

ENGL 063 Section 001

FYS: Banned Books

TR 9:30-10:45

Instructor: Halperin, L.

Maximum Enrollment: 24

Session:

SPRING 2014

Students enrolled in a fall 2013 FYS may register for a spring FYS beginning in November 2013.

Laura Halperin is an Assistant Professor of Latina/o Literature in the Department of English and Comparative Literature, and she is affiliated with the Department of American Studies and the Curriculum in Global Studies. She received her B.A. in Comparative Literature from Brown University and M.A. and Ph.D. in Comparative Literature from the University of Michigan, Ann Arbor. She has experience teaching elementary school, junior high school, college, and graduate students. She currently is writing a book about representations of psychological, physical, and geopolitical harm in contemporary Latina literature. Her next book project will examine experiences Latinas/os have with the educational system in this country.

In this seminar, we will read Latina/o texts that have been banned in the United States; we will examine the rhetoric surrounding such censorship attempts; and we will focus on the relationship between the banning of the books and the constructions of race, ethnicity, class, gender, and sexuality within the works. We will pay close attention to the themes and language within the targeted books. Indeed, the bulk of the course will consist of literary analysis. Given that some of the most commonly cited reasons for censorship attempts revolve around concerns about "excessive" or "inappropriate" portrayals of violence, sexuality, or the occult, the course will be structured around these particular polemics. In the course, we will look to the contexts surrounding the censorship of the Latina/o texts that we will read and discuss. Considering that Latinas/os now comprise the largest minority population in this country, we will ask what the relationship might be between the attempts to remove Latina/o texts from grade school libraries and classrooms and the shifting demographics in the places where these books have been removed.

Students will be evaluated based on a combination of written and oral work. The seminar will be organized as a discussion course in which active participation will be key. The class will have large group and small group discussions and debates. Students will write essays during the semester, and, at the end of the semester, they will have the option of writing a research paper or putting together a creative project.

ENGL 070 Section 001

FYS: *Courtly Love, Then and Now*

TR 2:00-3:15

Instructor: Taylor, B.

Maximum Enrollment: 24

Session:

SPRING 2014

Students enrolled in a Fall 2013 FYS may register for a Spring FYS beginning in November 2013.

Beverly Taylor, Chair of the Department of English and Comparative Literature, has special interest in nineteenth-century, modern, and medieval literature about King Arthur and courtly love. She is currently writing a book about the women of Camelot that discusses paintings and other visual art along with literature (and is also working on another book about Victorian poet Elizabeth Barrett Browning). Around these projects, she travels and takes care of peacocks, ducks, guinea fowl, two parakeets, and two Dobermans.

How have ideas about courtship changed between the twelfth-century Rules of Love penned by Andrew the Chaplain and today's men's and women's magazines, or 1995's *The Rules: Time-Tested Secrets for Capturing the Heart of Mr. Right*? Just what was "courtly love"? And how has it influenced our own views of romance? Our readings will include literature that defined this influential concept, from *The Art of Love* by the Latin writer Ovid; to medieval Arthurian romances and troubadour lyrics; to Renaissance sonnets and Shakespeare's *Romeo and Juliet*. We will trace the influence of these traditions in works by nineteenth-century writers such as Tennyson and Robert and Elizabeth Barrett Browning, and in contemporary films, cartoons, and advertisements. In the process we will be exploring the history of Western thought about gender relations, and the political and economic implications of our ideas about beauty, sex, and love.

Prerequisites & Course Attributes:

*First-year students only.

*Counts toward the Minor in Medicine, Literature and Culture.

Registration Procedures:

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

*Other students register online beginning Nov 18.

COURSE DESCRIPTION:

When the medical anthropologist Arthur Kleinman writes that "illness has meaning," he reminds us that the human experience of being sick involves more than just an ailing body. In this course we will analyze a diverse collection of writers who have taken as their topic the human struggle to make sense of suffering and debility. The course is divided into five units that will allow us to explore not just the medical, but the personal, ethical, cultural, spiritual, and political facets of illness. Central texts will include Anne Fadiman's *The Spirit Catches You and You Fall Down*, Pat Barker's *Regeneration*, Alan Shapiro's *Vigil*, Leo Tolstoy's *The Death of Ivan Ilych*, and Reynolds Price's *A Whole New Life*. We will also read shorter selections from an array of authors, including Charlotte Perkins Gilman, Susan Sontag, Audre Lorde, Atul Gawande, Arthur Kleinman, and Eric Cassell. We will draw on the many talented writers and researchers in the area for a series of guest lectures.

ABOUT THE INSTRUCTOR:

Jane F. Thrailkill swerved away from a career in health care and instead earned her Ph.D. in English and American Literature. Her interest in medicine has persisted, however: her first book studied the influence of medical ideas on American authors such as Mark Twain, Henry James, and Kate Chopin. She has worked with the Honors Program to develop a new minor in Literature, Medicine, and Culture at UNC. Her recent talk for TEDxUNC looks at the serious issue of hospital-based delirium and describes how literary study can give insight into medical problems. Dr. Thrailkill has been recognized for her commitment to undergraduate teaching by a number of university-wide teaching awards and a Bowman and Gordon Gray Distinguish Term Chair.

ENGL 089 Section 001

FYS Special Topics: Literature of War

TR 3:30-4:45

Instructor: Lithgow, H.

Maximum Enrollment: 24

Session:

SPRING 2014

Students enrolled in a fall 2013 FYS may register for a spring FYS beginning in November 2013.

Hilary Lithgow is interested in the value that literature can have for people in their everyday lives, and what literature might be able to show us about our lives that we might not otherwise be able to see. Hilary's graduate work focused on Victorian and early twentieth century British literature, and on what a writer's style tells us about his or her values and commitments. In doing that work, she got especially interested in the literature of war and the ways in which war experience shapes the writings of everyday soldiers from World War I to the current wars in Iraq and Afghanistan; this semester's first year seminar grows directly out of that interest. She holds two BA's in English, one from Haverford College and the other from Oxford University, and a PhD in English from Stanford; her teaching has been recognized by multiple awards, including most recently the Joseph Flora Award here at UNC.

This is a class about literature and war and what each one of these subjects might teach us about the other. We will consider a range of war texts (including novels, poems, movies, scholarly writings and live and videotaped conversations with veterans) and our work will be oriented around one central question: what, if anything, can a work of art help us see or understand about war that cannot be shown by any other means?

A large part of our work in this course will involve close attention to the particular choices that those who write about war make in their use of language and literary form. While attending to the crucial historical, political, technological and logistical differences among the wars we consider, we will also engage broader general questions about the nature of human beings, art, language and war.

Themes we'll address will include:

- * the place of reading and writing in the face of death
- * the limits of language in the representation of combat, violence and human experience
- * moral concerns about aestheticizing and possibly falsifying experience
- * post-traumatic stress disorder (PTSD) as it shapes (and is potentially reduced by) self-expression and storytelling

ENGL 089 Section 002

FYS: Special Topics

TR 12:30-1:45

Instructor: Kim, H.

Maximum Enrollment: 24

Session:

SPRING 2014

Students enrolled in a fall 2013 FYS may register for a spring FYS beginning in November 2013.

Heidi Kim is an assistant professor in the Department of English and Comparative Literature. Her research focuses on contemporary American literature, ranging from William Faulkner and Ralph Ellison to the preservation and publication of writing about the Japanese American incarceration during World War II. She also works with writers and artists, serves on the advisory board of UNC's performance workshop series (<http://processseries.unc.edu>), and recently hosted a conversation at UNC with post-classical string quartet Brooklyn Rider. You can often find her at Memorial Hall or local theaters!

This seminar will explore the adaptation of literary and historical materials into performance works. Taking advantage of the great performing arts resources on campus, we will be in dialogue with several exciting new artists who are in the process of creating their own adaptations, presented at PlayMakers, the Process Series, and Carolina Performing Arts. What inspires the artist? What are the ethical responsibilities of an artist in presenting these stories in different form? What is the effect of the addition of performance elements and the change of narrative form or technique? We will conduct independent research to deepen our understanding of these historical and literary sources in other ways and then compare them to the performances, focusing on narrative structure and characterization to see how the sources are taken apart and remade. Students will have the opportunity to do either creative work or research for their final projects.

ENGL 089H Section 001	<i>FYS: Special Topics: Black Gender Studies (HNRS)</i>	MWF 10:00-10:50
Instructor: Avilez, G.	Maximum Enrollment: 24	Session: SPRING 2014

Prerequisites & Course Attributes:

*First-year students only.

Registration Procedures:

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

*Other students register online beginning Nov 18.

COURSE DESCRIPTION:

This honors first-year seminar will use literature and film to explore the relationship between gender identity and racial identity with particular attention to African American and Black Diasporic work. The primary goal of the course is to introduce students to how artists use gender and sexuality as devices for (1) social and ethical critique and (2) artistic innovation in the Black social imaginary. A set of keywords or concepts will guide our discussions: reproduction, masculinity, femininity, performance, queerness, popular culture, and transnational. These keywords will provide a language to talk about dissimilar texts and will help to illuminate sites of contention within artistic culture regarding gender expression. We will pay close attention to the place of popular culture and new media (blogs, social networking sites, music videos, etc.) in the circulation of ideas about gender. Students will gain a vocabulary for talking about gender and will become familiar with emerging and innovative artists. In addition, students will be given opportunities to enhance their writing and oral communication skills.. Authors/Artists will include: Alice Walker, Suzan-Lori Parks, Spike Lee, Dee Reese, Aaron McGruder, and Mark Anthony Neal, among others.

