

Department of English  
 University of North Carolina-Chapel Hill  
 Fall 2007 Schedule

Course #	Course Name	Instructor	Time	Days	Bldg/Room
NGL 601.001	<b>Academic Writing for International Students</b>	Lee, Yuna	3:00-4:15	TF	SA 322
NGL 601.002	<b>Academic Writing for International Students</b>	Lee, Yuna	5:00-6:15	TF	WI 139
NGL 603.001	<b>Oral Communication for International Students</b>	Lee, Yuna	12:30-3:00	F	GL 321
ENGL 606	<b>Rhetoric Theory &amp; Practice</b>	Lindemann	11:00-12:15	TR	GL 319
ENGL 621/ CMPL 621	<b>Arthurian Romance</b>	Kennedy	12:30-1:45	TR	GL 104
ENGL 661	<b>Intro. to Literary Theory</b>	Curtain	8:00-10:30	M	DE 313
ENGL 719	<b>Old English Grammar &amp; Reading</b>	Leinbaugh	3:30-4:45	TR	GL 526B
ENGL 781	<b>Pro-Seminar: 1500-1660</b>	Wolfe/Collins	11:00-12:15	TR	GL 107
ENGL 783	<b>Pro-Seminar: British Literature 1770-1870</b>	B. Taylor/ Thompson	2:00-3:15	TR	GL 107
ENGL 805	<b>Studies in Rhetoric &amp; Composition</b>	Danielewicz	2:00-4:30	T	GL 526A
ENGL 828	<b>Perspectives on Renaissance Literature &amp; Culture</b>	Matchinske	3:00-5:30	M	GL 526B
ENGL 843	<b>Seminar in American Literature to 1860</b>	Gura	6:00-8:30	W	GASKIN
ENGL 850	<b>Studies in 20<sup>th</sup> Century English &amp; American Poetry</b> <b>**CANCELED**</b>	Harmon	12:30-1:45	TR	GL 107
ENGL 860	<b>Late Victorian - Early 20th Century Fiction: Eliot to McEwan</b> <b>**NEW CLASS**</b>	Cooper	3:00-6:00	W	GL 107



### **English 601: Academic Writing for International Students**

Prof. Yuna Lee

#### **Short Description**

Designed to help international graduate students improve skills in academic writing. Attention to organization, style, flow, and presentation of an academic paper.

#### **Detailed Description**

This course is intended to help international graduate students improve their skills in academic writing. Students start with writing at a paragraph level and progress to writing essays, summaries, analysis, and literature review. Some attention is given to exploring the organization, flow, and presentation of a thesis and dissertation. Assignments include grammar exercises, several short papers, and online discussions.

**Textbook:** The Process of Composition (Third Edition) by Joy M. Reid.

### **English 603: Oral Communication for International Students**

Prof. Yuna Lee

#### **Catalog Description**

Designed to help international graduate students refine oral communication skills in academic contexts. Attention to pronunciation, participating in group discussions, and making presentations.

#### **Course Description**

This course is open to international students. The goal of the course is to help students refine oral communication skills in academic contexts. Attention will be given to pronunciation with emphasis on word stress, intonation, and rhythm of English speech. Strategies for participating in group discussions and making oral presentations will also be covered.

### **English 606: Rhetorical Theory and Practice**

Erika Lindemann

#### **Course Description:**

A study of rhetorical theories and practices from classical to modern times. Emphasis will be on translating theories into teaching practices used in high school and college writing courses. The course examines strategies for planning, drafting, and revising written work; for developing writing assignments; and for evaluating writing. There is no final examination. The course is not open to undergraduates or auditors.

**Exams and Papers:**

In-class ungraded exercises and three short ungraded writing assignments. The term project will be an extensive outline, including a meeting-by-meeting syllabus of 30 classes, for a writing course that the student would like to teach.

**Teaching Method** : Discussion and group work.

**Text:**

Erika Lindemann, *A Rhetoric for Writing Teachers*, 4th ed. (2001).

Cheryl Glenn, Melissa A. Goldthwaite, and Robert Connors, *The St. Martin's Guide to Teaching Writing*, 5th ed. (2003).

**Other Comments:**

The course has no prerequisites and requires no reading knowledge of a foreign language.

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**English 719**

Introduction Old English language and literature  
Professor Theodore H. Leinbaugh

We will learn to read Old English, the Germanic language spoken by the Anglo-Saxons in Britain from about the middle of the fifth century until the time of the Norman Conquest. Our primary texts will include *Beowulf*, *The Battle of Brunanburh*, *Caedmon's Hymn*, *The Seafarer*, and selections from biblical writings and the works of King Alfred the Great and Aelfric. We will note in passing the artistic influence these texts exerted on writers such as Milton, Gerard Manley Hopkins, Ezra Pound, J.R.R.

