

**ENGL 057, Section 001**

*FYS: Future Perfect: Science Fictions & Social Form*

**Instructor: Curtain, T.**

**TR 02:00-03:15**

**Maximum Enrollment: 24**

## **FIRST-YEAR STUDENTS ONLY**

This class will investigate the forms and cultural functions of science fiction using films, books, and computer-based fictional spaces (Internet, video games, etc).

**ENGL 063, Section 001**

*FYS: Banned Books*

**Instructor: Halperin, L.**

**TR 02:00-03:15**

**Maximum Enrollment: 24**

## **FIRST-YEAR STUDENTS ONLY**

This seminar will focus on issues of intellectual freedom and censorship, with specific attention to the ways in which these issues are racialized. In this course, students will read books that have been banned in the United States and will examine the rhetoric surrounding such censorship. Students will critically analyze the rationale used to justify book banning in the name of protecting this country's youth and preserving this nation's morals and norms. Students will pay close attention to the themes and language in the banned books, and they will also look to the socio-cultural, geographical, and historical contexts behind the censorship of these texts. For instance, students will investigate the relationship between the places where these books have been banned and the communities who reside in these locations to try to understand why these books have been censored there. In particular, students will explore connections between restrictions on free speech, racism, xenophobia, spiritual intolerance, and (hetero)sexism.

This seminar will be organized as a discussion course in which active class participation will be key. The class will have large group and small group discussions and workshops, in-class freewriting assignments, group presentations, debates, formal essays, and a research paper.

**FIRST-YEAR STUDENTS ONLY**

The Southern Historical Collection of UNC Libraries contains the raw materials of people's lives—their letters, diaries, business records, scrapbooks, photographs, and other primary sources which allow people of the present to interpret the past. Students learn about and work directly with manuscripts and other primary resources under the guidance of two faculty members, one who makes use of manuscripts in research and one a professional librarian whose expertise is in documentary resources. The aim of the course is to give beginning university students the requisite research and communication skills to allow them to appreciate and to contribute to an understanding of the past by directly experiencing, interpreting, and writing and speaking about records from the past.

The course is built around 6 lab exercises for which students analyze, discuss, and write about a range of primary resources, e.g., plantation journals, Civil War letters, diaries, and depression era photographs. Each lab exercise requires 3-5 hours in the search room (not necessarily in one stretch) working with the pertinent documents. During some class meetings, students learn about various aspects of manuscript collections from guest lecturers such as conservators, archivists, curators, and historians.

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

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

English 075 has no tests or quizzes. Attendance and class participation are required, in addition to timely class preparation and submission of all written work. It is an English course. Written work is graded both on content and on excellence in language and composition and is expected to be clear, precise in word choice, and free from errors of grammar and proofreading. Because of the emphasis on good writing, some class time is spent on matters of grammar and correct usage, and all written work is expected to reflect attention to such details. English 075 is particularly suitable for first year students who have placed out of one or both required composition courses, as it gives good writers the opportunity to work on the fine points that make good writing excellent writing.

*Connie Eble, Professor of English, has been a faculty member at the University for 38 years. She is a linguist by training, and her teaching and research focus on the structure and history of the English language. She regularly teaches courses on the grammar of current English, the history of the English language, and English in the USA. She is best known for her work on the slang of US college students, based on a collection contributed by Carolina students that spans more than thirty years. She is currently working on a project on bilingualism in antebellum Louisiana using the Prudhomme Family Papers in the Southern Historical Collection. She is a longtime teacher of expository writing and for 10 years served as Editor of the journal American Speech.*

*Laura Clark Brown holds the rank of Professor within UNC Libraries and is an archivist with the Southern Historical Collection. She is currently directing a grant project funded by the Andrew W. Mellon Foundation. The project pairs archivists with leading scholars of the American South to explore the opportunities and challenges of large-scale digitization of manuscript collections. Prior to the grant, she served as head of research and instructional services for the Manuscripts Department. Ms. Brown holds master's degrees in American history and library science, and her research interests focus on twentieth-century New Orleans cultural and social history.*

English 075 fulfills Experiential Education, Historic Analysis, and Communication Intensive.

**FIRST-YEAR STUDENTS ONLY**

This course examines Asian American women's writing by focusing on multiple genres, including narratives, drama, poetry, and film. Asian American women have been award winning journalists, best-selling authors, Pulitzer Prize winning writers, and, most importantly, everyday women who have written for their eyes only. Asian American women's writing has focused on subjects such as war, the inequity of discrimination, American history, the strength of men, and the political importance of feminist activism. We will read a variety of women's writings and will examine themes of gender, race, and sexuality, among others.

**ENGL 120, Section 001*****British Literature to 1800*****Instructor: Barbour, R.****MW 10:00-10:50****Maximum Enrollment: 80**

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

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

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

**ENGL 120, Section 003*****British Literature to 1800*****Instructor: O'Neill, P.****MW 04:00-05:15****Maximum Enrollment: 35**

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

**Text:** *The Norton Anthology of English Literature*, Vol. 1, Abrams (ed), 8th ed. (Norton: 2000).

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

**ENGL 120, Section 004*****British Literature to 1800*****Instructor: Gless, D.****TR 12:30-01:45****Maximum Enrollment: 35**

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

We will read: Beowulf; a few tales from Geoffrey Chaucer's *Canterbury Tales*; two examples of medieval drama (*The Second Shepherd's Play*, and *Everyman*); Tudor lyric poetry (by Thomas Wyatt, Henry Howard, Sir Philip Sidney, Queen Elizabeth I, and perhaps others); Edmund Spenser's *Faerie Queene*, Book 1; Christopher Marlowe's *Doctor Faustus*; William Shakespeare's *Twelfth Night*; a selection of late 16th and early 17th Century lyrics (by John Donne, Ben Jonson, William Shakespeare, Amelia Lanyer, George Herbert, and Andrew Marvell); John Milton's *Paradise Lost*; William Congreve's *Way of the World*; selections from Jonathan Swift's *Gulliver's Travels*; and Alexander Pope's *Rape of the Lock*.

**Teaching methods:** Two lectures (some by guest lecturers, experts in the subject of the moment) and one discussion section per week.

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

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

**ENGL 120, Section 005*****British Literature to 1800*****Instructor: Leinbaugh, T.****TR 03:30-04:45****Maximum Enrollment: 35**

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

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

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

<b>ENGL 120, Section 601</b>		<b><i>British Literature to 1800 (Recitation)</i></b>	
<b>Instructor: Bigelow, A.</b>	<b>R</b>	<b>12:30-01:20</b>	<b>Maximum Enrollment: 20</b>

Recitation for English 120.1 (Barbour).

<b>ENGL 120, Section 602</b>		<b><i>British Literature to 1800 (Recitation)</i></b>	
<b>Instructor: Bigelow, A.</b>	<b>R</b>	<b>02:00-02:50</b>	<b>Maximum Enrollment: 20</b>

Recitation for English 120.1 (Barbour).

<b>ENGL 120, Section 603</b>		<b><i>British Literature to 1800 (Recitation)</i></b>	
<b>Instructor: Ernst, W.</b>	<b>F</b>	<b>09:00-09:50</b>	<b>Maximum Enrollment: 20</b>

Recitation for English 120.1 (Barbour).

<b>ENGL 120, Section 604</b>		<b><i>British Literature to 1800 (Recitation)</i></b>	
<b>Instructor: Ernst, W.</b>	<b>F</b>	<b>11:00-11:50</b>	<b>Maximum Enrollment: 20</b>

Recitation for English 120.1 (Barbour).

<b>ENGL 121, Section 001</b>		<b><i>British Lit, 19th &amp; Early 20th Century</i></b>	
<b>Instructor: Carlson, K.</b>	<b>MWF</b>	<b>01:00-01:50</b>	<b>Maximum Enrollment: 35</b>

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

**Text:** *The Norton Anthology of English Literature*, Vol 2. Abrams (ed), 8th ed. (Norton:2006)

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

<b>ENGL 121, Section 002</b>		<b><i>British Literature, 19th &amp; Early 20th Century</i></b>	
<b>Instructor: Taylor, B.</b>	<b>MW</b>	<b>02:00-02:50</b>	<b>Maximum Enrollment: 120</b>

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

**Text:** *The Norton Anthology of English Literature*, Vol 2. Abrams (ed), 8th ed. (Norton:2006)

**IMPORTANT NOTE:** Students who register for this course are also **REQUIRED** to register for one of the following recitation sections: ENGL 121.601, ENGL 121.602, ENGL 121.603, ENGL 121.604, ENGL 121.605 or ENGL 121.606.