ABOUT THE INSTRUCTOR:

GerShun Avilez is an Assistant Professor of English. He received his Ph.D. in English from the University of Pennsylvania, where he also earned a Graduate Certificate in Africana Studies. He is a cultural studies scholar who specializes in contemporary American & African American literature and visual culture. Throughout his work and teaching, he is committed to studying a wide variety of art forms, including, drama, fiction, non-fiction, film, poetry, visual and performance art, and comic books. He is also very interested in thinking about the relevance of popular culture to the study of literature and always seeks to bring popular culture into the classroom.

ENGL 120 Section 001	<i>British Literature, Medieval to 18th C.</i>	MWF 10:00-10:50
Instructor: O'Neill, P.	Maximum Enrollment: 35	Session: SPRING 2014

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

ENGL 120 Section 002	<i>British Literature, Medieval to 18th C.</i>	MWF 11:00-11:50
Instructor: Barbour, R.	Maximum Enrollment: 35	Session: SPRING 2014

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

ENGL 120 Section 003	<i>British Literature, Medieval to 18th C.</i>	MWF 1:00-1:50
Instructor: Wittig, J.	Maximum Enrollment: 35	Session: SPRING 2014

Survey of British Literature: Chaucer to Pope

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

Required course for English majors.

Requirements: regular class attendance, two short (c. 5 page) interpretative papers, midterm and final short essay exams.

Teaching methods: Lecture and discussion.

CLASS ATTENDANCE IS REQUIRED.

Texts:

(required)

The Norton Anthology of English Literature, Vol. 1, 9th ed.

ENGL 120 Section 005	<i>British Literature, Medieval to 18th C.</i>	MW 3:30-4:45
Instructor: Turner, K.	Maximum Enrollment: 35	Session: SPRING 2014

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

ENGL 121 Section 001	<i>British Literature, 19th and Early 20th C.</i>	MWF 9:00-9:50
Instructor: Koelb, J.	Maximum Enrollment: 22	Session: SPRING 2014

This course (or ENGL 150) is required of English majors. Seminar focusing on later British literature. Students learn methods of literary study and writing about literature.

ENGL 121 Section 002	<i>British Literature, 19th and Early 20th C.</i>	TR 9:30-10:45
Instructor: McGowan, J.	Maximum Enrollment: 22	Session: SPRING 2014

This course is a survey of British literature that focuses on the movement from the Romantic era to modernism. We will read novels by Jane Austen, Rudyard Kipling, and Virginia Woolf, and poetry by William Wordsworth, S. T. Coleridge, Lord Byron, Elizabeth Barrett Browning, Robert Browning, Gerard Manley Hopkins, W. B. Yeats, and T. S. Eliot. Students will be required to lead class discussion, write 3 short essays, and do a longer research project. This course (or English 150) is required of all English majors.

ENGL 121 Section 003	<i>British Literature, 19th and Early 20th C.</i>	TR	11:00-12:15
Instructor: Lensing, G.	Maximum Enrollment: 22	Session:	SPRING 2014

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: George Eliot's *Middlemarch* 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>	MWF	1:00-1:50
Instructor: Stapleton, P.	Maximum Enrollment: 35	Session:	SPRING 2014

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	11:00-12:15
Instructor: Doty, B.	Maximum Enrollment: 35	Session:	SPRING 2014

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

ENGL 123 Section 001	<i>Introduction to Fiction</i>	MWF	11:00-11:50
Instructor: Reinert, T.	Maximum Enrollment: 35	Session:	SPRING 2014

Novels and short stories by Leo Tolstoy, Anton Chekhov, Arthur Conan Doyle, Dashiell Hammett, Mary McCarthy, Thomas Pynchon, and others.

ENGL 123 Section 002	<i>Introduction to Fiction</i>	MW	3:30-4:45
Instructor: Gutierrez, M.	Maximum Enrollment: 35	Session:	SPRING 2014

In English 123, we will examine the short story and novella from the perspective of the writer and the critic. We will study various ways of interpreting fiction, while also analyzing how writers construct stories. In a sense, we will look at how fiction is both crafted and understood. Most of the works will be fairly modern (late 20th/ early 21st century) with short stories by writers like Antonya Nelson, George Saunders, and Russell Banks, but we will also dip our toe into some of the classic tales from the early 20th century classic along with some genre fiction like mystery and sci-fi. We'll end the semester with novellas by Graham Greene, Denis Johnson, and Carson McCullers. You'll be responsible for some short writing assignments, in-class quizzes, a midterm, and a final. My hope is that you'll walk away with the tools to interpret literary fiction, while also gaining an understanding of how writers build stories from the ground up.

ENGL 123 Section 004	<i>Introduction to Fiction</i>	TR	9:30-10:45
Instructor: Clark, C.	Maximum Enrollment: 35	Session:	SPRING 2014

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

ENGL 124 Section 002	<i>Contemporary Literature</i>	MWF 12:00-12:50
Instructor: Reinert, T.	Maximum Enrollment: 35	Session: Spring 2014

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

ENGL 125 Section 001	<i>Introduction to Poetry</i>	MWF 9:00-9:50
Instructor: Fletcher, J.	Maximum Enrollment: 35	Session: Spring 2014

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>	MW 3:30-4:45
Instructor: Shores, A.	Maximum Enrollment: 35	Session: Spring 2014

Drama of the Greek, Renaissance, and modern periods.

ENGL 126 Section 002	<i>Introduction to Drama</i>	TR 9:30-10:45
Instructor: Lupton, R.	Maximum Enrollment: 35	Session: Spring 2014

Drama of the Greek, Renaissance, and modern periods.

ENGL 127 Section 001	<i>Writing about Literature</i>	MWF 10:00-10:50
Instructor: Reed, A.	Maximum Enrollment: 22	Session: Spring 2014

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

ENGL 128 Section 001	<i>Major American Authors</i>	mwf 1:00-1:50
Instructor: Raine, A.	Maximum Enrollment: 35	Session: Spring 2014

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

ENGL 128 Section 002	<i>Major American Authors</i>	MWF 2:00-2:50
Instructor: Frost, L.	Maximum Enrollment: 35	Session: Spring 2014

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

ENGL 128 Section 003	<i>Major American Authors</i>	TR 2:00-3:15
Instructor: Current, C.	Maximum Enrollment: 35	Session: Spring 2014

Working with selections from across the nineteenth, twentieth, and twenty-first centuries, this course explores American literature and culture through works that thematically engage with the American gothic, slavery and narratives of passing, Asian American literature, and the speculative realism of contemporary authors.

ENGL 128 Section 004	Major American Authors	TR 3:30-4:45
Instructor: Lodeesen, E.	Maximum Enrollment: 35	Session: SPRING 2014

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

ENGL 129 Section 001	Literature and Cultural Diversity	MWF 10:00-10:50
Instructor: Rivard, C.	Maximum Enrollment: 35	Session: SPRING 2014

This course uses an intersectional approach to explore the construction of identity, in which race, gender, class, sexuality, and other identity markers are understood to be mutually constitutive. We will explore many different genres of writing, from novels to blogs, as well as visual texts, such as memorials and commercials, in order to explore what it means to be "American" in our modern society.

ENGL 129 Section 002	Literature and Cultural Diversity	MWF 12:00-12:50
Instructor: O'Shaughnessy	Maximum Enrollment: 35	Session: SPRING 2014

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

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

ENGL 129 Section 004	Literature and Cultural Diversity	MW 3:00-4:15
Instructor: Crystall, E.	Maximum Enrollment: 35	Session: SPRING 2014

This discussion-based course will explore several ways in which literature and film represent and imagine "border crossings." Movement across borders and boundaries are often fruitful opportunities for understanding and contextualizing who we are and what we know. The borders we explore are cultural, geographical, economic, gendered, sexual, and racial -- spanning space and time. Among the texts we discuss are: Maryse Condé's *I, Tituba, Black Witch of Salem*; *Kindred* by Octavia Butler; *Zenzele: A Letter for My Daughter* by J. Nozipo Maraire; Jamaica Kinkaid's *A Small Place*; Toufic El Rassi's *Arab in America*; readings by June Jordan, Allan Johnson, Audre Lorde; and films such as *Sugar Cane Alley*, *El Norte*, *Life & Debt*, *Lone Star*, and *Harvest of Empire*.