Tolkien, and Seamus Heaney. And, in order to put the literary works from this era in context, we will briefly explore the material cultural of the

Anglo-Saxon era, ranging from the treasures discovered at the Sutton Hoo ship-burial site to the richly illuminated Lindisfarne Gospels. Our textbooks will include Bright's *Old English Grammar and Reader* and Seamus Heaney's translation of *Beowulf*. We will collaborate on a class project that will result in a web publication.

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**English 781/CMPL/ROML Polytropic Fictions: Studies in Renaissance Romance**

Professor Marsha Collins  
Professor Jessica Wolfe

A comparative study of ancient and Renaissance romance, a complex and hybrid genre characterized by ethical, rhetorical, and narrative twists and turns. Focusing on England and Spain, this course examines the ancient sources and early modern reticulations of some of the key conventions and motifs of prose, verse, and dramatic romance, from pícaros, sirens, and tricksters to lunar voyages, magic potions, and moving statues. In spite of

the extraordinary diversity of the works listed below, the texts we will be studying are all, in one way or another, texts *about* texts: they address, often self-consciously, problems of interpretation, the relationship between art and nature, and concepts of imitation or *mimesis*. No matter how one defines romance – and we’ll explore how literary critics from Aristotle onwards have labored to define this “polytropic” form – romance is above all a genre *about* genre. Accordingly, this course will also examine the various ways in which romance texts interrogate generic form and convention and how they negotiate and transform the literary traditions upon which they are founded. Several classes will be devoted to the use of romance conventions and motifs in the visual arts during the Renaissance.

This course is designed for graduate students working in English and Comparative Literature as well as in Romance Languages, and it is appropriate for both non-specialists and specialists in Renaissance literature. Students working in Comparative Literature or in Romance Languages will be expected to conduct research in at least one foreign language, but all texts will be read in English translation (using bilingual editions wherever possible). The course will be of particular interest to students interested in comparative approaches to literary study, in problems of literary genre, in prose fiction or the rise of the novel, or in the intersections between art and literature.

**Requirements:** one long research paper (approximately 20-25 pages) or two shorter papers (8-10 pages)

### Reading List

Homer, *Odyssey*

Heliodorus, *Aethiopica*

Lucius Apuleius, *The Golden Ass*

Lucian, *Vera Historia* and other dialogues

Ludovico Ariosto, *Orlando Furioso* (selections)

François Rabelais, *Pantagruel*

*Lazarillo de Tormes*

Edmund Spenser, *Faerie Queene* (selections)

Thomas Nashe, *The Unfortunate Traveller*

William Shakespeare, *The Winter’s Tale*

Miguel de Cervantes, *Novelas Ejemplares* (selections)

Francisco de Quevedo, *El Buscón*

Voltaire, *Candide*

Camilo José Cela, *La familia de Pascal Duarte*

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### English 783

Pro-Seminar: British Literature 1770-1870

Prof. James Thompson and Prof. Beverly Taylor

English 783 is the once-in-a-lifetime union of an eighteenth & nineteenth-century women writers course -- Frances Burney, Jane Austen, and Charlotte Bonte -- and a novel theory course. We will read Burney's Evelina and Cecilia, Austen's Sense and Sensibility and Emma, and Bronte's Jane Eyre and Villette, interspersed with selections from Dorothy Hale, ed. The Novel: An Anthology of Criticism and Theory 1900-2000. You will be responsible for opening class discussion once, a short presentation of your research, and an oral exam. You will have the option of writing several shorter assignments or a final seminar-length essay.

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**ENGL 805: Studies in Rhetoric & Composition**  
Prof. Jane Danielewicz

**Genre and Agency**

This seminar will explore two theoretical topics and their interrelationships: Genre and Agency. Although there are many historical studies of genre (e.g. what features distinguish one genre from another), recently, many scholars are now focused on how genres function in communities, particularly, how genres invite participation, create meaningful discursive spaces, and call writers to action.

We will read theorists such as Burke and Bakhtin (and others) who are interested in rhetoric, especially the shape, form, and function of texts. In addition, since questions of agency and genre are so consuming to scholars at the moment, we will also read a collection of recently published works, including Anis Bawarshi, Charles Bazerman, and Amy Devitt. As to the study of agency (individual action), we will draw on a range of interdisciplinary writers, including rhetoricians, philosophers, literary critics, historians, anthropologists, and sociologists. (Note: enrolled students will be involved in shaping the reading list to serve their individual interests.)

Since the course focuses on theories and questions of genre—what are they, how do they work, how do they enable or hinder action, how are they created, sustained, and changed—students will be asked to develop writing projects that address a specific genre of their choosing (whether that be self-referential genres such as autobiography, public genres such as blogs, or literary genres such as the novel). Students may work on a project that is already in progress. Final projects will take the form of journal articles; students will research and target a particular journal that would be appropriate for his or her research topic. Students will be encouraged to submit their articles for publication. Other course activities include short papers and an oral presentation.