<b>ENGL 121, Section 003</b>		<b><i>British Literature, 19th &amp; Early 20th Century</i></b>	
<b>Instructor: Nash, S.</b>	<b>TR</b>	<b>11:00-12:15</b>	<b>Maximum Enrollment: 35</b>

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

**Text:** *The Norton Anthology of English Literature*, Vol 2. Abrams (ed), 8th ed. (Norton:2006)

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

<b>ENGL 121, Section 601</b>		<b><i>British Literature, 19th &amp; Early 20th Century (REC)</i></b>	
<b>Instructor: Ross, K.</b>	<b>R</b>	<b>11:00-11:50</b>	<b>Maximum Enrollment: 20</b>

Recitation for English 121.2 (Taylor).

**ENGL 121, Section 602***British Literature, 19th & Early 20th Century (REC)***Instructor: Ross, K.****R 12:30-01:20****Maximum Enrollment: 20**

Recitation for English 121.2 (Taylor).

**ENGL 121, Section 603***British Literature, 19th & Early 20th Century (REC)***Instructor: Thayer, C.****R 03:30-04:20****Maximum Enrollment: 20**

Recitation for English 121.2 (Taylor).

**ENGL 121, Section 604***British Literature, 19th & Early 20th Century (REC)***Instructor: Atkisson, K.****F 09:00-09:50****Maximum Enrollment: 20**

Recitation for English 121.2 (Taylor).

**ENGL 121, Section 605***British Literature, 19th & Early 20th Century (REC)***Instructor: Thayer, C.****F 10:00-10:50****Maximum Enrollment: 20**

Recitation for English 121.2 (Taylor).

**ENGL 121, Section 606***British Literature, 19th & Early 20th Century (REC)***Instructor: Atkisson, K.****F 11:00-11:50****Maximum Enrollment: 20**

Recitation for English 121.2 (Taylor).

**ENGL 122, Section 001***Introduction to American Literature***Instructor: Bezio, K.****MWF 01:00-01:50****Maximum Enrollment: 35**

This course introduces prospective English majors to the range of American writing from the period of European settlement of the New World through the twentieth century. It proceeds both chronologically and thematically and is usually taught from one of the standard, inclusive anthologies of American literature.

**ENGL 122, Section 002***Introduction to American Literature***Instructor: Cadwallader, M.****TR 02:00-03:15****Maximum Enrollment: 35**

This course introduces prospective English majors to the range of American writing from the period of European settlement of the New World through the twentieth century. It proceeds both chronologically and thematically and is usually taught from one of the standard, inclusive anthologies of American literature.

**ENGL 123, Section 001***Introduction to Fiction***Instructor: Tidwell, J.****MWF 10:00-10:50****Maximum Enrollment: 35**

This course will focus on the themes of Monsters, Magic, and Madness. Texts may include Frankenstein by Mary Shelley, Dracula by Bram Stoker, World War Z by Max Brooks, Wide Sargasso Sea by Jean Rhys, A Connecticut Yankee in King Arthur's Court by Mark Twain, and many short stories.

**ENGL 123, Section 002***Introduction to Fiction***Instructor: Sammons, B.****MWF 12:00-12:50****Maximum Enrollment: 35**

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

**ENGL 123, Section 003*****Introduction to Fiction*****Instructor: Kennedy, P.****MWF 01:00-01:50****Maximum Enrollment: 35**

This course offers an introduction to the reading of prose fiction. It features analysis of various forms of fiction and study of the elements of fiction (such as point of view, characterization, and setting). Themes emphasized this semester will be fallibility and empathy.

**Texts:**40 *Short Stories: A Portable Anthology*. 2nd ed.(Bedford/St. Martin's)Emily Bronte, *Wuthering Heights* (World's Classics-Oxford)Jane Austen, *Pride and Prejudice* (Penguin)Charles Dickens, *Great Expectations* (Penguin)F. Scott Fitzgerald, *The Great Gatsby* (Scribner/Simon & Schuster)Ernest Hemingway, *Farewell to Arms* (Scribner)Toni Morrison, *Song of Solomon* (Vintage/Random House)**ENGL 123, Section 004*****Introduction to Fiction*****Instructor: Tidwell, J.****MWF 02:00-02:50****Maximum Enrollment: 30**

This course will focus on the themes of Monsters, Magic, and Madness. Texts may include *Frankenstein* by Mary Shelley, *Dracula* by Bram Stoker, *World War Z* by Max Brooks, *Wide Sargasso Sea* by Jean Rhys, *A Connecticut Yankee in King Arthur's Court* by Mark Twain, and many short stories.

**ENGL 123, Section 005*****Introduction to Fiction*****Instructor: Lacefield, K.****TR 08:00-09:15****Maximum Enrollment: 35**

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

**ENGL 123, Section 006*****Introduction to Fiction*****Instructor: Current, C.****TR 12:30-01:45****Maximum Enrollment: 35**

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

**ENGL 123, Section 007*****Introduction to Fiction*****Instructor: Reed, A.****TR 02:00-03:15****Maximum Enrollment: 35**

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

**ENGL 123, Section 008*****Introduction to Fiction*****Instructor: Harper, E.****TR 03:30-04:45****Maximum Enrollment: 35**

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

**ENGL 123, Section 009*****Introduction to Fiction: The AFAM Essay*****Instructor: Elliott, D.****MWF 02:00-02:50****Maximum Enrollment: 35**

In the essay, African American writers have explored topics as diverse as freedom, sexuality, what it means to be American, and shifting notion of racial identity – all of which invigorate and haunt the nation's consciousness. In considering the essay as a significant literary form in its own right, we will also address the traditions upon which African American essayists draw including the sermon and the slave narrative. Readings include work by W.E.B. Du Bois, Zora Neale Hurston, James Baldwin, and others.

Assignments for this course include:

An opportunity to create a course blog or print commentary on a particular topic from the course, exams, and group research and oral presentation.

**ENGL 123, Section 011*****Introduction to Fiction*****Instructor: Brewer, E.****MWF 11:00-11:50****Maximum Enrollment: 35**

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

**ENGL 124, Section 001*****Contemporary Literature*****Instructor: Rose, Y.****MWF 01:00-01:50****Maximum Enrollment: 35**

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

**ENGL 124, Section 002*****Contemporary Literature*****Instructor: Rogerson, B.****TR 11:00-12:15****Maximum Enrollment: 35**

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

**ENGL 124, Section 003*****Contemporary Literature*****Instructor: [Larson, J.](#)****TR 12:30-01:45****Maximum Enrollment: 35**

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

**ENGL 124, Section 004*****Contemporary Literature*****Instructor: Crystall, E.****TR 02:00-03:15****Maximum Enrollment: 35**

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

**ENGL 125, Section 001*****Introduction to Poetry*****Instructor: Wallace, J.****MWF 02:00-02:50****Maximum Enrollment: 35**

Freshman and sophomore elective, open to juniors and seniors. A course designed to develop basic skills in reading poems from all periods of English and American literature.

**ENGL 125, Section 002*****Introduction to Poetry*****Instructor: Shaw, W.****TR 03:30-04:45****Maximum Enrollment: 35**

Freshman and sophomore elective, open to juniors and seniors. A course designed to develop basic skills in reading poems from all periods of English and American literature.

**ENGL 126, Section 001*****Introduction to Drama*****Instructor: [Napolitano, M.](#)****MWF 10:00-10:50****Maximum Enrollment: 35**

Freshman and sophomore elective, open to juniors and seniors. Drama of the Greek, Renaissance, and Modern periods.