ENGL 129 Section 005	<i>Literature and Cultural Diversity</i>	TR 8:00-9:15
Instructor: McDanel, J.	Maximum Enrollment: 35	Session: SPRING 2014

This course explores the cultural diversity of American literature through the concept of “intersectionality” and its representation across a variety of work by nineteenth-century American women writers. Intersectionality refers both to the ways that the various axes of our identities—race, class, gender, and sexuality, for example—interact to construct us as subjects in the social world, as well as to the ways power and domination are intertwined in that world. While the concept is a late-twentieth-century invention, this course will explore how a wide array of nineteenth-century women novelists, essayists, activists, and poets represented their own modes of intersectionality through a variety of literary forms. Through the close reading of essays, poems, short stories, speeches, and novels across the century, we will develop understandings of how women represented their fluctuating, conflicting, and at times contradictory subject positions within their social worlds. By combining the careful examination of these texts as literary and cultural objects with both secondary critical materials and historical texts, we will examine the ways American women have used their writing to delineate, negotiate, and sometimes transform the complex facets of their identities within the confines of nineteenth-century social and political structures. Readings include both fiction and non-fiction by Zitkala-Ša, Frances Ellen Watkins Harper, Margaret Fuller, Maria Cristina Mena, Elizabeth Cady Stanton, and Ida B. Wells, among others.

ENGL 129 Section 006	<i>Literature and Cultural Diversity</i>	MWF 11:00-11:50
Instructor: Greenlee, G.	Maximum Enrollment: 35	Session: SPRING 2014

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

ENGL 130 Section 001	<i>Introduction to Fiction Writing</i>	TR 9:30-10:45
Instructor: Gingher, M.	Maximum Enrollment: 18	Session: SPRING 2014

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: Wallace, D.	Maximum Enrollment: 18	Session: SPRING 2014

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

ENGL 130 Section 003	<i>Introduction to Fiction Writing</i>	TR 12:30-1:45
Instructor: Naumoff, L.	Maximum Enrollment: 18	Session: SPRING 2014

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 2:00-3:15
Instructor: Durban, P.	Maximum Enrollment: 18	Session: SPRING 2014

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

ENGL 131 Section 001	<i>Introduction to Poetry Writing</i>	TR 11:00-12:15
Instructor: McFee, M.	Maximum Enrollment: 18	Session: SPRING 2014

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

ENGL 131 Section 002	<i>Introduction to Poetry Writing</i>	TR 12:30-1:45
Instructor: Seay, J.	Maximum Enrollment: 18	Session: SPRING 2014

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

ENGL 131 Section 003	<i>Introduction to Poetry Writing</i>	TR 3:30-4:45
Instructor: Chitwood, M.	Maximum Enrollment: 18	Session: SPRING 2014

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

ENGL 131 Section 004	<i>Introduction to Poetry Writing</i>	MW 4:30-5:45
Instructor: Richardson, R.	Maximum Enrollment: 18	Session: SPRING 2014

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	<i>First Year Honors: Introduction to Fiction Writing</i>	TR 9:30-10:45
Instructor: Simpson, B.	Maximum Enrollment: 15	Session: SPRING 2014

Prerequisites & Course Attributes:

*First-year Honors Carolina students only.

Registration Procedures:

*Honors Carolina students may register beginning on their enrollment appointment date.

COURSE DESCRIPTION:

This course is a collective, collaborative exploration of the processes and techniques of fiction, through close observation and discussion of classic short stories (Seagull Reader), and the writing of short exercises dealing with the elements of fiction (setting, characterization, dialogue, point of view, etc.) and, later in the term, one short story (2,000-5,000 words). There is a midterm examination. The class is a seminar, a workshop with both written and oral critiques of student works required, and students can expect an atmosphere that is lively and encouraging as we investigate and practice the imaginative craft of fiction writing.

ABOUT THE INSTRUCTOR:

Bland Simpson is Kenan Distinguished Professor of English & Creative Writing, longtime piano player for the Tony Award-winning Red Clay Ramblers, and author of eight books and collaborator on a number of musical plays.

ENGL 133H Section 001 *First Year Honors: Introduction to Poetry Writing* **TR 3:30-4:45**
Instructor: Calvocoressi, G. **Maximum Enrollment: 15** **Session:** **SPRING 2014**

Prerequisites & Course Attributes:

*First-year Honors Carolina students only.

Registration Procedures:

*Honors Carolina students may register beginning on their enrollment appointment date.

COURSE DESCRIPTION:

In this class we'll be thinking about every aspect of the poem. What inspires us to write them, how do we start? And, most importantly, how can a deep understanding of poetic craft help us to make rigorous and muscular poems from the raw material of our lives and vision? We will look at the work of established poets to help us increase the power of our own. We will think about traditional forms as an invitation to our own urgent, necessary and deeply contemporary work. More than anything poetry is a conversation that's been happening over millennia. We will endeavor to find where we fit in and where and how we are blazing our own path. This is an Honors class so students will be expected to be actively engaged in their own work and the work of their peers. As such, each student will be paired with another member of the class as a Primary Reader. Primary Readers will write letters to each other throughout the term as means of thinking about how we talk (even at the beginning of our poetic lives) about the arc of another writer's poems and poetic pursuits.

ABOUT THE INSTRUCTOR:

Gabrielle Calvocoressi is the author of *The Last Time I Saw Amelia Earhart* and *Apocalyptic Swing*, which was a finalist for the LA Times Book Prize. Her poems have been featured in *The New York Times*, *The Washington Post*, *Boston Review*, and *The Paris Review*, among others. She is currently work on a third book of poems entitled, *Rocket Fantastic* and on a non-fiction project entitled, *Unfinished Portrait*. She is the Senior Poetry Editor at the *Los Angeles Review of Books* and teaches in creative writing at The University of North Carolina Chapel Hill, where she is an Assistant Professor and the Walker Percy Fellow.

ENGL 138 Section 001 *Introduction to Creative Nonfiction* **TR 3:30-4:45**
Instructor: Griest, S. **Maximum Enrollment: 18** **Session:** **SPRING 2014**

Put on your boots. In this class, we'll be roaming. We'll start with an exploration of our own world: our childhoods and our families; our fans and our enemies; our lovers and our friends. Our quirks, our fears, our desires. Next, we'll investigate other worlds. Like roller derbies. Bail bond agencies. Halfway houses. Then we'll create new worlds by reinterpreting the ordinary as extraordinary—through graphics, lyricism, mosaics, and objects lost and found. Along the way, we'll read scintillating works that take risks both in content and in form, and then we'll strive, strive, strive to do the same. We'll write *testimonios*. Memoirs. Travelogues. Portraits. Essays galore. We'll be artists. Seekers of truth and justice. Arbiters of the dynamic Fourth Genre. We'll write words that matter.

ENGL 140 Section 001 *Intro to Gay & Lesbian Literature (WMST 140)* **MW 5:00-6:15**
Instructor: Weber, W. **Maximum Enrollment: 25/10** **Session:** **SPRING 2014**

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.

This class is cross-listed with WMST 140.

ENGL 141 Section 001 *World Literatures in English* **MWF 2:00-2:50**
Instructor: Cohen, M. **Maximum Enrollment: 35** **Session:** **SPRING 2014**

This course will be a basic introduction to novels in English from Japan, India, Czech Republic, and France.

ENGL 141 Section 002	<i>World Literatures in English</i>	TR 12:30-1:45
Instructor: Flanagan, K.	Maximum Enrollment: 35	Session: SPRING 2014

Our focus in Spring 2014 is on the symbolic, cultural, and political functions of water in contemporary literature written in English, including works from India (The Hungry Tide), United Arab Emirates (Sand Fish), St. Lucia, the West Indies ("The Schooner Flight"), New Zealand (Ocean Roads), and Nigeria (Efuru), as well as from other regions.

ENGL 142 Section 001	<i>Film Analysis</i>	TR 2:00-3:50
Instructor: Taylor, T.	Maximum Enrollment: 100	Session: SPRING 2014

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

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

ENGL 142 Section 601	<i>Film Analysis (recitation)</i>	TR 4:00-4:50
Instructor: Taylor, T.	Maximum Enrollment: 25	Session: SPRING 2014

ENGL 142 Section 602	<i>Film Analysis (recitation)</i>	TR 4:00-4:50
Instructor: Watson, J.	Maximum Enrollment: 25	Session: SPRING 2014

ENGL 142 Section 603	<i>Film Analysis (recitation)</i>	TR 4:00-4:50
Instructor: Brown, Lena	Maximum Enrollment: 25	Session: SPRING 2014

ENGL 142 Section 604	<i>Film Analysis (recitation)</i>	TR 4:00-4:50
Instructor: Sandick, P.	Maximum Enrollment: 25	Session: SPRING 2014

ENGL 143 Section 001	<i>Film and Culture</i>	MWF 9:00-9:50
Instructor: Larson, J.	Maximum Enrollment: 35	Session: SPRING 2014

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 002	<i>Film and Culture</i>	MWF 2:00-2:50
Instructor: Rogerson, B.	Maximum Enrollment: 35	Session: SPRING 2014

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

ENGL 143 Section 003	<i>Film and Culture</i>	TR 8:00-9:15
Instructor: Martell, J.	Maximum Enrollment: 35	Session: SPRING 2014

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 006	<i>Film and Culture</i>	MWF 11:00-11:50
Instructor: Culbertson, G.	Maximum Enrollment: 35	Session: SPRING 2014

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 145 Section 001	<i>Literary Genres: Gothic Literature</i>	MWF 1:00-1:50
Instructor: Rosenthal, J.	Maximum Enrollment: 35	Session: SPRING 2014

Gothic Literature

This course examines British and American Gothic literature produced during the late eighteenth and nineteenth centuries. Characterized by an atmosphere of mystery and terror, Gothic literature is often set in antiquated or oppressive settings, including castles, dungeons, monasteries, and large, remote houses, where forbidden acts such as violence, murder, and incest occur. We will trace the conventions and themes of British and American Gothic literature, including its exploration of Enlightenment attitudes toward reason, emotion, and superstition; its critique of political, religious, and patriarchal authority; and its representation of the anxieties surrounding the French and American Revolutions, colonial slavery, the American frontier experience, and science and technology. Texts may include Horace Walpole's *The Castle of Otranto*, Matthew Lewis's *The Monk*, Charlotte Dacre's *Zofloya*, Mary Shelley's *Frankenstein*, Charles Brockden Brown's *Wieland*, and Edgar Allen Poe's short stories.

