: 0140042598)

Sylvia Plath, *The Bell Jar* (ISBN:0060930187)

William Faulkner, *The Sound and the Fury* (ISBN:0679732241)

Edward P. Jones, *The Known World* (ISBN: 0060557540)

Thomas Wolfe, *Look Homeward, Angel* (ISBN:0684804433)

Willa Cather, *A Lost Lady*

ENGL 347 , Section 002

The American Novel

TR 11:00-12:15

Instructor: Taylor, M.

Maximum Enrollment: 35

Session:

Spring 2011

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

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

Texts may include:

Rowlandson, *The Sovereignty and Goodness of God* (1682)

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

Stowe, *Uncle Tom’s Cabin* (1852)

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

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

Larsen, *Passing* (1929)

Chandler, *The Big Sleep* (1939)

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

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

McCarthy, *All the Pretty Horses* (1992)

ENGL 348 , Section 001

American Poetry

TR 11:00-12:15

Instructor: Elliott, D.

Maximum Enrollment: 35

Session:

Spring 2011

This survey course explores the diverse poetic contributions made by African Americans. We examine several movements in poetry from the earlier black poets (Phillis Wheatley and Paul Laurence Dunbar) to contemporary poetry published in the twenty-first century (Rita Dove and Elizabeth Alexander). Rather than a steady chronological march through the more than three hundred years of poetry, we will read clusters of poems that best illustrate particular styles, movements, eras, and recurrent themes including: poetry of social commentary, blues poetics, the Black Arts Movement, modernist lyrics, black feminism, and hip hop/spoken word poetry. Emphasis on critical close reading and analysis.

Teaching Methods: Discussion with some lecture

Assignments: short weekly essays, 5-7 page papers, group research and teaching presentation, final exam.

ENGL 350 , Section 001	<i>Twentieth-Century British and American Poetry</i>	TR	9:30-10:45
Instructor: Lensing, G.	Maximum Enrollment: 35	Session:	Spring 2011

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 356 , Section 001	<i>British and American Fiction Since WW II</i>	MWF	1:00-1:50
Instructor: Cooper, P.	Maximum Enrollment: 35	Session:	Spring 2011

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

ENGL 360 , Section 001*Cont. Asian Amer. Literature & Theory - (X-List w/ ASIA)***TR 2:00-3:15****Instructor: Ho, J.****Maximum Enrollment: 10/25****Session:****Spring 2011**

ENGL 360: Contemporary Asian American Literature & Theory

This course will provide an introduction to contemporary Asian American literature and theory. Through novels, films, and critical essays we will explore the richness of this burgeoning field and examine how Asian American literature fits into yet extends beyond the canon of American literature. With the 1989 publication of Amy Tan's *The Joy Luck Club*, Asian American literature has flourished at an exponential rate. And even before Tan's wildly successful publishing phenomenon, in the mid 1970s, Maxine Hong Kingston and Frank Chin pioneered the wave of current Asian American literature. Asian American writers have won the Pulitzer Prize, been featured in an anthology of the best writing of the century, and enjoy an unprecedented popularity among readers in the U.S. and abroad. Texts/films under consideration include *Woman Warrior*, *Donald Duk*, *Wild Meat and the Bully Burgers*, *My Year of Meats*, *Interpreter of Maladies*, and *A Village Called Versailles*.

REQUIRED TEXTS:*Covering* – Kenji Yoshino*Woman Warrior* – Maxine Hong Kingston*Donald Duk* – Frank Chin*Wild Meat and the Bully Burgers* – Lois Ann Yamanaka*My Year of Meats* – Ruth Ozeki*The Interpreter of Maladies* – Jhumpa Lahiri*Easy Writer* – A. Lunsford and R. Connors**ENGL 363 , Section 001*****Feminist Literary Theory*****TR 9:30-10:45****Instructor: Salvaggio, R.****Maximum Enrollment: 35****Session:****Spring 2011**

In this course, we will read some of the major and enduring works that have shaped the field of contemporary Feminist Theory, especially in literary and cultural studies. What ideas fuelled the stunning emergence of this field of inquiry some thirty years ago, what questions and problems remain most persistent, and what are the issues that are shaping up to be the most crucial as feminist studies continues to permeate academic study? Our critical texts will be essays, and our literary texts will include a wide selection of women's poetry.