**ENGL 127, Section 001*****Writing About Literature*****Instructor: Sledge, H.****TR 02:00-03:15****Maximum Enrollment: 22**

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*****Major American Authors*****Instructor: Laprade, C.****MWF 12:00-12:50****Maximum Enrollment: 35**

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*****Major American Authors*****Instructor: Bartels, E****MWF 02:00-02:50****Maximum Enrollment: 35**

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*****Major American Authors*****Instructor: Henderson, M.****TR 02:00-03:15****Maximum Enrollment: 35**

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 004*****Major American Authors*****Instructor: Frost, L.****TR 03:30-04:45****Maximum Enrollment: 35**

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

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

**ENGL 129, Section 001*****Literature and Cultural Diversity*****Instructor: Flanagan, K.****MWF 10:00-10:50****Maximum Enrollment: 35**

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

**ENGL 129, Section 002*****Literature and Cultural Diversity*****Instructor: Malburne, M.****TR 02:00-03:15****Maximum Enrollment: 35**

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

**ENGL 130, Section 001*****Introduction to Fiction Writing*****Instructor: Gingher, M.****TR 11:00-12:15****Maximum Enrollment: 18**

Prerequisite to English 206 and other creative writing courses. This is a course in reading and writing fiction that involves close study of a wide range of short stories and short works of fiction with emphasis on technical problems. Class criticism and discussion of student exercises and stories.



**ENGL 130, Section 002*****Introduction to Fiction Writing*****Instructor: Kenan, R.****TR 12:30-01:45****Maximum Enrollment: 18**

Prerequisite to English 206 and other creative writing courses. This is a course in reading and writing fiction that involves close study of a wide range of short stories and short works of fiction with emphasis on technical problems. Class criticism and discussion of student exercises and stories.

**ENGL 130, Section 003*****Introduction to Fiction Writing*****Instructor: Durban, P.****TR 02:00-03:15****Maximum Enrollment: 18**

Prerequisite to English 206 and other creative writing courses. This is a course in reading and writing fiction that involves close study of a wide range of short stories and short works of fiction with emphasis on technical problems. Class criticism and discussion of student exercises and stories.

**ENGL 130, Section 004*****Introduction to Fiction Writing*****Instructor: Naumoff, L.****TR 03:30-04:45****Maximum Enrollment: 18**

Prerequisite to English 206 and other creative writing courses. This is a course in reading and writing fiction that involves close study of a wide range of short stories and short works of fiction with emphasis on technical problems. Class criticism and discussion of student exercises and stories.

**ENGL 131, Section 001*****Introduction to Poetry Writing*****Instructor: Gurney, E.****MW 03:00-04:15****Maximum Enrollment: 18**

Prerequisite to English 207 and other creative writing courses. A course in reading and writing poems. Close study of a wide range of published poetry and of the basic terms and techniques of the art. Composition and discussion and revision of a number of original poems.

**ENGL 131, Section 002*****Introduction to Poetry Writing*****Instructor: Mills, W.****MW 04:30-05:45****Maximum Enrollment: 18**

Prerequisite to English 207 and other creative writing courses. A course in reading and writing poems. Close study of a wide range of published poetry and of the basic terms and techniques of the art. Composition and discussion and revision of a number of original poems.

**ENGL 131, Section 003*****Introduction to Poetry Writing*****Instructor: Chitwood, M.****TR 12:30-01:45****Maximum Enrollment: 18**

Prerequisite to English 207 and other creative writing courses. A course in reading and writing poems. Close study of a wide range of published poetry and of the basic terms and techniques of the art. Composition and discussion and revision of a number of original poems.

**ENGL 131, Section 004*****Introduction to Poetry Writing*****Instructor: Seay, J.****TR 03:30-04:45****Maximum Enrollment: 18**

Prerequisite to English 207 and other creative writing courses. A course in reading and writing poems. Close study of a wide range of published poetry and of the basic terms and techniques of the art. Composition and discussion and revision of a number of original poems.

**ENGL 132H, Section 001*****First Year Honors: Intro to Fiction Writing*****Instructor: Simpson, B.****TR 08:00-09:15****Maximum Enrollment: 18**

This course or English 130 is prerequisite to English 206. Freshman honors students only. Close study of the craft of the short story and novella through a wide range of reading, with emphasis on technical strategies. Class discussion of student exercises and stories.

**ENGL 133H, Section 001*****First Year Honors: Intro to Poetry Writing*****Instructor: White, R.****MW 04:00-05:15****Maximum Enrollment: 18**

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

**ENGL 134H, Section 001*****First Year Honors: Women's Lives*****Instructor: Danielewicz, J.****TR 11:00-12:15****Maximum Enrollment: 20****FIRST-YEAR STUDENTS ONLY**

This is a life-writing course in which we will be reading and writing different forms: autobiography, autoethnography, biography, and personal essay. All first-year students are welcome; both male and female students have enjoyed this course. Concentrating on the idea of the personal, this course focuses on stories of women's lives or the imaginative work of self-making through writing. In reading published essays (and in writing some of our own), we will investigate questions about self and identity as well as examine how experience, contexts, and characteristics (like gender or race) shape not only stories but persons themselves. The writing assignments, organized around four life-writing genres, will encourage students to experiment by writing these same forms. Given students' interests, writing projects may involve memoir, autobiography, biography, or cultural history (using primary archival research and/or investigating individuals/communities outside the university). The course is taught as a workshop that emphasizes writing as a process and fosters active learning, and experiential and collaborative practices. Students are organized into small working groups that act as writing and discussion groups, creating smaller cohorts within the larger classroom community. Our class will culminate in the production of an on-line anthology of writing projects that can include visual and aural components. Published writers will visit as guest speakers. These may include Creative Writing professors and representatives from the Southern Oral History Project. Texts: (1) Possible autobiography or creative non-fiction include *The Blue Jay's Dance* by Louise Erdrich, *The Liar's Club* by Mary Karr, and *Girl Interrupted* by Susanna Kaysen; (2) a Course Pack including selections of personal essays and criticism including Joan Didion, Linda Brodkey, Sidonie Smith, and Joan Scott. (3) Books about writing such as *Composing a Life* by Donald Murray and *The Fourth Genre* by Robert Root and Michael Steinberg. (This course was developed with the aid of a Paul and Melba Brandes Course Development Award.)

**ENGL 140, Section 001*****Intro to Gay & Lesbian Culture and Lit (WMST 140)*****Instructor: Weber, W.****TR 11:00-12:15****Maximum Enrollment: 25/35**

This course 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.

**NOTE:** This course is crosslisted with WMST 140.01.

**ENGL 141, Section 001*****World Literatures in English*****Instructor: Passalacqua, C.****TR 03:30-04:45****Maximum Enrollment: 35**

This course will constitute a basic introduction to literatures in English from outside and beyond the Anglo-American literary canon. Its main design will consist of a survey of such literatures, as well as of the various themes generated by these literatures. It will provide students a keen sense of the global range of literatures in English.

**ENGL 142, Section 001*****Film Analysis*****Instructor: Flaxman, G.****MW 02:00-04:50****Maximum Enrollment: 148**

"Film Analysis" is intended to introduce students to the techniques, the vocabulary, and ultimately the "rhetoric" of cinema. The course is designed to carefully explore the components and techniques of filmmaking in order to understand how the cinema organizes images, structures narratives, and produces effects. While the first half of the course analyzes the formal constituents of the cinema, the second half of the course is devoted to considerations of film history, film authorship (or "auteurism"), film genre, and ultimately the question of ideology. What distinguishes the cinema, apart from all other arts, and what makes this "Seventh Art" at once so conceptually rich and so potentially deceptive?

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

**ENGL 142, Section 601*****Film Analysis (Recitation)*****Instructor: Luter, M.****TR 10:00-10:50****Maximum Enrollment: 25**

Recitation section for English 142.1 (Flaxman).

**ENGL 142, Section 603*****Film Analysis (Recitation)*****Instructor: Oxman, E.****TR 11:00-11:50****Maximum Enrollment: 23**

Recitation section for English 142.1 (Flaxman).

**ENGL 142, Section 604*****Film Analysis (Recitation)*****Instructor: Vernon, Z.****TR 12:30-01:20****Maximum Enrollment: 25**

Recitation section for English 142.1 (Flaxman).

**ENGL 142, Section 605*****Film Analysis (Recitation)*****Instructor: Cantrell, S.****TR 12:30-01:20****Maximum Enrollment: 25**

Recitation section for English 142.1 (Flaxman).

**ENGL 142, Section 606*****Film Analysis (Recitation)*****Instructor: Risner, J.****TR 02:00-02:50****Maximum Enrollment: 25**

Recitation section for English 142.1 (Flaxman).

**ENGL 142, Section 607*****Film Analysis (Recitation)*****Instructor: Shepherd, A.****TR 02:00-02:50****Maximum Enrollment: 25**

Recitation section for English 142.1 (Flaxman).