ENGL 145 Section 002	<i>Literary Genres</i>	TR 11:00-12:15
Instructor: Moskal, J.	Maximum Enrollment: 35	Session: SPRING 2014

This section of English 145 will focus on travel literature, particularly representations of travelers seeking a lost predecessor traveler, a paradigm that draws from Stanley's discovery of Livingstone in the late nineteenth century and finds its classic literary exposition in Conrad's *Heart of Darkness*. How do such travel-stories shape the overlapping searches for oneself, for the other, and/or for undiscovered countries? How do these stories organize our experiences of doubt, faith, and science? How do feminism and decolonization shape the most recent incarnations of this motif?

Texts: Claire Pettit, *Dr. Livingstone, I Presume?*; Joseph Conrad, *Heart of Darkness*; Shusaku Endo, *Silence*; John Grisham, *The Testament*; Margaret Elphinstone, *Voyageurs*.

Assignments: One 1000-word nonfiction essay on your travels; one 1000-word targeted research essay; oral presentation based on one of the two essays; final examination.

Jeanne Moskal's fields of expertise are the British Romantic Period (1780-1830) and travel literature. An award-winning teacher and mentor, she has authored a book on William Blake, edited Mary Shelley's travel writings for the standard edition of her works.

This course has no prerequisites and is open to students in all majors. Interested students with questions are welcome to contact the instructor in advance of registration at jmoskal@email.unc.edu.

ENGL 146 Section 001	<i>Science Fiction/Fantasy/Utopia</i>	MW 3:30-4:45
Instructor: Rispoli, A.	Maximum Enrollment: 35	Session: SPRING 2014

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

ENGL 146 Section 002	<i>Science Fiction/Fantasy/Utopia</i>	MWF 1:00-1:50
Instructor: Culbertson, G.	Maximum Enrollment: 35	Session: SPRING 2014

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

ENGL 147 Section 001	<i>Mystery Fiction</i>	MWF 12:00-12:50
Instructor: STAFF	Maximum Enrollment: 35	Session: SPRING 2014

Studies in classic and contemporary mystery and detective fiction.

ENGL 147 Section 001	<i>Mystery Fiction</i>	TR 9:30-10:45
Instructor: Veggian, H.	Maximum Enrollment: 35	Session: SPRING 2014

“Mystery Fiction” (ENGL 147) surveys the prose genre of modern mystery fiction. The course introduces students to significant literary works, movements, publishing trends, and debates that stimulated the development and popularity of 19th century mystery fiction and have carried the genre through its postmodern/contemporary iterations. Readings will include works by Edgar Allan Poe, Arthur Conan Doyle, Agatha Christie, Raymond Chandler, Dashiell Hammett, Thomas Pynchon, Paul Auster, Walter Mosley and Dan Brown. Students will gain proficiency in the analysis and discussion of literary works and related critical materials. The course offers to students an opportunity to engage topics that have recently appeared at the interface between traditional print and emergent digital media cultures. Topic areas related to the latter include the history of mystery-specific periodicals and mass-market publishing, how the visual aesthetics of the digital book have re-shaped genre fiction, how literary works circulate in a digital marketplace, and how new media afford new opportunities for digital literary scholarship (blogs, digital curation, digital research methods and digital archives).

ENGL 148 Section 001	<i>Horror</i>	TR 3:30-4:45
Instructor: Nesvet, R.	Maximum Enrollment: 35	Session: SPRING 2014

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.

ENGL 148 Section 002**Horror****TR 11:00-12:15****Instructor: Curtain, T.****Maximum Enrollment: 35****Session:****SPRING 2014**

The world is filled with terrors and horrors. We need a *literature* to tell us this? Shouldn't we be reading works that offer roadmaps to right action? In times like these, shouldn't universities be discussing the great works of Western Civilization—works, we are told, that will provide us with solace for cultural decline, and moral direction in times of corruption and self-interest. As it turns out, yes. The genre of horror can be, yes, terrifying, scary, creepy, or horrific. It is also deeply moralistic. Promiscuity? Punished with dismemberment. Sex, drugs, and rock-and-roll? *Certain* to be preludes to awful deaths. 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." We will start right off with a discussion of democracy. Be sure to bring a stone.

Texts: Shirley Jackson, "The Lottery"; Ursula K. Le Guin, "The Ones Who Walk Away from Omelas"; Stephen King, *Nightshift*; S. King, *Carrie*; S. King, *The Shining*; Bret Easton Ellis, *American Psycho*; John Ajvide Linqvist, *Let the Right One In*; Norman Partridge, *Dark Harvest*; Jack Ketchum, *The Lost*; Justin Cronin, *The Passage*.

ENGL 149 Section 001**Networked & Multimodal Composition****MWF 1:00-1:50****Instructor: Loan, J.****Maximum Enrollment: 20****Session:****SPRING 2014**

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

ENGL 150 Section 001**Introductory Seminar in Literary Studies****TR 2:00-3:15****Instructor: Irons, S.****Maximum Enrollment: 22****Session:****SPRING 2014**

This course (or ENGL 121) is required of English majors. Its goal is to introduce students to methods of literary study. Students learn to read and interpret a range of literary works, develop written and oral arguments about literature, and conduct literary research. This section of English 150 will focus on literature of the American South from the end of the nineteenth century through the present. We will explore questions concerning the South's literary heritage and culture through works by Paul Green, Charles W. Chesnutt, Zora Neale Hurston, Flannery O'Connor, William Faulkner, Dorothy Allison, Richard Wright, Natasha Tretheway, Randall Kenan, Jill McCorkle, Ron Rash, and others. Genres will include novels, short stories, poetry, nonfiction, and a play. Course requirements will include a series of short written assignments, a major research paper, and an oral presentation.

ENGL 150 Section 002	<i>Introductory Seminar in Literary Studies</i>	MWF 10:00-10:50
Instructor: Carlston, E.	Maximum Enrollment: 22	Session: SPRING 2014

Geared towards sophomore English majors.

This course introduces students embarking on the English major 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, etc. in film). Emphasis will be on active, participatory and cooperative learning, with frequent short written assignments.

ENGL 225 Section 001	<i>Shakespeare</i>	MWF 2:00-2:50
Instructor: Baker, D.	Maximum Enrollment: 35	Session: SPRING 2014

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.

ENGL 225 Section 002	<i>Shakespeare</i>	TR 9:30-10:45
Instructor: Geil, M.	Maximum Enrollment: 35	Session: SPRING 2014

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

ENGL 225 Section 003	<i>Shakespeare</i>	TR 2:00-3:15
Instructor: Geil, M.	Maximum Enrollment: 35	Session: SPRING 2014

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

ENGL 225 Section 004	<i>Shakespeare</i>	MW 3:00-4:15
Instructor: Armitage, C.	Maximum Enrollment: 35	Session: SPRING 2014

The agenda is the study of ten of Shakespeare's comedies, histories, tragedies, and romances. Changes in Shakespeare's achievements during his twenty-plus years as a playwright will be noted. A quiz occurs when each play is first taken up in class; a mid-term test and a cumulative final exam are also required. In the fall semester, attendance at the NC Shakespeare Festival in High Point is arranged by the professor. Informed discussion by students is encouraged.

Texts:

The Complete Works of Shakespeare, 7th edn. (or any recent edition of the book), ed. David Bevington.

ENGL 226 Section 001	<i>Renaissance Drama</i>	TR 11:00-12:15
Instructor: Kendall, R.	Maximum Enrollment: 35	Session: SPRING 2014

When literary historians describe the theater of late sixteenth and early seventeenth centuries, they invariably describe their work as about drama "in the age of Shakespeare." Enough of Shakespeare already. We will be looking at many of the playwrights who were quite happy not being Shakespeare or Shakespearean, including Marlowe, Kyd, Dekker, Heywood, Tourneur, Middleton, Jonson, Chapman, Ford, and Shirley. Together they created a drama much wider and more diverse than anything Shakespearean. We will approach these texts as examples of both aesthetic experimentation and cultural exploration, as investigations of economic and social change, of religious and philosophical debate, and of political engagement.

Teaching method: Mostly discussion with occasional pontification.

Requirements: Weekly quizzes and journal entries, two critical papers, and a final examination.