ENGL 369 , Section 001 ***African American Literature, 1970 to the present*** **MWF 1:00-1:50**
Instructor: Coleman, J. **Maximum Enrollment: 35** **Session:** **Spring 2011**

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

ENGL 373 , Section 001 ***Southern American Literature*** **TR 2:00-3:15**
Instructor: Hobson, F. **Maximum Enrollment: 35** **Session:** **Spring 2011**

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

Texts:

Ellison, *Invisible Man*. ISBN: 0679732764

Faulkner, *Absalom! Absalom!* ISBN: 0679732187

Andrews (ed.), *The Literature of the American South: A Norton Anthology*. ISBN: 0393316718

Chopin, *The Awakening*. ISBN: 0486277860

ENGL 374 , Section 001

Southern Women Writers

MWF 11:00-11:50

Instructor: Gwin, M.

Maximum Enrollment: 35

Session:

Spring 2011

In this course, we'll be reading the fiction, memoirs, and poetry of contemporary women writers of the U.S. South, as well as Toni Morrison's novel *Beloved*, which, like so many of the works in the course, explores southern history. We will consider how space and place are configured and experienced in their works and how these texts shape and reshape our imaginative encounters as readers with questions of history, identity, and location. Our readings will link these larger questions to more specific ones about southern women's writings, especially concerning the relations of "home" and region, place and displacement, social relations and historical interventions, identity and imagination.

Assignments include:

1. Informed and consistent participation in discussions and some short writing assignments
3. A longer paper on a single text due three weeks after we've finished covering that text in class. Drawing on the concerns explored in the course, papers will be tightly focused on one text. You will be expected to look at pertinent secondary criticism and use Modern Language Association documentation.
4. An oral report on a book not on the syllabus with a handout for class members
5. A final exam

Books:

Harper Lee, *To Kill a Mockingbird*

Lee Smith, *Fair and Tender Ladies*

Bobbie Ann Mason, *Feather Crowns*

Toni Morrison, *Beloved*

Pam Durban, *So Far Back*

Mary Karr, *The Liars' Club*

Natasha Trethewey, *Native Guard*

Janisse Ray, *Ecology of a Cracker Childhood*

Jill McCorkle, *Creatures of Habit*

Tayari Jones, *Leaving Atlanta*

ENGL 380 , Section 001

Film-Contemporary Issues

MW 2:00-3:15

Instructor: Flaxman, G.

Maximum Enrollment: 35

Session:

Spring 2011

The course offers an introduction to the history of cinema and, in particular, to a period of film history.

ENGL 387 , Section 001	<i>Canadian Literature</i>	TR 11:00-12:15
Instructor: Armitage, C.	Maximum Enrollment: 35	Session: Spring 2011

A study of Canadian literature in English from the late 18th century to the present, with emphasis on 20th century writing and on the novel. Affinities with and differences from the American experience will be noted. Fills aesthetic perspective.

Requirements: Quizzes on assigned readings, several short papers for undergraduates. Midterm and final exam.

Texts: TBA

ENGL 400 , Section 001	<i>Advanced Composition for Teachers</i>	TR 12:30-1:45
Instructor: Cohen, M.	Maximum Enrollment: 19	Session: Spring 2011

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

ENGL 402 , Section 001	<i>Investigations in Academic Writing (Pending)</i>	TR 3:30-4:45
Instructor: Abels, K.	Maximum Enrollment: 15	Session: Spring 2011

Sophomores, Juniors and Seniors Only

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

ENGL 406 , Section 001	<i>Advanced Fiction Writing</i>	TR 11:00-12:15
Instructor: Kenan	Maximum Enrollment: 15	Session: Spring 2011

Prerequisite, ENGL 206.