Graduate students from all groups, programs, and departments are invited to join the seminar.

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**ENGL 621/CMPL 621**  
**ARTHURIAN ROMANCE**

Prof. Don Kennedy

The study of medieval English and Continental Arthurian literature. Medieval works, which will be read in modern English translation, include Geoffrey of Monmouth, *History of the Kings of Britain*; Chrétien de Troyes, *Arthurian Romances*; Wolfram von Eschenbach, *Parzival*; Gottfried von Strassburg's *Tristan*; the French Vulgate *Quest of the Holy Grail* and the *Death of King Arthur*; Malory's *Morte Darthur*; the Alliterative *Morte Arthure*, and *Sir Gawain and the Green Knight*. Mid-term, final exam, term paper (The paper required of graduate students will be longer than the one required of undergraduates).

Fulfills Arts and Sciences Aesthetic Perspective

Texts: *Sir Gawain and the Green Knight*, tr. Brian Stone, Penguin.

Geoffrey of Monmouth, *History of the Kings of Britain*, tr. Lewis Thorpe, Penguin

Chrétien de Troyes, *Arthurian Romances*. Penguin.

Wolfram von Eschenbach, *Parzival*, tr. A.T. Hatto. Penguin.

Gottfried von Strassburg, *Tristan*, tr. A.T. Hatto. Penguin.

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

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

Sir Thomas Malory, *Le Morte Darthur: The Winchester Manuscript*, ed. Helen Cooper. Oxford.

*King Arthur's Death : Alliterative Morte Arthure and Stanzaic Le Morte Arthur*, trans. Brian Stone. Penguin.

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## ENGL 661

### Introduction to Literary Theory

Prof. Tyler Curtain

This course will introduce the student to current topics in literary theory and cultural studies.

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## ENGL 828

### Perspectives on Renaissance Literature & Culture

Shapes of Privacy: Early Modern Forays into the Personal and the Private

Prof. Megan Matchinske

Privacy as a concept of retreat or separation did not exist in seventeenth-century England. Early moderns did not look to the individual to discover inner truths, imagine isolation from others as a means to an end, or call out as singular an understanding of themselves or their personhood, at least not in the same intensely self-reflexive manner that we employ today. Trapped within modern vocabularies of identity and difference, contemporary privacy assumes at core an ineluctable autonomy, a separation from others that was not possible or even desirable in the 1600s. This does not mean, however, that the realm of the private went unnoticed in early modern England; it does not mean that men and women of the period made no attempt to distinguish between public life and another more intimate space of their own devising.

Assuming at base the essential alterity of the early modern private, we will, over the course of this semester, try to come to terms with that difference and to gauge its various permutations as ideas of privacy shift from early in the century to late, from one form of writing to another. Participants in this seminar will read a wide range of texts and genres that focus on intimacy – from diaries, memoirs, “characters,” and letters to essays, legacies, apologies and closet drama. We will engage recent critical debates in genre theory, historiography, and gender studies, and we will look as well to key moments in England’s history where issues of privacy and interiority come to the fore.

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**English 843 Seminar in American Literature Before 1860**  
**Love and Death in the American Novel, Revisited**  
**Professor Philip F. Gura**

We will examine a broad swath of American literary history, from the 1790s through the 1860s, with an eye to how writers represented the psychological complexity of intimate relationships and their sometimes tragic ends. The syllabus comprises a combination of long-canonized and newly recovered works, and allows us to reconsider the development of fiction during a period of great change in gender relations.

Regular attendance is expected. Each week one or two students will be responsible for presenting reports on secondary materials. There will be a final research paper (20-30 pp.), presumably the first draft of a publishable essay, on some aspect of the novels and topics we discuss.

Texts:

Susannah Rowson, Charlotte Temple  
Charles Brockden Brown, Wieland  
William Hill Brown, The Power of Sympathy  
Hannah Foster, The Coquette  
Catharine Maria Sedgwick, Hope Leslie  
Lydia Maria Child, Hobomok  
Nathaniel Hawthorne, The Blithedale Romance  
Herman Melville, Pierre

Fanny Fern, Ruth Hall  
George Thompson, Venus in Boston  
Harriet Beecher Stowe, The Minister's Wooing  
Elizabeth Stoddard, The Morgesons

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**ENGL 850**  
**Studies in 20th Century English & American Poetry**  
**Prof. William Harmon**

Sampling of modern poetry from about 1865 to the present, with anthology selections from Hardy, Hopkins, Yeats, Lawrence, Auden, Dylan Thomas, Larkin, Hill, and Muldoon as well as volumes by Housman, Frost, and Eliot. Comparative approach that reaches out to other languages and other arts, with some attention to social science.

Two papers and occasional reports.

Texts:

*Norton Anthology of Modern & Contemporary Poetry*, 3rd edition

*The Poetry of Robert Frost Four Quartets*, T.S. Eliot

*A Shropshire Lad*, A.E. Housman