Required text: David Bevington, ed., English Renaissance Drama, Norton.

ENGL 227 Section 001	<i>Literature of the Earlier Renaissance</i>	MWF 12:00-12:50
Instructor: Baker, D.	Maximum Enrollment: 35	Session: SPRING 2014

Poetry and prose of the earlier Renaissance, including More, Wyatt, Sidney, Spenser, Bacon, and Marlowe.

ENGL 228 Section 001	<i>Literature of the Later Renaissance</i>	MWF 1:00-1:50
Instructor: Barbour, R.	Maximum Enrollment: 35	Session: SPRING 2014

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

ENGL 240 Section 001	<i>Caribbean Literature</i>	MWF 11:00-11:50
Instructor: Rosenthal, J.	Maximum Enrollment: 35	Session: SPRING 2014

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.

ENGL 268 Section 001	<i>Medicine, Literature, and Culture (XList ENGL 268H</i>	MW	12:00-12:50
Instructor: Taylor, M.	Maximum Enrollment: 40/40	Session:	SPRING 2014

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

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

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

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

Texts: Fictional works will include Sinclair Lewis’s quintessential novel of modern medicine, *Arrowsmith*; Kazuo Ishiguro’s *Never Let Me Go*, a science fictional exploration of the lives of medical clones; Edgar Allan Poe’s “Murder at the Rue Morgue”; and movies such as *And the Band Played On*, a film about the early AIDS epidemic; Hitchcock’s psychological thriller *Spellbound*; and *World War Z*, a zombie outbreak narrative. Non-fiction works will include articles drawn from journalism, medicine, anthropology, and history. We’ll conclude with *The Immortal Life of Henrietta Lacks* (2009), a chilling, true account of how the cancer cells taken from a poor, African-American woman “gave birth” to the most prolific cell line on earth.

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

ENGL 268 Section 601	<i>Medicine, Literature, and Culture (Rec)</i>	R	12:30-1:20
Instructor: Thananopavarn,	Maximum Enrollment: 20	Session:	SPRING 2014

ENGL 268 Section 602	<i>Medicine, Literature, and Culture (Rec)</i>	F	1:00-1:50
Instructor: Lam, B.	Maximum Enrollment: 20	Session:	SPRING 2014

ENGL 268H Section 001	<i>Medicine, Literature, and Culture (XList ENGL 268</i>	MW 12:00-12:50
Instructor: Taylor, M.	Maximum Enrollment: 40/40	Session: SPRING 2014

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

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

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

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

Texts: Fictional works will include Sinclair Lewis’s quintessential novel of modern medicine, *Arrowsmith*; Kazuo Ishiguro’s *Never Let Me Go*, a science fictional exploration of the lives of medical clones; Edgar Allan Poe’s “Murder at the Rue Morgue”; and movies such as *And the Band Played On*, a film about the early AIDS epidemic; Hitchcock’s psychological thriller *Spellbound*; and *World War Z*, a zombie outbreak narrative. Non-fiction works will include articles drawn from journalism, medicine, anthropology, and history. We’ll conclude with *The Immortal Life of Henrietta Lacks* (2009), a chilling, true account of how the cancer cells taken from a poor, African-American woman “gave birth” to the most prolific cell line on earth.

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

ENGL 268H Section 601	<i>Medicine, Literature, and Culture (Rec)</i>	R 3:30-4:20
Instructor: Thananopavarn,	Maximum Enrollment: 20	Session: SPRING 2014

ENGL 268H Section 601	<i>Medicine, Literature, and Culture (Rec)</i>	F 12:00-12:50
Instructor: Lam, B.	Maximum Enrollment: 20	Session: SPRING 2014

ENGL 269 Section 001	<i>Introduction to Disability Studies</i>	TR 12:30-1:45
Instructor: Ahuja, N.	Maximum Enrollment: 35	Session: SPRING 2014

This course will introduce students to the key critical concepts, debates, and questions of practice in the emerging scholarly field of disability studies. Virtually all humans experience a significant illness or disability at some point in life; yet economic, political, social, and cultural factors complicate the medical frameworks through which societies normally address disabled bodies. Drawing on scholarship in public policy, sociology, history, psychology, anthropology, cultural studies, literature, biomedical ethics, occupational therapy, and other academic fields, students will be introduced to the moral, medical, social, minority, and ecological models of disability; explore the histories of particular disability communities; debate ethical questions concerning genetic testing, selective abortion, and disability therapies; study how social inequalities of class, race, nationality, sexuality, and gender relate to the lived experiences of the disabled; and learn from the literature and political discourse of disabled artists and activists.

ENGL 283 Section 001	<i>Life Writing</i>	MW 2:00-3:15
Instructor: Danielewicz, J.	Maximum Enrollment: 20	Session: SPRING 2014

Students will be introduced to the field of life writing by reading contemporary American life writing and producing their own life-stories. Readings will include different forms such as autobiography and autoethnography, autobiographical writing that focuses on particular subject positions, such as race, gender, or class. Since this course is communication intensive, students will be writing and presenting, performing, and giving readings of their own life stories, using creative non-fiction techniques and methods. All writers conduct research, and students will engage in research as they write their life stories, particularly as they investigate cultural communities and historical contexts relevant to their writing projects.

ENGL 289 Section 001	<i>Jewish-American Lit. (JWST 289)</i>	MWF 1:00-1:50
Instructor: Carlston, E.	Maximum Enrollment: 25/10	Session: SPRING 2014

This course will examine some of the major factors and influences that shaped Jewish American literature and culture in the twentieth century. We will focus in particular on questions about Jewish identity: what is Jewishness—a faith, a race, a nation? How have patterns of immigration shaped Jewish experience in the United States? What does it mean to be an American Jew, and how has that changed over time? We will also examine the ways that ethnic identity intersects with gender, class, and sexuality. In addition to the major assigned texts, there will also be one or two required video screenings. No pre-requisites.

This course is cross-listed with JWST 289.

ENGL 291 Section 001	<i>Children's Picture Books: Text and Illustration</i>	MW	1:00-1:50
Instructor: Langbauer, L.	Maximum Enrollment: 80	Session:	SPRING 2014

This course explores the history of British and American illustrated books for children by placing “picture book” within the larger publication category of illustrated text. We read illustrated children’s texts that have consolidated or transformed the genre. We are especially interested in illustration’s interpretive function and its relation to the written. How can illustration shape meaning by bringing out what’s implicit in the written text? By ironizing and unsettling those implications? We examine visual images in relation to changing ideas of childhood within various arenas, including philosophy and education, and in terms of various factors, including gender and race. Each week we locate key texts within a context of other illustrated books in relation to a particular period, place, theme, or form.

Texts include: Jacques Stella, *Les jeux et plaisirs de l'enfance* (1657), John Comenius, *Orbis Sensualium Pictus* (1658), Aesop’s Fables, Nursery Rhymes, and Folk Tales (variously illustrated), The New England Primer, William Roscoe, *The Butterfly’s Ball and The Grasshopper’s Wife* (1802), Anon., *The Anti-Slavery Alphabet* (Philadelphia, 1847), Lewis Carroll, *Alice’s Adventures in Wonderland* (1865; variously illustrated), R.L. Stevenson, *Treasure Island* (1883; illustrated by N. C. Wyeth and others) as well as pirate illustrations by Howard Pyle, L. Frank Baum, *The Wonderful Wizard of Oz* (1900; illustrated by W. W. Denslow), Jessie Fauset and W.E. B. DuBois, eds. *The Brownies Book Magazine* (1920-1921; variously illustrated), Dick and Jane Readers (1930s-60s, variously illustrated), Stella Sharpe, *Tobe* (1939, illustrated by Charles Anderson Farrell), Jane Dabney Shackelford, *My Happy Days* (1944, illustrated by Cecil Vinson), Theodore Geisel, *The Cat in the Hat* (1957), and Maurice Sendak, *Where the Wild Things Are* (1963), among others.

Lecture. Midterms, and a final, plus a project modeled on writing an interpretive catalog for an exhibition (10 pp).

Students enrolling in ENGL 291-001 must also enroll in one recitation section numbered ENGL 291-601 through ENGL 291-604.

ENGL 291 Section 601	<i>Children's Pict. Books: Text and Illustration(Rec)</i>	R	12:30-1:20
Instructor: Webb, C.	Maximum Enrollment: 20	Session:	SPRING 2014

ENGL 291 Section 602	<i>Children's Pict. Books: Text and Illustration(Rec)</i>	R	3:30-4:20
Instructor: Webb, C.	Maximum Enrollment: 20	Session:	SPRING 2014

ENGL 291 Section 603	<i>Children's Pict. Books: Text and Illustration(Rec)</i>	F	11:00-11:50
Instructor: Mulligan, C.	Maximum Enrollment: 20	Session:	SPRING 2014

ENGL 291 Section 604	<i>Children's Pict. Books: Text and Illustration(Rec)</i>	F	1:00-1:50
Instructor: Mulligan, C.	Maximum Enrollment: 20	Session:	SPRING 2014

ENGL 304 Section 001	<i>Advanced Expository Writing for Business</i>	TR 11:00-12:15
Instructor: Irons, S.	Maximum Enrollment: 20	Session: SPRING 2014

English 304 provides advanced practice with business and profession communication, including both written and oral discourse. The course will focus on rhetorical strategies, style, genre, format, research, and citation. In addition, it will help students to explore and apply current best practices in business communication.