Permission of the program director. A continuation of the intermediate workshop with emphasis on the short story, novella, and novel.

ENGL 407 , Section 001

Advanced Poetry Writing

TR 3:30-4:45

Instructor: McFee

Maximum Enrollment: 15

Session:

Spring 2011

Prerequisite, ENGL 207.

Permission of the program director. A continuation of the intermediate workshop, with increased writing and revising of poems. Extensive discussion of student poetry in class and in conferences with instructor.

ENGL 412 , Section 001

CW Special Topics: Advanced Creative Non-Fiction

TR 3:30-4:45

Instructor: Kenan

Maximum Enrollment: 15

Session:

Spring 2011

Permission of the program director.

An occasional course, which may focus on such topics as editing and revising, short-short fiction, contemporary poetry, short stories of the modern South, the one-act play, the lyric in song.

ENGL 436 , Section 001

Contemporary Approaches to 18th Lit & Culture

MWF 2:00-2:50

Instructor: Reinert, T.

Maximum Enrollment: 35

Session:

Spring 2011

The Sentimental, Gothic, and Sublime. From the mid-18th century through the early 19th century, many British writers were fascinated with the psychology of emotional extremity, and their fascination took shape in three major literary modes that we will study in this course. The three modes--the sentimental, gothic, and sublime--depict the internal drama of characters isolated by a hostile world. We will begin with mid-century works of sentimental poetry and fiction. These works dramatize the poignant condition of the poor and outcast and explore the consolation that such figures find in the inner world of the imagination. Next, we will read three seminal gothic novels of the late 18th century. These are novels of terror and suspense. They depict a world of evil monks, dungeons, and torture chambers, a world in which fantasy and reality become inextricably intertwined. Lastly, we will read works in the mode of the sublime, works which test the limits of the imagination and its power to transcend fearsome and overwhelming circumstances. Authors in this course will include: Thomas Gray, William Collins, Laurence Sterne, Oliver Goldsmith, Henry Mackenzie, Horace Walpole, Ann Radcliffe, Matthew Lewis, Edmund Burke, James Thomson, William Cowper, and William Wordsworth. Texts will include six short novels and a xerox packet. Assignments will include three short papers and a final exam.

Texts:

Matthew Lewis, *The Monk*. (Oxford UP: 1980) ISBN: 0192815245

Henry Mackenzie, *The Man of Feeling*. (Oxford UP: 2002) ISBN: 0192840320

Oliver Goldsmith, *The Vicar of Wakefield*. (Oxford UP: 1999) ISBN: 0192839403

Edmund Burke, *Philosophical Enquiry into the Sublime & Beautiful*. (Penguin: 1998) ISBN: 0140436251

Horace Walpole, *The Castle of Otranto*. (Oxford UP: 1982) ISBN: 0192816063

Ann Radcliffe, *A Sicilian Romance*. (Oxford UP: 1993) ISBN: 0192822128

Laurence Sterne, *A Sentimental Journey*. (Penguin: 1967) ISBN: 0140430261

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

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

Teaching methods: Lecture and discussion.

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

Texts:

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

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

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

ENGL 437 , Section 002**Chief British Romantic Writers (X-listed with 637)****TR 3:30-4:45****Instructor: Viscomi, J.****Maximum Enrollment: 25/10****Session:****Spring 2011**

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

Teaching methods: Lecture and discussion.

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

Texts:

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

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

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

ENGL 439 , Section 001

English Literature, 1832-1890

MWF 11:00-11:50

Instructor: Life, A.