**ENGL 143, Section 001*****Film and Culture*****Instructor: Nolan, W.****MWF 01:00-01:50****Maximum Enrollment: 35**

"Film and Culture" examines the ways in which culture and history shape and are shaped by motion pictures. This course uses comparative methods that groups related films according to contrasts, such as historic or contemporary, mainstream or cutting-edge, English- or foreign-language. The goal of this course is for students to extend more technical, analytical knowledge about films offered in other courses to specific cultural contexts and issues. As such, the course emphasizes discussion and a broad range of screenings, as opposed to canonical film studies topics and movies. The course attempts to pair each week a movie that is likely to be familiar with one that is less accessible. The purpose of this strategy is for students to broaden their perspectives on film by appreciating connections between the past and the present, between established ideas and reinterpretations of those ideas, and between films and filmmakers separated by time, geography, ideology, language, and fashion. By playing the familiar against the unfamiliar, students are asked to use what they already know as a foundation to learn more. More importantly, such oppositions encourage students to reexamine what is "familiar" and why.

**ENGL 143, Section 002*****Film and Culture*****Instructor: Miller, A.****MWF 08:00-08:50****Maximum Enrollment: 35**

"Film and Culture" examines the ways in which culture and history shape and are shaped by motion pictures. This course uses comparative methods that groups related films according to contrasts, such as historic or contemporary, mainstream or cutting-edge, English- or foreign-language. The goal of this course is for students to extend more technical, analytical knowledge about films offered in other courses to specific cultural contexts and issues. As such, the course emphasizes discussion and a broad range of screenings, as opposed to canonical film studies topics and movies. The course attempts to pair each week a movie that is likely to be familiar with one that is less accessible. The purpose of this strategy is for students to broaden their perspectives on film by appreciating connections between the past and the present, between established ideas and reinterpretations of those ideas, and between films and filmmakers separated by time, geography, ideology, language, and fashion. By playing the familiar against the unfamiliar, students are asked to use what they already know as a foundation to learn more. More importantly, such oppositions encourage students to reexamine what is "familiar" and why.

**ENGL 144, Section 001*****Popular Genres*****Instructor: Kritsch, K.****MWF 08:00-08:50****Maximum Enrollment: 35**

This course will introduce students to the study of popular genres in fiction. Students will read works drawn from categories as diverse as mystery, romance, westerns, science fiction, fantasy, children's literature, and horror fiction, to name only a few. Articles about the form and cultural function of such genres will be read alongside the primary texts.

**ENGL 144, Section 002*****Popular Genres*****Instructor: Cranshaw, J.****TR 03:30-04:45****Maximum Enrollment: 35**

This course will introduce students to the study of popular genres in fiction. Students will read works drawn from categories as diverse as mystery, romance, westerns, science fiction, fantasy, children's literature, and horror fiction, to name only a few. Articles about the form and cultural function of such genres will be read alongside the primary texts.

**ENGL 148, Section 001*****Horror: Film, Literature and Theory*****Instructor: Legassie, S.****MWF 11:00-11:50****Maximum Enrollment: 35**

In both literature and film, horror is still considered by many to be an excessive, decadent genre. This course embraces horror's excesses and decadence, arguing that much can be learned from them. In addition to comparing written and cinematic treatments of such delightful horror commonplaces as zombies, vampires, slashers, and creepy children, we will also read works of theory and criticism, including writings by Sigmund Freud, Slavoj Zizek, Susan Sontag, Hannah Arendt, Michael Chion, Franco Moretti, Laura Mulvey, Carol Clover, and Jeffrey Jerome Cohen.

Possible films we will view include: Stanley Kubrick, *The Shining*; Alfred Hitchcock, *Psycho*; Alejandro Amenábar, *The Others*; William Friedkin, *The Exorcist*; Roman Polanski, *Repulsion*; Tod Browning, *Dracula*; F. W. Murnau, *Nosferatu*; James Whale, *Bride of Frankenstein*; George A. Romero, *Night of the Living Dead*; Danny Boyle, *28 Days Later*; Bong Joon-ho, *The Host*; Ishiro Honda, *Godzilla*; Hideo Nakata, *Ringu*; Gore Verbinski, *The Ring*; Takashi Shimizu, *Ju-On*; Takashi Shimizu, *The Grudge*.

**ENGL 150, Section 001*****Introductory Seminar in Literary Studies*****Instructor: Wittig, J.****MWF 11:00-11:50****Maximum Enrollment: 22**

Focusing on late 16th and 17th century authors (such as William Shakespeare, John Donne, Aemilia Lanyer, Ben Jonson, Katharine Phillips, Andrew Marvell), this course will explore the development of various traditions in British poetry, including poetry by women. We will also explore the interactions of poetry with historical contexts (war, religious debate, political faction). The course seeks to broaden understandings of poetry's historical and cultural role, to develop close reading skills that are crucial for interpreting and appreciating poetry, and to strengthen critical writing and thinking skills. This is an early version of the "sophomore seminars" that the department is beginning to offer this year. It serves as an introduction to the habits and methods of English study.

**Required Texts:**

The Norton Anthology of English Literature, 8th ed., vol. 1 (or the three-part version of the same), ISBN 0393925315  
The Poetry Handbook. John Lennard, ISBN 0199265380

**ENGL 150, Section 002*****Introductory Seminar in Literary Studies*****Instructor: Reinert, T.****TR 11:00-12:15****Maximum Enrollment: 22**

This course focuses on novels by Jane Austen and the women novelists who preceded her in the 18th century. Class activities include discussion and oral presentations that explore the connections between literary works, historical events, and culture. The course introduces students to methods of conducting research for literary studies. Students practice their writing and presentation skills through a process of prewriting, drafting, gathering feedback, and revising.

**ENGL 150, Section 003*****Introductory Seminar in Literary Studies*****Instructor: Salvaggio, R.****TR 02:00-03:15****Maximum Enrollment: 22****The Literature of the Early Atlantic World**

The Introductory Seminar in Literary Studies introduces students to the study of literature. Our special topic will be the literature of the early Atlantic world, when the cultures of Europe, Africa, and the new Americas converged during the expanse of modern empire. Our approach will allow us to read these early literary works in global rather than national contexts and become involved in some of the most current research uncovering and contextualizing this literary material. In the process, we will try to understand varying ways in which the study of literature is framed and passed on, and how we are always altering our perspectives about the nature and purposes of literary study. Our time frame will span roughly the late 17th through early 19th centuries, and our texts will come from the cultures of England and Europe, West Africa, and the new Americas—including materials such as the English novel Robinson Crusoe, African slave songs, and early Native American poetry and narrative.

**ENGL 206, Section 239*****Intermediate Fiction Writing*****Instructor: Mulhauser, T.****TR 03:30-04:45****Maximum Enrollment: 18**

Prerequisite, English 130 or 132H and permission of the Director of Creative Writing. Substantial practice in those techniques employed in introductory course. A workshop devoted to the extensive writing of fiction (at least two short stories), with an emphasis on style, structure, dramatic scene, and revision.

**ENGL 206, Section 255*****Intermediate Fiction Writing*****Instructor: Naumoff, L.****TR 11:00-12:15****Maximum Enrollment: 18**

Prerequisite, English 130 or 132H and permission of the Director of Creative Writing. Substantial practice in those techniques employed in introductory course. A workshop devoted to the extensive writing of fiction (at least two short stories), with an emphasis on style, structure, dramatic scene, and revision.

**ENGL 206, Section 269*****Intermediate Fiction Writing*****Instructor: Naumoff, L.****TR 02:00-03:15****Maximum Enrollment: 15**

Prerequisite, English 130 or 132H and permission of the Director of Creative Writing. Substantial practice in those techniques employed in introductory course. A workshop devoted to the extensive writing of fiction (at least two short stories), with an emphasis on style, structure, dramatic scene, and revision.

**ENGL 207, Section 157*****Intermediate Poetry Writing*****Instructor: Seay, J.****TR 02:00-03:15****Maximum Enrollment: 15**

Prerequisite, English 131 or 133H and permission of the Director of Creative Writing. An intensification of the introductory class. A workshop devoted to close examination of selected exemplary poems and the students' own poetry, with an emphasis on regular writing and revising.