ENGL 305 Section 001	<i>Advanced Expository Writing for Law</i>	TR 12:30-1:45
Instructor: Crosby, K.	Maximum Enrollment: 20	Session: SPRING 2014

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

ENGL 313 Section 001	<i>Grammar of Current English</i>	MWF 1:00-1:50
Instructor: Eble, C.	Maximum Enrollment: 35	Session: SPRING 2014

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

In Spring 2014, English 314 will integrate Carolina Performing Arts into the study of the English language as part of the Arts@TheCore initiative.

English 314 explores internal language change and variation in relation to changing cultural and social contexts and historic events that influenced the English language, particularly its vocabulary. One of the aims of the course is to give students a comfortable familiarity with using dictionaries to extract and interpret several different kinds of information about English. Students learn how to use *The American Heritage Dictionary of the English Language* for the purpose of tracing current vocabulary to its Proto-Indo-European roots and for understanding when, how, and why English has incorporated cognate forms from other Indo-European languages like Norse, French, and Italian. For the development of English vocabulary since the Old English period, students learn to use the *Oxford English Dictionary*.

Another important consideration is the rise and fall in the power and prestige of dialects and how a dialect becomes the basis of the standard language. The final weeks of the course will be devoted to American English and its dialects, in particular the development of African American Vernacular English. **Students are required to attend one performance of the Alvin Ailey American Dance Theater, either on Tuesday, April 24, or Wednesday, April 25**, and to complete an assignment relating that performance to African American Vernacular English.

The course proceeds chronologically, beginning with the Proto-Indo-European mother tongue and a survey of the major branches that have developed from it. It then examines the linguistic features that all Germanic languages have in common. For the three periods of attested English (Old, Middle, and Modern) selected specimens of the language are examined for features of pronunciation, vocabulary, and sentence structure.

English 314 requires the memorization of numerous historic and linguistic facts. Therefore, about twelve objective quizzes are part of the cumulative learning process. Two tests and a final examination require students to draw generalizations from specimens of language on the one hand and to offer supporting evidence for generalizations on the other.

For the research and writing component of the course, students will write an essay of 1,000-1,500 words on a subset of English words **in the subject area of the performing arts**.

Optionally, for extra credit, students are urged to attend the performance of Handel's *Theodora* on Thursday, January 30, and to complete an assignment related to English in the 18th century.

TEXTBOOK: Crystal, David. *The Cambridge Encyclopedia of The English Language*, 2nd ed. Available in paperback.

REQUIRED CAROLINA PERFORMING ARTS TICKETS, available for \$10 each to registered students: **Alvin Ailey American Dance Theater**, either Tuesday, April 24, or Wednesday, April 25. OPTIONAL PERFORMANCE FOR EXTRA CREDIT: **Handel's Theodora**, Thursday, January 30.

ENGL 319 Section 001	<i>Introduction to Medieval English Lit</i>	MWF 12:00-12:50
Instructor: O'Neill, P.	Maximum Enrollment: 35	Session: SPRING 2014

The aim of the course is to engage medieval English Literature, both in its variety of genres (biblical paraphrase; epic heroic poems; hagiography; romance; fabliau; drama; religious autobiography) and its geographical spread (England, France, Wales, Scotland and Ireland). Our study covers the period from the late seventh to the late fifteenth century. At the earlier chronological end we will examine the origins of English literature while at the later end we will investigate how the medieval tradition of English literature was the harbinger of its early Modern English counterpart. We will focus on works representative of the main genres which, while apparently canonical, often question or even subvert the conventions of their avowed genre.

Textbook: *The Broadview Anthology of British Literature: the medieval period* (2nd edition)

Format: Lecture, class discussion and presentations.

Exams: occasional quizzes, midterm, research paper and final exam.

ENGL 320 Section 001	<i>Chaucer</i>	MWF 10:00-10:50
Instructor: Wittig, J.	Maximum Enrollment: 35	Session: SPRING 2014

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

ENGL 343 Section 001	<i>American Literature Before 1860</i>	MWF 1:00-1:50
Instructor: Gura, P.	Maximum Enrollment: 35	Session: SPRING 2014

A wide-ranging introduction to the literature, broadly defined, of pre-Civil War America. In addition to such well-known authors as Emerson, Hawthorne, and Melville, we will hear many other voices from the period of settlement through 1860 that helped to shape American discourse. While we will concern ourselves primarily with why certain authors and works are representative of different points in American history, we will not lose sight of the fact that some texts seem to rise above the historical moment to be considered masterpieces of the written language. An important course for the well-rounded English major as well as for those who think that they might specialize in American literature.

Requirements: Two in-class exams and a final. One 10-12 page paper on an assigned topic (students will have choice of several possibilities). Regular attendance is expected.

ENGL 344 Section 001	<i>American Literature, 1860-1900</i>	MWF 9:00-9:50
Instructor: Thrailkill, J.	Maximum Enrollment: 48	Session: SPRING 2014

This course focuses on literature written during and after the Civil War, a volatile period in U.S. history. Cultural topics will include the influence of new technologies (factories, trains, telegraph, electric lights), the rise of the city, changing gender roles, the increasingly unequal distribution of wealth, and attitudes about race and ethnicity.

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

Class format: Discussion, with some lecture

Assignments: Three short close readings, one analytical essay, midterm and final exam.

ENGL 345 Section 002	<i>American Literature, 1900-2000</i>	MWF 1:00-1:50
Instructor: Avilez, G.	Maximum Enrollment: 35	Session: SPRING 2014

“Remixing Modern American Identity”: Over the course of the semester, we will consider some of the major works of 20th century American literary tradition in a variety of poetic and narrative forms and in diverse historical contexts. Students will gain an understanding of the different motivations and goals of creative artists in the U.S. and will track how certain ideas get “remixed” and reconsidered in American art and literature over time. An important goal of the course will be to consider how different kinds of texts “talk” to each other; accordingly, we will read novels, plays, and poetry while also examining films, visual art, and popular culture. Importantly, we will see how artists from different ethnic backgrounds and with contrasting artistic sensibilities come together to constitute the world of “American” literature. This multi-media course will emphasize analytical reading, critical writing, and interdisciplinary thinking. Artists under consideration will include: Toni Morrison, Flannery O’Connor, Junot Diaz, Sherman Alexie, William Faulkner, Cherrie Moraga, David Henry Hwang, and Jhumpa Lahiri.

ENGL 347 Section 001	<i>The American Novel</i>	TR 12:30-1:45
Instructor: Dore, F.	Maximum Enrollment: 48	Session: SPRING 2014

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 002	<i>The American Novel</i>	MWF 11:00-11:50
Instructor: Gura, P.	Maximum Enrollment: 48	Session: SPRING 2014

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 350 Section 001	<i>20th-Century British and American Poetry</i>	TR 9:30-10:45
Instructor: Lensing, G.	Maximum Enrollment: 35	Session: SPRING 2014

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, Sylvia Plath, Theodore Roethke, Robert Lowell, John Ashbery, Dylan Thomas, and others. Two papers, two exams.

ENGL 355 Section 001	<i>The British Novel from 1870 to WW II</i>	tr 11:00-12:15
Instructor: Cooper, P.	Maximum Enrollment: 35	Session: SPRING 2014

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

ENGL 360 Section 001	<i>Cont. Asian Amer. Literature & Theory - (X-List w/ ASIA)</i>	TR 3:30-4:45
Instructor: Ho, J.	Maximum Enrollment: 35	Session: SPRING 2014

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 novels by Susan Choi and Monique Truong, Jhumpa Lahiri's short story collection, critical essays by Lisa Lowe, David Eng, Leslie Bow, and the documentary film A Village Called Versailles.

This class is cross-listed with ASIA 360.

ENGL 363 Section 001	<i>Feminist Literary Theory (WMST 363)</i>	tr 12:30-1:45
Instructor: Salvaggio, R.	Maximum Enrollment: 35	Session: SPRING 2014

In this course, we will read some of the ground-breaking and enduring works that have shaped the field of contemporary Feminist Theory, especially in literary studies. What ideas fuelled the stunning emergence of this field of inquiry some forty years ago, what questions and problems remain most persistent, and what pressing concerns today are shaping up to be the most crucial as feminist theory continues to permeate academic study? Our critical readings will pair theoretical essays (available on line) with books of women's poetry, including Joy Harjo's *In Mad Love and War*, Mary Oliver's *Dream Work*, Margaret Randall's *The Rhizome as a Field of Broken Bones*, Natasha Trethewey's *Native Guard*, and the collection *Women's Poetry from Antiquity to Now*.