Maximum Enrollment: 35

Session:

Spring 2011

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

Texts:

Alfred Lord Tennyson, *Selected Poems*, ed. Ricks. (Penguin: 2007) ISBN: 9780140424430

Edgar Allan Poe, *The Fall of the House of Usher and Other Writings*, ed. Galloway. (Penguin: 2003) ISBN: 0141439815

Emily Brontë, *Wuthering Heights*, ed. Dunn. 4th ed. (Norton Critical Ed: 2003) ISBN: 0393978893

Charles Dickens, *Bleak House*, ed. Ford and Monod. (Norton Critical Ed: 1977) ISBN: 0393093328

Teaching methods: Lectures and discussion.

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

ENGL 446 , Section 001

American Women Authors

MWF 1:00-1:50

Instructor: Gwin, M.

Maximum Enrollment: 35

Session:

Spring 2011

In this course, we'll be reading the fiction, memoirs, and poetry of contemporary women writers of the United States. We will consider how these texts shape and reshape our imaginative encounters as readers with questions of history, identity, and location. Our readings will link these larger questions to more specific ones about women's writings, especially concerning the relations of "home" and family, place and displacement, social relations and historical interventions, race and gender, class and labor, identity and imagination. We will focus special attention on the works of Toni Morrison, reading two of her novels and having oral reports on the others.

Assignments include:

1. Informed and consistent participation in discussions and some in-class writing assignments
3. A longer paper on a single text due three weeks after we've finished covering that text in class. Drawing on one of the concerns of the course description above (eg., the tension between place and displacement), papers will be tightly focused on one text. You will be expected to look at pertinent secondary criticism and use Modern Language Association documentation.
4. Group oral reports on the works of Toni Morrison with handouts for class members
5. A final exam

Books:

Harper Lee, *To Kill a Mockingbird*

Maxine Hong Kingston, *The Woman Warrior*

Toni Morrison, *The Bluest Eye and Beloved*

Lee Smith, *Fair and Tender Ladies*

Mary Karr, *The Liars' Club*

Natasha Trethewey, *Native Guard*

Cristina García, *Monkey Hunting*

Joy Harjo, *In Mad Love and War*

Lori Ostlund, *The Bigness of the World*

ENGL 472 , Section 001

Af. Amer. Literature-Contemp. Issues

MWF 11:00-11:50

Instructor: Henderson, M.

Maximum Enrollment: 35

Session:

Spring 2011

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

ENGL 486H , Section 001

Literature and Environment

TR 12:30-1:45

Instructor: Ahuja, N.

Maximum Enrollment: 24

Session:

Spring 2011

Prerequisites/Permissions: To register, see Professor George Lensing, 521 Greenlaw or email lensing@email.unc.edu

This course will examine literary texts and films from around the world dealing with human relationships to nonhuman animals and the environment. Paying special attention to the ways in which social differences such as nationality, race, religion, class, and gender articulate ecological relationships, we will explore a number of specialized themes: the social meanings of 'nature', the body, and the environment; representations of climate change and other ecological disasters; problems of resource scarcity; the relationship of capitalism to environmental change; indigenous environmental struggles; and the possibilities of building environmental ethics across borders.

Readings may include:

Jamaica Kincaid, *A Small Place*

Amitav Ghosh, *The Hungry Tide*

J.M. Coetzee, *The Lives of Animals*

Shani Mootoo, *Cereus Blooms at Night*

Indra Sinha, *Animal's People*

Karen Tei Yamashita, *Through the Arc of the Rainforest*

Margaret Atwood, *Oryx and Crake*

ENGL 603 , Section 001

Oral Communication for International Students

R 3:30-5:45

Instructor: Lee, Y.

Maximum Enrollment: 15

Session:

Spring 2011

This course is open to international students. The goal of the course is to help students improve pronunciation and fluency by introducing word stress, intonation, rhythm of English speech, and the use of idioms. Emphasis will also be on refining oral communication skills in academic contexts by helping students develop strategies for leading and participating in group discussions and making oral presentations.

IMPORTANT NOTES: ENGL 603 grants 3 credit hours toward full-time status but **NOT** toward graduation.