**ENGL 207, Section 168*****Intermediate Poetry Writing*****Instructor: Chitwood, M.****TR 03:30-04:45****Maximum Enrollment: 15**

Prerequisite, English 131 or 133H and permission of the Director of Creative Writing. An intensification of the introductory class. A workshop devoted to close examination of selected exemplary poems and the students' own poetry, with an emphasis on regular writing and revising.

**ENGL 208, Section 144*****Creative Nonfiction: Personal Essay*****Instructor: Wallace, D.****TR 11:00-12:15****Maximum Enrollment: 15****Personal Essay**

In this course, we'll write a range of non-fiction -- including personal essays, bio pieces, appreciations of place, interviews, and magazine articles -- and explore how fictional elements are used to create engaging non-fiction.

**ENGL 209, Section 235*****Writing Children's Literature*****Instructor: Moose, R.****MW 03:30-04:45****Maximum Enrollment: 15**

Prerequisite, Introduction to Fiction or Poetry (English 130, 131, 132H, or 133H) or permission of instructor. A course in reading and writing children's fiction, focusing on five important forms: folk tale, fairy tale, picture book, young adult, and biography.

**ENGL 210, Section 265*****Writing Young Adult Literature*****Instructor: Moose, R.****MW 05:00-06:15****Maximum Enrollment: 15**

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

**ENGL 225, Section 001****Shakespeare****Instructor: Baker, D.****TR 11:00-11:50****Maximum Enrollment: 120**

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

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

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

**ENGL 225, Section 002****Shakespeare****Instructor: Gless, D.****TR 09:30-10:45****Maximum Enrollment: 35**

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

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

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

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

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

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

**ENGL 225, Section 601****Shakespeare (Recitation)****Instructor: Bogucki, M.****R 08:00-08:50****Maximum Enrollment: 20**

Recitation section for English 225.1 (Baker).

**ENGL 225, Section 602****Shakespeare (Recitation)****Instructor: Barham, R.****R 09:30-10:20****Maximum Enrollment: 20**

Recitation section for English 225.1 (Baker).

**ENGL 225, Section 603****Shakespeare (Recitation)****Instructor: Flaherty, J.****R 02:00-02:50****Maximum Enrollment: 20**

Recitation section for English 225.1 (Baker).

**ENGL 225, Section 604*****Shakespeare (Recitation)*****Instructor: Flaherty, J.****R 03:30-04:20****Maximum Enrollment: 20**

Recitation section for English 225.1 (Baker).

**ENGL 225, Section 605*****Shakespeare (Recitation)*****Instructor: Bogucki, M.****F 08:00-08:50****Maximum Enrollment: 20**

Recitation section for English 225.1 (Baker).

**ENGL 225, Section 606*****Shakespeare (Recitation)*****Instructor: Barham, R.****F 09:00-09:50****Maximum Enrollment: 20**

Recitation section for English 225.1 (Baker).

**ENGL 226, Section 001*****Renaissance Drama*****Instructor: Kendall, R.****TR 11:00-12:15****Maximum Enrollment: 35**

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*****Literature of the Earlier Renaissance*****Instructor: Wolfe, J.****TR 12:30-01:45****Maximum Enrollment: 48****Knowledge, Doubt, and Belief in the Renaissance: from Religious Reformation to Scientific Revolution**

Examining literary, religious, and philosophical works written between around 1515 and 1625, this course will focus on the intersections between religion and science, and between reason and faith, during the most intellectually vibrant and tumultuous years of the Renaissance. Beginning with the European Reformations of the earlier sixteenth century and ending with the Scientific "Revolutions" of the earlier seventeenth century, the course will study how poets, dramatists, and artists, essayists and theologians, and medical writers and other natural philosophers negotiate amongst competing knowledge claims as well as amongst the conflicting religious, philosophical, and scientific currents of their time.

Amongst the works studied in this course will be: Erasmus, Praise of Folly; Calvin, Institutes of the Christian Religion; Paracelsus and Vesalius, selected scientific writings; Spenser, Faerie Queene, bk. 1; Montaigne, selected Essays; Marlowe, The Tragedy of Doctor Faustus; Gabriel Harvey, "the Earthquake Letter"; Thomas Nashe, The Terrors of the Night; various works by Francis Bacon; poems and prose works by John Donne; Galileo, "Letter to the Grand Duchess Cristina" and "A Letter on Sunspots"; one or more works by Thomas Browne, and either King Lear or Hamlet. We will also read selected articles and book excerpts by historians of science, literary critics, and other scholars working on religious and/or scientific culture during the Renaissance.

Written requirements for the course will include 2 essays, a midterm, and a comprehensive final examination. The essays will be developed out of required readings, but the second, longer essay will also require additional, independent reading on the part of each student, on a topic to be chosen by that student in consultation with the professor.



**ENGL 230, Section 001***Milton***Instructor: Matchinske, M.****MWF 02:00-02:50****Maximum Enrollment: 35**

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

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

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

**ENGL 246, Section 001***Intro to American Indian Literatures (AMST 246)***Instructor: Foster, T.****TR 03:30-04:45****Maximum Enrollment: 13/45**

This survey course will set out the context of Native American cultural and historical life through the exploration of literature in a variety of genres. Native critical terms and concepts, as well as major historical moments in Native history, will be elucidated through oral literature, non-fiction, poetry, short stories, film, and novels, primarily drawn from the twentieth century, and from tribal groups of the continental United States. Although minor texts and authors will be included, major texts will include Charles Eastman (Indian Boyhood), Leslie Marmon Silko (Storyteller), Pretty Shield (Pretty Shield), Louise Erdrich (Tracks), Sherman Alexie (The Absolutely True Diary of a Part-Time Indian), and Thomas King (Green Grass, Running Water).

This course fulfills UNC's Literary Arts (LA), U.S. Diversity (US), and North Atlantic World (NA) general education requirements.

NOTE: This course is cross-listed with AMST 246.1.

**ENGL 261H, Section 001***Intro to Literary Criticism: The Literary Subject (HNRS)***Instructor: Taylor, M.****MWF 11:00-11:50****Maximum Enrollment: 15**

**IMPORTANT NOTE:** *You cannot register for this course online or through the Honors Office. If you wish to enroll, please email Dr. George Lensing (lensing@email.unc.edu) with the following information: 1) Your PID #; 2) your overall GPA; 3) your class (senior, junior, etc.); 4) your major; 5) three or four English courses completed with names of professors and grades assigned.*

"To be or not to be, that is the question. . . ." But for whom? What is the difference between you and Hamlet, between a person and a literary character? Is one "real" and the other a "fiction"? If so, how are such distinctions made, and what is at stake in making them? These and related questions will be our guides as we survey a wide range of literary and theoretical readings that explore the relation between ourselves and the stories we tell. Our texts will include everything from Edgar Allan Poe's insane narrators, Toni Morrison's ghosts, and the 2002 film *Adaptation's* ironic car chases to Sigmund Freud's unconscious, Jacques Derrida's deconstructions, and Michel Foucault's history of sexuality. Occasional film screenings outside of class may be required.

Lecture and discussion. Two short papers, one to be revised into a longer term project; presentations.

**ENGL 266, Section 001****Science and Literature (APPLES)****Instructor: O'Shaughnessey, M.****MWF 10:00-10:50****Maximum Enrollment: 25****Back to the Garden: Nature and Literature**

This course combines literature and APPLES Service-Learning in its focus on healthy ecosystems. Course readings will provide factual and philosophical background for studying our outdoor laboratory, the university-owned Mason Farm Biological Reserve. In contrast to most English courses, much of the course material is nonfiction rather than fiction; many of the writers are scientists, naturalists, agriculturalists whose ideas have influenced American thought and public policy.

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

**ENGL 284, Section 001****Reading Children's Literature****Instructor: Langbauer, L.****MW 11:00-11:50****Maximum Enrollment: 120**

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

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

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

**IMPORTANT NOTE:** Students who register for this section are also **REQUIRED** to register for *one* of the following recitation sections: ENGL 284.601, ENGL 284.602, ENGL 284.603, ENGL 284.604, ENGL 284.605 or ENGL 284.606.

**ENGL 284, Section 601****Reading Children's Literature (Recitation)****Instructor: Page, A.****R 08:00-08:50****Maximum Enrollment: 20**

Recitation section for English 284.1 (Langbauer).

**ENGL 284, Section 602****Reading Children's Literature (Recitation)****Instructor: Page, A.****R 09:30-10:20****Maximum Enrollment: 20**

Recitation section for English 284.1 (Langbauer).