ENGL 364 Section 001	<i>Introduction to Latina/o Studies</i>	TR 11:00-12:15
Instructor: Halperin, L.	Maximum Enrollment: 35	Session: SPRING 2014

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

ENGL 365 Section 001	<i>Migration and Globalization</i>	Tr 11:00-12:15
Instructor: Ahuja, N.	Maximum Enrollment: 35	Session: Spring 2014

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

ENGL 367H Section 001	<i>African American Literature Before 1930</i>	TR 9:30-10:45
Instructor: Andrews, W.	Maximum Enrollment: 24	Session: SPRING 2014

Registration Procedures:

*Honors Carolina students may register beginning on their enrollment appointment date. Other students may register beginning Nov 18.

*Enrollment capacity increases on Nov 5 (6), Nov 7 (12), Nov 11 (18), and Nov 13 (24).

COURSE DESCRIPTION:

Remembering and Reconstructing Slavery. After the abolition of slavery in the United States in December 1865, African American writers, many of whom had experienced the institution first-hand, were determined to help build a new America built on freedom and equality. They found, however, that many white Americans, while convinced that the country had done well to rid itself of human bondage, still harbored beliefs about race and race relations that harked back to the slavery era. Between 1865 and 1940, African American writers struggled to educate white readers about what slavery had been and how its backwash, segregation and white supremacy, were corrupting efforts to "reconstruct" the South and the nation. Honors English 367 will examine key autobiographies and novels by seven black writers as well as two texts by whites, Huckleberry Finn and the blockbuster Hollywood film based on Margaret Mitchell's *Gone with the Wind*, to explore what was at stake in remembering and reconstructing slavery through literature and film in the late nineteenth and early 20th centuries.

ABOUT THE INSTRUCTOR:

William L. Andrews is E. Maynard Adams Professor of English and Comparative Literature. He has authored, edited, or co-edited about 50 books on African American and American literature and culture.

ENGL 369 Section 001	<i>African American Lit. 1970 to the present</i>	tR 12:30-1:45
Instructor: Coleman, J.	Maximum Enrollment: 35	Session: SPRING 2014

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 374 Section 001	<i>Southern Women Writers</i>	TR 3:30-4:45
Instructor: Gwin, M.	Maximum Enrollment: 35	Session: SPRING 2014

In this course we will be reading the fiction, memoirs, and poetry of contemporary women writers from the U.S. South. We will consider how space and place are configured and experienced in their works and how these texts shape and reshape 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.

ENGL 383 Section 001***Literary Non-Fiction*****TR 9:30-10:45****Instructor: Curtain, T.****Maximum Enrollment: 35****Session:****SPRING 2014**

An introduction to the many forms of creative nonfiction by contemporary writers. Will include nonfiction literature as well as theoretical and critical responses to such literature.

Mark Kramer and Wendy Call, editors, *Telling True Stories*; Lex Williford and Michael Martone, editors, *Touchstone Anthology of Contemporary Creative Non-Fiction*.

ENGL 400 Section 001***Advanced Composition for Teachers*****TR 2:00-3:15****Instructor: Hammer, B.****Maximum Enrollment: 20****Session:****SPRING 2014**

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***Investigations in Academic Writing*****TR 3:30-4:45****Instructor: Taylor, G.****Maximum Enrollment: 20****Session:****SPRING 2014**

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

Registration Procedures:

*Honors Carolina students may register beginning on their enrollment appointment date. Other students may register beginning Nov 18.

*Enrollment capacity increases on Nov 5 (6), Nov 7 (12), Nov 11 (18), and Nov 13 (24).

COURSE DESCRIPTION:

This course focuses on experiments in documentary cinema since 1945, from the immediate aftermath of World War II to our contemporary moment. While students will become well acquainted with theories and concepts of documentary, we will examine films in which the customary distinctions between fiction and nonfiction, between truth and falsity, are rethought in fundamental ways. This means that some of the films we will view are technically fiction films that nevertheless make use of documentary techniques and principles. Indeed, we will see that several of the most innovative films of the post-World War II period derive their aesthetic and political operations directly from their commitment to a film practice in which the absolute separation of fiction and documentary ceases to hold. Along the way we will engage a variety of modes and subgenres (personal, avant-garde, reflexive, observational, essayistic, ethnographic, politically militant, animation) undertaken in a variety of different cultural and historical contexts.

Among the films likely to be screened are *Night and Fog* (Resnais), *Diary for Timothy* (Jennings), *Journey to Italy* (Rossellini), *Blood of the Beasts* (Franju), *Letter from Siberia* (Marker), *Moi, un noir* (Rouch), *A Married Woman* (Godard), *F for Fake* (Welles), *Cleo from 5 to 7* (Varda), *Camera Buff* (Kieslowski), *The Thin Blue Line* (Morris), *Rosetta* (Dardennes), *Close-Up* (Kiarostami), *Notre musique* (Godard), *Encounters at the End of the World* (Herzog), *Waltz with Bashir* (Folman), *Nostalgia for the Light* (Guzman), *The Trip* (Winterbottom), and *Leviathan* (Castaing-Taylor and Paravel).

What is the nature of the film image? How does it become invested with a certain truth status and to what extent has that status waned over the past few decades? How can cinema be used to revisit and think through the traumatic past? What ethical factors should a documentarist bear in mind? How have changes in technology (e.g., the introduction of digital media) altered the documentary value of the cinematic image? These are just a few of the key questions we will consider over the course of the semester.

Written assignments will include short response papers due every other week, a midterm analysis paper (5-7 pages), a final research paper (8-12 pages), and a final exam consisting of essay questions. All lectures and readings will be in English.

The stresses of what we now call a “work-life balance” afflicted earlier generations than our own. Students in this section of English 438 will examine these stresses as represented in a signature nineteenth-century form, the “novel of vocation,” asking how these novels address the competition between work and family (and sexuality), how they compare men’s and women’s vocations, and how they enlist religion on one side or the other.

Texts: Jane Austen, *Mansfield Park*; Mary Shelley, *Frankenstein* and *Valperga*; Charlotte Brontë, *Jane Eyre*.

Assignments: One 1000-word creative assignment; one 1000-word targeted research essay; oral presentation based on one of the two essays; final examination.

Jeanne Moskal’s fields of expertise are the British Romantic Period (1780-1830) and travel literature. An award-winning teacher and mentor, she has authored a book on William Blake and edited Mary Shelley’s travel writings for the standard edition of her works.

This course has no prerequisites and is open to students in all majors. Interested students with questions are welcome to contact the instructor in advance of registration at jmoskal@email.unc.edu.

Imagining the US Civil War

This course offers a unique opportunity for undergraduates to conduct original archival research in the Wilson Library's excellent collections of rare Civil War materials. To mark the 150th anniversary of the conflict, students in the class will study the literature of the war—poetry, fiction, essays, memoirs and autobiographies, diaries, letters and other materials—with the goal of mounting an exhibition of materials at the end of the term. With help from me and the staff at Wilson Library, groups of 2-3 students will each be responsible for a curating a portion of the exhibition in the library's 2nd floor gallery; they will choose the materials for the case, and write up the informational materials for the exhibition. Each case will focus on a certain topic, and students will help decide those topics. Topics may include:

- < The enormously popular abolitionist novel *Uncle Tom's Cabin*, by Harriet Beecher Stowe: editions, source materials, spin-offs, reviews, etc.
- < The proslavery response to *Uncle Tom's Cabin*, especially "anti-Tom" plantation fictions
- < Adventure fiction of the war about espionage and soldiering
- < Anthologies of wartime poetry, north and south
- < The poetry and prose of Walt Whitman, Herman Melville, Louisa May Alcott, and other well known writers of the time.
- < Slave narratives and writings by free African Americans during the war.
- < Wartime diaries, letters, stories and poems by women writers, north and south
- < The poetry and other papers of George Moses Horton, an enslaved North Carolinian poet associated with UNC who wrote poetry before and during the Civil War
- < The poetry and other papers of Margaret Junkin Preston, a well-known Confederate poet and sister-in-law of Stonewall Jackson (her papers are held by the Wilson)
- < Literature and photographic representations of Sherman's famous march to the sea and through the Carolinas.

Requirements: a research essay on a cluster of Civil War materials focusing on a specific topic, writing up the exhibition materials that explain your particular cluster of materials, reading assignments pertaining to the class on the history and literature of the Civil War. No final exam. Fulfills the pre-1900 requirement and the American requirement.

For more info, questions, comments or suggestions about the course, please contact me at ecr@email.unc.edu

ENGL 445 Section 001	<i>American Literature, 1900-2000, Contemporary</i>	TR 12:30-1:45
Instructor: Gwin, M.	Maximum Enrollment: 35	Session: SPRING 2014

The Civil Rights Movement of the 1950s and 1960s has assumed a central place in American historical memory and, over the past half century, has motivated and inspired writers from across the country and the world. This course will focus on the poetry, fiction, memoirs, drama, and songs written in response to the terrors and triumphs of this tumultuous era and African Americans' struggles for citizenship, equality, and social justice. From James Baldwin to Eudora Welty, Langston Hughes to Lucille Clifton, Anne Moody to Alice Walker, Nina Simone and Bob Dylan to Dalek, these authors and singer-songwriters have woven a fabric of collective memory that points to our nation's ongoing civil rights struggles.