ENGL 603 , Section 002

Oral Communication for International Students

F 12:00-2:30

Instructor: Cobb, N.

Maximum Enrollment: 15

Session:

Spring 2011

Designed to improve international students' oral communication skills in academic contexts. Provides opportunities for practice in pronunciation, making presentations, debating, and participating in group discussions.

ENGL 606 , Section 001	<i>Rhetorical Theory and Practice</i>	W	9:00-11:50
Instructor: Jack, J.	Maximum Enrollment: 19	Session:	Spring 2011

A study of rhetorical theories and practices from ancient to modern times. Emphasis will be on translating theories into teaching practices used in high school and college writing courses, including the UNC Writing Program. The course examines strategies for planning, drafting, and revising; for developing writing assignments; and for evaluating writing. Major assignments will include a course design portfolio, including assignments, course policies, lesson plans, and assessment materials.

ENGL 637 , Section 001	<i>Chief British Romantic Writers (X-list ENGL 437)</i>	TR	3:30-4:45
Instructor: Viscomi, J.	Maximum Enrollment: 20/15	Session:	Spring 2011

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

Teaching methods: Lecture and discussion.

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

Texts:
The Norton Anthology of English Literature-The Romantic Period (8E), Vol D. (Norton: 2006) ISBN: 0-393-92720-2
 Mary Shelley, *Frankenstein*. Ed., Maurice Hindle (Penguin Classics: 2003) ISBN: 0141439475
 Trimmer, *Guide to MLA Documentation*. 7th edition. (Heinle: 2005) ISBN: 0618646949

ENGL 660 , Section 001	<i>War in Shakespeare's Plays (X-list PWAD 660)</i>	TR	3:30-4:45
Instructor: Armitage, C.	Maximum Enrollment: 25/35	Session:	Spring 2011

The focus is on Shakespeare's various treatments of war in his plays: all his Roman histories, most of his English histories, all his tragedies, even some of his comedies.

ENGL 661 , Section 001	<i>Introduction to Literary Theory</i>	M	3:30-6:30
Instructor: Curtain, T.	Maximum Enrollment: 20	Session:	Spring 2011

Readings in and theories of science fiction, utopian and dystopian literatures, and fantasy fiction.

ENGL 666 , Section 001	<i>Queer Latina/o Photography and Lit. (WMST 140)</i>	MWF 2:00-2:50
Instructor: DeGuzman, M.	Maximum Enrollment: 10/25	Session: Spring 2011

This course explores Latina/o literature about photography in relation to photography by “queer” Latina/o artists and through this double focus poses certain questions about identity, subjectivity, and culture.

ENGL 685 , Section 001	<i>Literature of the Americas (AMST 685,ENGL 685)</i>	MWF 12:00-12:50
Instructor: DeGuzman, M.	Maximum Enrollment: 10/10/	Session: Spring 2011

Two years of college-level Spanish or the equivalent strongly recommended.

Multidisciplinary examination of texts and other media of the Americas, in English and Spanish, from a variety of genres.

ENGL 694H , Section 001	<i>Creative Writing Senior Honors Thesis, Part 2</i>	TR 2:00-3:15
Instructor: Durban	Maximum Enrollment: 12	Session: Spring 2011

Prerequisites, ENGL 406 and 693H. Restricted to senior honors candidates. The second half of a two-semester seminar. Each student completes a book of fiction or poetry. Extensive discussion of student work in class and in conferences with instructor.

ENGL 694H , Section 002	<i>Creative Writing Senior Honors Thesis, Part 2</i>	TR 3:30-4:45
Instructor: Seay	Maximum Enrollment: 11	Session: Spring 2011

Prerequisite, English 693 and permission of the Director of Creative Writing. The second half of a two-semester course. Students must continue to demonstrate a high level of commitment and creative ability. Each student completes a book of fiction or poetry. Extensive discussion of student work in class and in conferences with instructor.