**ENGL 284, Section 603****Reading Children's Literature (Recitation)****Instructor: Ficke, S.****R 12:30-01:20****Maximum Enrollment: 20**

Recitation section for English 284.1 (Langbauer).

**ENGL 284, Section 604****Reading Children's Literature (Recitation)****Instructor: Ficke, S.****R 03:30-04:20****Maximum Enrollment: 20**

Recitation section for English 284.1 (Langbauer).

**ENGL 284, Section 605****Reading Children's Literature (Recitation)****Instructor: Marsh, S.****F 08:00-08:50****Maximum Enrollment: 20**

Recitation section for English 284.1 (Langbauer).

**ENGL 284, Section 606*****Reading Children's Literature (Recitation)*****Instructor: Marsh, S.****F 09:00-09:50****Maximum Enrollment: 20**

Recitation section for English 284.1 (Langbauer).

**ENGL 287, Section 001*****Another Country: Homoeroticism in British Lit*****Instructor: Carlston, E.****TR 02:00-03:15****Maximum Enrollment: 35**

In Evelyn Waugh's 1945 novel *Brideshead Revisited*, as Charles Ryder is preparing to go to Oxford, his cousin warns him to "Beware of the Anglo-Catholics -they're all sodomites..." This course will be devoted to explicating this extraordinary claim, as we examine themes of homoeroticism, the appeal of both High Church ritual and aestheticism, and class privilege in British men's writing in the first half of the 20th century. Beginning with Oscar Wilde's early, daring representation of male homosexual double consciousness in *The Picture of Dorian Gray*, we will go on to look at how writers like W.H. Auden, E. M. Forster and Evelyn Waugh confronted changes in gender roles, class relations and cultural norms precipitated by World War I.

**Required Primary Texts:**J.K. Huysmans, *Against Nature* (also translated as *Against the Grain*)E.M. Forster, *Maurice*Julian Mitchell, *Another Country*Evelyn Waugh, *Brideshead Revisited*Oscar Wilde, *The Picture of Dorian Gray***Readings on reserve (excerpts) or as handouts:**

Selected critical readings

W.H. Auden and Stephen Spender, selected poems

**Required Films:***Maurice**Brideshead Revisited* (selected episodes)*Another Country***ENGL 288, Section 001*****Literary Modernism*****Instructor: Carlston, E.****TR 11:00-12:15****Maximum Enrollment: 35**

In this class we will investigate the influence of the (idea of the) city on modernist culture and literary production. Many modernist writers insisted that the urban spaces in which they lived were crucial to their identities as artists, both because of the community of writers they encountered there and because of the experience of the metropolis itself. How is the metropolis negotiated in fiction, art, photography, and film? In what ways does the city influence modernist artistic techniques? How does the experience of exile function as part of modernism? We will use our investigation of the spaces of modernism not to confine our understanding of the texts to the experience of the city, but instead to posit new understandings of modernism based on the context of the metropolis and urban culture. Our investigations will be grouped under three principal rubrics: The War Metropolis, Exile and Creativity, and Modernist Machines: Technology and the City.

**ENGL 306, Section 134*****Playwriting*****Instructor: Simpson, B.****TR 02:00-03:15****Maximum Enrollment: 15**

Prerequisite, ENGL 130, 131, 132H, or 133H. or permission of the Creative Writing Program Director. A workshop for people interested in writing plays, focusing on elements that make them work on stage, such as: characterization, climax, dialogue, exposition, momentum, setting, and visual effects.

**ENGL 307, Section 104*****Stylistics: Living Writers*****Instructor: Durban, P.****TR 11:00-12:15****Maximum Enrollment: 15**

Restricted to Creative Writing minors. Permission of instructor required. A course for students who want to undertake the study of literary forms outside the sequence of fiction or poetry workshops. Close study of language and grammar as tools of style. Numerous short exercises. Collaborative development and production of a language-arts show based on original exercises.

**ENGL 307, Section 132*****Stylistics: Poetry Imitation*****Instructor: Richardson, R.****TR 12:30-01:45****Maximum Enrollment: 15**

Restricted to Creative Writing minors. Permission of instructor required. A course for students who want to undertake the study of literary forms outside the sequence of fiction or poetry workshops. Close study of language and grammar as tools of style. Numerous short exercises. Collaborative development and production of a language-arts show based on original exercises.

**ENGL 307, Section 247*****Stylistics: Gram-o-rama: Creative Grammar*****Instructor: Gingher, M.****TR 03:30-04:45/R until 5:50****Maximum Enrollment: 15****Gram-o-rama: Creative Grammar**

Restricted to Creative Writing minors. Permission of instructor required. This class turns the grammar lesson into performance art. Students who love language and comedy and poetry, who play music, who have theatrical experience, are encouraged to apply. Class is limited to 16 -- 8 men and 8 women. Interview required.

**ENGL 313, Section 001*****Grammar of Current English*****Instructor: Eble, C.****MWF 02:00-02:50****Maximum Enrollment: 35**

An introduction to English linguistics and to the grammatical conventions of edited American English. The focus will be on traditional grammar, with some integration of structural and transformational approaches to word formation and sentence structure. Teaching methods: Mainly lecture. Requirements: Class attendance required, frequent short quizzes, two tests, two short papers, final examination. Much memorization and attention to detail.

**Texts:** Martha Kolln and Robert Funk, *Understanding English Grammar*, 7th ed. (Longman: 2006) ISBN: 03213168

**ENGL 320, Section 001*****Chaucer*****Instructor: Leinbaugh, T.****TR 11:00-11:50****Maximum Enrollment: 80**

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

**IMPORTANT NOTE:** Students who register for this course are also **REQUIRED** to register for *one* of the following recitation sections: ENGL 320.601, ENGL 320.602, ENGL 320.603 or ENGL 320.604.

**ENGL 320, Section 601*****Chaucer (Recitation)*****Instructor: Lupton, D.****R 02:00-02:50****Maximum Enrollment: 20**

Recitation for English 320.1 (Leinbaugh).

**ENGL 320, Section 602*****Chaucer (Recitation)*****Instructor: Lupton, D.****R 03:30-04:20****Maximum Enrollment: 20**

Recitation for English 320.1 (Leinbaugh).

**ENGL 320, Section 603*****Chaucer (Recitation)*****Instructor: Crosby, K.****F 09:00-09:50****Maximum Enrollment: 20**

Recitation for English 320.1 (Leinbaugh).

**ENGL 320, Section 604*****Chaucer (Recitation)*****Instructor: Crosby, K.****F 11:00-11:50****Maximum Enrollment: 20**

Recitation for English 320.1 (Leinbaugh).

**ENGL 326, Section 001*****Renaissance Genres*****Instructor: Wolfe, J.****TR 03:30-04:45****Maximum Enrollment: 35**

Magic rings, flying horses, and knights errant; saracens, amazons, and dwarves...just a few of the fantastic objects and creatures we'll meet up with as we survey the marvelous world of Renaissance epic and romance. After a brief overview of some highlights of classical epic (Homer; Virgil; Ovid), we will plunge into the Italian Renaissance, reading much of Ariosto's *Orlando Furioso* and all of Tasso's *Jerusalem Liberated*. From there we move northward to France and England, taking in works by Rabelais, Du Bartas, and Edmund Spenser (*The Faerie Queene*) before concluding the semester with Part I of Cervantes' *Don Quijote*.

All works are read in translation; comparative literature majors and minors encouraged to enroll.

Course requirements will include two short essays, one longer essay, and a comprehensive final examination, as well as active engagement in class meetings.

**ENGL 331, Section 001*****Eighteenth-Century Literature*****Instructor: Reinert, T.****TR 12:30-01:45****Maximum Enrollment: 35**

This course surveys British literature from the Restoration period (beginning in 1660) to the end of the 18th century. The focus is primarily on works of poetry and non-fiction prose; authors include Dryden, Behn, Addison, Shaftesbury, Mandeville, Pope, Swift, Hume, Gray, Collins, Johnson, Goldsmith, Cowper, and Paine. The course defines different literary phases in this period--in particular, the Restoration era, the neo-classical era at the beginning of the 18th century, and the mid-century's age of sentimentalism--and defines leading characteristics of each of these phases. Along the way, the course surveys important philosophical debates, historical events, and social conflicts of the time.