ENGL 465 Section 001	<i>Difference, Aesthetics & Affect</i>	MWF 2:00-2:50
Instructor: DeGuzman, M.	Maximum Enrollment: 35	Session: SPRING 2014

Mexicans and Mexican Americans have figured prominently as types of criminality, victim victimizer, and evil in Anglo-American film noir culture even though some of those films complicate and question this characterization of Mexicans and Mexican Americans. One need only think of films such as Edwin L. Marin's *Nocturne* (1946), Fritz Lang's *The Secret Beyond the Door* (1948), John Farrow's *Where Danger Lives* (1950), Phil Karlson's *Kansas City Confidential* (1952), Orson Welles's *A Touch of Evil* (1958), Alfred Hitchcock's *Vertigo* (1958), or neo-noirs such as Ridley Scott's *Blade Runner* (1982), Curtis Hanson's *L.A. Confidential* (1997) based on a James Ellroy novel, and David Lynch's *Mulholland Drive* (2001). This course examines the way in which Chicana/o literature intervenes in and against U.S. film noir classic stereotypes of Mexican Americans and repurposes the conventions of U.S. film noir to its own ends. Required reading: María DeGuzmán's *Buenas Noches, American Culture: Latina/o Aesthetics of Night*, Américo Paredes's *The Shadow* (1950s/1998), Oscar "Zeta" Acosta's *Autobiography of a Brown Buffalo* (1972), Margarita Cota-Cárdenas's *Puppet* (1985, 2000), Cecile Pineda's *Face* (1985, republished in 2003), Lucha Corpi's *Eulogy for a Brown Angel* (1992), Michael Nava's *The Burning Plain* (2000), Carla Trujillo's *What Night Brings* (2003), and Manuel Muñoz's *What You See in the Dark* (2011).

WRITTEN ASSIGNMENTS:

Two 7-page papers. Double-spaced. Times 12 font, 1 inch margins.

Late papers marked down 1 full letter grade per day.

Class attendance: required for each and every class period. Attendance and participation form part of your class grade.

Grade distribution: First paper (40%). Second paper (50%). Class attendance & participation (10%).

ENGL 660 Section 001

War in Shakespeare's Plays (PWAD 660)

MWF 10:00-10:50

Instructor: Armitage, C.

Maximum Enrollment: 25/10

Session:

SPRING 2014

This course examines the causes, conduct, and results of wars as depicted in about 18 of Shakespeare's plays. They include all his Roman histories, most of his English histories, all his major tragedies, even some of his comedies, e.g. *All's Well That Ends Well*. My methodology will differ from the traditional one used in courses about Shakespeare, e.g. for *Hamlet*, my focus will not be his problems with his father's ghost, his uncle, his mother, his girlfriend, but the pending invasion of Denmark by Fortinbras of Norway, its getting diverted to attack the Poles instead, Hamlet's great soliloquy on the madness of slaughter to win a worthless bit of land--events which are the macrocosmic frame of the play. Another feature will be the relating of such aspects of the plays to their historical context, e.g. what Henry V's victory at Agincourt meant in human terms.

Requirements: Quizzes on assigned readings, several short papers for undergrads, longer for graduate students. Midterm and final exams.

The textbook is *The Complete Works of Shakespeare* edited by David Bevington, now in its 7th edition. You may be able to economize by using an earlier edition, or a different Complete Works, or separate editions of individual plays, including from the library.

NOTE: This course is cross-listed with PWAD 660-001.

This course brings together historical, literary, cultural, ethnic, and visual studies. The units composing this course are designed to explore the ways in which photo-graphy, writing composed of light, is inseparable from narrative or storytelling and particularly from the telling of short stories by Latina/o writers in the Americas. One of the central tenets of this course is that the relation between short story and photograph, while generally applicable to the short story, is of particular importance for the short story by U.S. Latinas/os and Latin Americans. A number of critics have suggested that film constitutes “a veritable *lingua franca*,” the international or universal language, of and for literature of the Americas. This course revolves around the question of whether the same may be said of photography and short fiction. The photographic image plays a central role in Latina/o fiction in the U.S. and Latin America. Is it merely a coincidence that the word “*photographie*” (from whence came the English word “photography”) was first coined in Brazil in 1833 by the French naturalist explorer of the Amazons, Hercules Florence? The birth of a conceptual category for the capturing of an “order of things,” photography, occurred in the midst of the struggle between on-going colonial projects and postcolonial ones. Interest in the photographic image in U.S. and non-U.S. Latina/o fiction, especially as coded in the oblique and often heretical genre of the short story (frequently compared to a photo), may be read in terms of attempts to appropriate “self-image” within the context of a history of colonization and colonialism and the contemporary experience of new kinds of colonialism.

The course introduces us to various theoretical and critical texts on photography and considers short stories by diverse “Latina/o” writers both in the U.S. and south and southeast of its official borders. Writers whose work we will examine include Leo Romero, Nicholasa Mohr, Junot Díaz, Pablo La Rosa, Julio Cortázar, Luisa Valenzuela, among others. You may furnish your own texts by U.S. Latina/o and Latin American authors not part of the course syllabus as written. By allowing for the combination of U.S. Latina/o and non-U.S. Latina/o or “Latin American” texts, we will be considering some continuities and discontinuities between U.S. and non-U.S. Latino/a texts and the implications of reading under the rubric “Literature of the Americas.” Differences aside, U.S. Latinas/os and Latin American writers demonstrate especially in their short fiction a certain self-consciousness and aesthetics of double assertion. The aesthetics of the double assertion articulates itself around the use of the photograph as a means to call attention to, work against, or even revel in the idea of Latina/o or Latin American as derivative and imitative vis-à-vis the U.S. and Europe, what Chilean theorist Nelly Richard analyzes as the “First World’s” ritual invocation of a “Model/Copy” paradigm of geo-political and cultural relations. The device of the photograph turns a “negative” (so to speak) into a savvy meta-critical maneuver, a comment on representation itself and the terms of power structuring the relations of Latinas/os to both the indigenous and the European/Anglo-American and implicating them in systems of dominance and subordination.

ENGL 690 Section 001	<i>Special Topics: Digital Editing & Curation</i>	T 6:00-8:50
Instructor: Anderson,	Maximum Enrollment: 20	Session: SPRING 2014

In Digital Editing and Curation, students will investigate theories and practices of editing in multi-media, digital environments. Students will explore histories of textual editing, research major humanities projects, examine trends and toolsets related to developing scholarly digital materials, and collaborate with one another and with campus entities to develop an online digital humanities project. Students will draw from Professor Viscomi's expertise in scholarly editing at the William Blake Archive (blakearchive.org)" and Professor Anderson's expertise in platform development as well as both professor's lengthy experience with digital humanities. The class will also feature collaboration with University librarians. Working together, professors, students, and librarians will develop a theoretical and historical framework for understanding digital editing and curation, and then develop a project that puts these theories into practice and provides further opportunities to explore digital scholarship. No technical expertise is required. Through a mix of lecture, discussion, and hands-on activities, we will learn about and develop skills in digital editing and curation. This course meets the requirements for the Graduate Certificate in Digital Humanities. This course is also open to advanced undergraduates and meets the requirements for the minor in Composition, Rhetoric, and Digital Literacy.

IMPORTANT NOTE: ENGL 496 was being used as a place-holder for this new course, ENGL 690. Now that ENGL 690 is on the books, students on the ENGL 496 class roster were moved over to the new class, meeting the same days/times, and with the same instructors. This class counts towards both the CRADL minor and the Digital Humanities graduate certificate. Upper-level English majors and minors and graduate students may use this class to fulfill an elective requirement within their program. ENGL 690 does not meet the EE general education requirement, and students seeking that credit should not enroll in this course for that purpose.

HNRS 355 Section 001	<i>Romantic Revolution in the Arts</i>	M 3:00-5:30
Instructor: Viscomi, J.	Maximum Enrollment: 24	Session: SPRING 2014

Prerequisites & Course Attributes:

*Fulfills LA-Literary Arts & NA-North Atlantic World.

*Fulfills 1600-1900 Requirement for English Majors

*3.0 credit hours.

Registration Procedures:

*Honors Carolina students may register beginning on their enrollment appointment date. Other students with GPA of 3.0 or above may register beginning Nov 18.

*Enrollment capacity increases on Nov 5 (5), Nov 7 (10), Nov 11 (14), and Nov 13 (18).

COURSE DESCRIPTION:

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

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

Texts: Online Course packet of essays, poems, prints, and 18th-century treatises on art. William Blake: The Early Illuminated Books, ed. G. Keynes. Oxford UP ISBN 0-19-281167-3 (paper)

ABOUT THE INSTRUCTOR:

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

PWAD 489 Section 001

Empire & Diplomacy

TR 2:00-3:15

Instructor: Leinbaugh, T.

Maximum Enrollment: 20

Session:

SPRING 2014

This course will examine concepts of Empire and Diplomacy with a focus on the role that literature plays in shaping and defining ideas associated with imperium and imperial aspirations. Our primary texts will include the *Epic of Gilgamesh*, the *Iliad*, the *Aeneid*, *Beowulf*, *Caedmon's Hymn*, and *King Lear*. The course will feature special lectures by the former British Ambassador to the United States, Sir Christopher Meyer. Texts will include Ambassador Meyer's writings on British diplomacy.