**ENGL 338, Section 001*****Nineteenth-Century British Novel*****Instructor: Langbauer, L.****MW 01:00-01:50****Maximum Enrollment: 120**

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

**Teaching methods:** Discussion and lecture.

**Requirements:** 8-10 pp. paper, midterms, and final; enrollment in recitation section (see below).

**Texts:**Jane Austen, *Northanger Abbey*Mary Elizabeth Braddon, *Lady Audley's Secret*Charlotte Bronte, *Jane Eyre*Emily Bronte, *Wuthering Heights*. (Penguin: 1965) ISBN: 0140434186Louis Carroll, *Alice in Wonderland*Charles Dickens, *Christmas Books, Volume 1* (Penguin) ISBN: 0140430687Arthur Conan Doyle, *Sherlock Holmes: Complete Novels, Volume 1*. (Bantam: 1986) ISBN: 0553212419Arthur Conan Doyle, *Sherlock Holmes: Complete Novels, Volume 2*. (Bantam: 1987) ISBN: 0553212427George Eliot, *The Lifted Veil: Brother Jacob*. (Oxford) ISBN: 0192832956Mary Shelley, *Frankenstein*. (Penguin) ISBN: 0140367128Robert Louis Stevenson, *Strange Case of Dr. Jekyll & Mr. Hyde*. ISBN: 1583500101Oscar Wilde, *The Picture of Dorian Gray*. (Oxford) ISBN: 0192833650

**IMPORTANT NOTE:** Students who register for this section are also **REQUIRED** to register for *one* of the following recitation sections: ENGL 338.601, ENGL 338.602, ENGL 338.603, ENGL 338.604, ENGL 338.605 or ENGL 338.606.

**ENGL 338, Section 601*****Nineteenth-Century British Novel (Recitation)*****Instructor: Allingham, E.****R 08:00-08:50****Maximum Enrollment: 20**

Recitation for English 338.1 (Langbauer).

**ENGL 338, Section 602*****Nineteenth-Century British Novel (Recitation)*****Instructor: Allingham, E.****R 09:30-10:20****Maximum Enrollment: 20**

Recitation for English 338.1 (Langbauer).

**ENGL 338, Section 603*****Nineteenth-Century British Novel (Recitation)*****Instructor: Rigby, H.****R 02:00-02:50****Maximum Enrollment: 20**

Recitation for English 338.1 (Langbauer).

**ENGL 338, Section 604*****Nineteenth-Century British Novel (Recitation)*****Instructor: Rigby, H.****R 03:30-04:20****Maximum Enrollment: 20**

Recitation for English 338.1 (Langbauer).

**ENGL 338, Section 605*****Nineteenth-Century British Novel (Recitation)*****Instructor: Clark, C****F 09:00-09:50****Maximum Enrollment: 20**

Recitation for English 338.1 (Langbauer).

**ENGL 338, Section 606*****Nineteenth-Century British Novel (Recitation)*****Instructor: Clark, C****F 10:00-10:50****Maximum Enrollment: 20**

Recitation for English 338.1 (Langbauer).

**ENGL 343, Section 001*****American Literature before 1860*****Instructor: Gura, P.****TR 09:30-10:45****Maximum Enrollment: 35**

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.

**Text:** *Norton Anthology of American Literature*, Package 1. 7th edition. (Norton) ISBN: 0393929930

**ENGL 344, Section 001*****American Literature, 1860-1900*****Instructor: Irons, S.****TR 12:30-01:45****Maximum Enrollment: 35**

In English 344, students will study selected authors and works in American Literature from the Civil War to 1900. As well as examining the literary aspects of each text, we will explore its cultural work within its specific historical situation and context. Among the topics we will address are Realism, Naturalism, diversity of literary voices, and issues of power and marginalization.

**ENGL 345, Section 001*****American Literature, 1900-2000*****Instructor: Ho, J.****MWF 01:00-01:50****Maximum Enrollment: 48**

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

**ENGL 345, Section 002*****American Literature, 1900-2000*****Instructor: Ho, J.****MWF 02:00-02:50****Maximum Enrollment: 48**

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

**ENGL 345, Section 003*****American Literature, 1900-2000*****Instructor: Coleman, J.****TR 09:30-10:45****Maximum Enrollment: 35**

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

**History of the American Novel**

This class traces the historical development of the American novel from the late eighteenth century through the twentieth century. We will pay particular attention to the ways novels portray the promises, perils, and blind spots of democracy; in a nation founded on the principle of "liberty and equality for all," why does the reality persistently fall so short of the promise for so many? Topics will include: slavery and its legacies, gender equality and inequity, economic and social hierarchies, and the function of art as a mode of social critique. We will explore a range of definitions of the novel, ideas about the development of the American novel, and various approaches to narrative interpretation. The reading load is substantial: we will read eight novels over the course of the semester.

**Texts will be selected from this list:**

Susanna Rowson, *Charlotte Temple* (1794)

Charles Brockden Brown, *Wieland* (1798)

Nathaniel Hawthorne, *The Scarlet Letter* (1850) or *Blithedale Romance* (1852)

Herman Melville, *Moby Dick* (1851)

Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852)

Henry James, *The Portrait of a Lady* (1880)

George Washington Cable, *The Grandissimes* (1880)

Mark Twain, *Adventures of Huckleberry Finn* (1884)

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

Theodore Dreiser, *Sister Carrie* (1900)

Charles Chesnutt, *Marrow of Tradition* (1901)

Willa Cather, *My Antonia* (1918)

William Faulkner, *As I Lay Dying* (1930) or *Absalom Absalom* (1936)

F Scott Fitzgerald, *Tender is the Night* (1934)

Richard Wright, *Native Son* (1940)

Ralph Ellison *Invisible Man* (1952)

Vladimir Nabokov, *Lolita* or *Invitation of a Small Body*

Don DeLillo, *White Noise* (1985)

Cormac McCarthy, *All the Pretty Horses* (1992)

**IMPORTANT NOTE:** Students who register for this course are also **REQUIRED** to register for one of the following recitation sections: ENGL 347.601, ENGL 347.602, ENGL 347.603, ENGL 347.604, ENGL 347.605 or ENGL 347.606.



**ENGL 347, Section 002*****The American Novel*****Instructor: Taylor, M.****MWF 01:00-01:50****Maximum Enrollment: 35**

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

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

**Texts may include:**

Rowlandson, *The Sovereignty and Goodness of God* (1682)  
 Poe, *The Narrative of Arthur Gordon Pym of Nantucket* (1838)  
 Stowe, *Uncle Tom's Cabin* (1852)  
 Crane, *The Red Badge of Courage* (1895)  
 Larsen, *Passing* (1929)  
 Chandler, *The Big Sleep* (1939)  
 Dick, *Ubik* (1969)  
 McCarthy, *Blood Meridian* (1985)

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

**ENGL 347, Section 601*****The American Novel (Recitation)*****Instructor: Werner, R.****R 11:00-11:50****Maximum Enrollment: 20**

Recitation for English 347.1 (Richards).

**ENGL 347, Section 602*****The American Novel (Recitation)*****Instructor: Werner, R.****R 12:30-01:20****Maximum Enrollment: 20**

Recitation for English 347.1 (Richards).

**ENGL 347, Section 603*****The American Novel (Recitation)*****Instructor: Farmer, M.****R 12:30-01:20****Maximum Enrollment: 20**

Recitation for English 347.1 (Richards).

**ENGL 347, Section 604*****The American Novel (Recitation)*****Instructor: Farmer, M.****R 03:30-04:20****Maximum Enrollment: 20**

Recitation for English 347.1 (Richards).

**ENGL 347, Section 605*****The American Novel (Recitation)*****Instructor: Horn, P.****F 10:00-10:50****Maximum Enrollment: 20**

Recitation for English 347.1 (Richards).

**ENGL 347, Section 606*****The American Novel (Recitation)*****Instructor: Horn, P.****F 11:00-11:50****Maximum Enrollment: 20**

Recitation for English 347.1 (Richards).

**ENGL 350, Section 001*****20th Century British and American Poetry*****Instructor: Lensing, G.****TR 09:30-10:45****Maximum Enrollment: 27**

**An examination of British, Irish and American poetry during the 20th-century and into the 21st.**

We will exam poems from various thematic approaches: political, aesthetic, men/women relations, neo-romanticism, philosophical engagements with time/eternity. Among poets to be considered: W.B. Yeats, T. S. Eliot, Robert Frost, Wallace Stevens, Seamus Heaney, Elizabeth Bishop, Philip Larkin, Adrienne Rich, Theodore Roethke, Robert Lowell, John Ashbery, Dylan Thomas, and others. Two papers, two exams.

**ENGL 350H, Section 001*****20th Century British & American Poetry (Honors)*****Instructor: Lensing, G.****TR 11:00-12:15****Maximum Enrollment: 15**

**IMPORTANT NOTE: You cannot register for this course online or through the Honors Office. If you wish to enroll, please email Dr. George Lensing ([lensing@email.unc.edu](mailto:lensing@email.unc.edu)) with the following information: 1) Your PID #; 2) your overall GPA; 3) your class (senior, junior, etc.); 4) your major; 5) three or four English courses completed with names of professors and grades assigned.**

*THREE MAJOR POETS: 1950-2009*

Through close readings of poems and student reports, we will examine in-depth the poetry of the American poet Elizabeth Bishop (1911-1979); the English poet Philip Larkin (1922-1985); and the Northern Irish poet and Nobel Prize winner Seamus Heaney (1939- ). We will examine poems from biographical, historical, political, and aesthetic perspectives; we will also consider individual styles and prosody. Reports, one term paper, one final exam.

**ENGL 355, Section 001*****The British Novel from 1870 to WWII*****Instructor: Cooper, P.****TR 12:30-01:45****Maximum Enrollment: 35**

We will read the development of the novel in English from 1870 to World War Two, a period that spans the rise and decline of high empire, and a growth in global conflict. Allied to these changes were new developments in knowledge, in technology and science, which contributed to experiment in literature, expressed so radically in what we know consider modernist works. This course will read a range of novels in English from the period to explore how writers created new worlds in fiction, often barely stranger than the new societies in which they found themselves.

**ENGL 356, Section 001*****British & American Fiction Since World War II*****Instructor: Cooper, P.****TR 11:00-12:15****Maximum Enrollment: 35**

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

**ENGL 364, Section 001*****Introduction to Latina/o Studies (INTS 364)*****Instructor: Halperin, L.****TR 11:00-12:15****Maximum Enrollment: 25/35**

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.

**NOTE:** This course is cross-listed with INTS 364.1

**ENGL 366, Section 001*****Literature and the Other Arts*****Instructor: Anderson, D.****MWF 02:00-02:50****Maximum Enrollment: 23**

This course considers literature's relationship to the other arts, especially music and the visual arts. To what extent do the arts share similar period characteristics? Are romantic paintings like romantic novels? Is modernist music akin to modernist poetry? How are the formal and material differences between the arts reflected in their presentation of what might seem similar content? Finally, the course will also consider some examples of literature's direct representation of artists working in non-literary forms or of non-literary art works.

**ENGL 367, Section 001*****African American Literature to 1930*****Instructor: Henderson, M.****TR 11:00-12:15****Maximum Enrollment: 35**

Survey of writers and literary and cultural traditions from the beginning of African American literature to 1930.

**ENGL 367, Section 002*****African American Literature to 1930*****Instructor: Fisher, R.****TR 12:30-01:45****Maximum Enrollment: 35**

Survey of writers and literary and cultural traditions from the beginning of African American literature to 1930.

**ENGL 368, Section 001*****African American Literature, 1930-1970*****Instructor: Coleman, J.****TR 12:30-01:45****Maximum Enrollment: 35**

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

**ENGL 368, Section 002*****African American Literature, 1930-1970*****Instructor: Elliott, D.****MWF 12:00-12:50****Maximum Enrollment: 35**

This course provides an overview of key writers and major trends and traditions of African American literature from the onset of the Great Depression through the Black Arts and Aesthetic movements of the 1960s. The approach will be to read closely through major texts written during this period, pairing these with essays and reviews written concurrently that allow for an exploration of the protest tradition, notions of class and integration, and black nationalist literature and aesthetic. Readings will include the work of Zora Neale Hurston, Langston Hughes, Richard Wright, Lorraine Hansberry, Gwendolyn Brooks, James Baldwin, Ralph Ellison, Amiri Baraka, and Sonia Sanchez.

**Required work for the course includes:**

- Reading quizzes
- Creative presentation
- Research paper
- Final exam

**ENGL 373, Section 001*****Southern American Literature*****Instructor: Hobson, F.****TR 02:00-03:15****Maximum Enrollment: 35**

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

**Texts:**Ellison, *Invisible Man*. ISBN: 0679732764Faulkner, *Absalom! Absalom!* ISBN: 0679732187Andrews (ed.), *The Literature of the American South: A Norton Anthology*. ISBN: 0393316718Chopin, *The Awakening*. ISBN: 0486277860**ENGL 400, Section 001*****Advanced Composition for Teachers*****Instructor: Taylor, L. H.****TR 02:00-03:15****Maximum Enrollment: 19**

Designed for prospective teachers, English 400 combines frequent writing practice with discussions of rhetorical theories and strategies for teaching writing. The course examines how linguistic and rhetorical theories apply to the teaching of writing and how teachers may evaluate student writing constructively. The course also provides information about professional resources and ways to design effective writing courses, assignments, and instructional materials. Several writing assignments give students firsthand experience with instructional techniques; a term project permits students to design a writing course, examine professional issues, or conduct original research.

**ENGL 406, Section 283*****Advanced Fiction Writing*****Instructor: Kenan, R.****TR 03:30-04:45****Maximum Enrollment: 15**

Prerequisite, English 206 and permission of the Director of Creative Writing. A continuation of the Intermediate workshop with emphasis on the short story, novella, and novel. Extensive discussion of student work in class and in conferences with instructor.

**ENGL 412, Section 214*****Creative Writing-Contemporary Issues: Poetic Forms*****Instructor: Mills, W.****MW 03:00-04:15****Maximum Enrollment: 15**

Restricted to Creative Writing minors. Instructor permission required. An occasional course, which may focus on such topics as: editing and revising; short-short fiction; contemporary poetry; short stories of the modern South; the one-act play; the lyric in song.

**ENGL 436, Section 001*****Contemp Approaches to 18th Century Lit & Culture*****Instructor: Salvaggio, R.****TR 11:00-12:15****Maximum Enrollment: 35**

In this course we will position 18th-century studies in the transatlantic world spanning England and continental Europe, Africa, and the new Americas. Our readings will delve into the theoretical perspectives that have shaped our understanding of the Atlantic world (especially postcolonial theory and gender studies), and into literary and cultural texts that derive from the confluence of cultures instead of from any particular national literature. Texts will include colonial travel narratives, slave songs, forms of autobiographical and ethnographic writing, and indigenous and Creole poetry.

**ENGL 437, Section 001*****Chief British Romantic Writers*****Instructor: Moskal, J.****MWF 01:00-01:50****Maximum Enrollment: 35**

We will study major authors of the Romantic period (1780-1832), including Jane Austen, William Wordsworth, and Lord Byron, emphasizing historical context and careful reading. Daily quizzes, two essays, midterm, and final.

**Texts:**

*Broadview Anthology of British Literature: The Age of Romanticism* (ISBN 155111612X)

Jane Austen, *Emma* (ISBN 0393972844)

Mary Shelley, *Frankenstein* (ISBN 1551113082)

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

"I have purposely dwelt upon the romantic side of familiar things." This characterization by Charles Dickens of his objectives in *Bleak House* (1852-53) might be applied with equal truth to most of the enduring literature published in Victorian England and America. For readers in our own time and place, what was "familiar" to Dickens and his contemporaries has become exotic, heightening the transfigurative power of their works. In this course, we will explore that achievement by focusing on four major writers. Though one of these authors, Edgar Allan Poe, is not British, he exemplifies the avant-garde on both sides of the Atlantic. In the decades following his death, Poe became (and remains) an international phenomenon, inspiring artists ranging from Dante Gabriel Rossetti to Oscar Wilde to Charles Baudelaire to Fyodor Dostoyevsky to Édouard Manet to Claude Debussy. Reading Poe in company with Tennyson (whom Poe lauded as "the noblest poet who ever lived"), Dickens (whom he ranked equally high as a novelist), and Emily Brontë (a kindred spirit if there ever was one) illuminates these authors and their literary period.

**Texts:**

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

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

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

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

**Teaching methods:** Lectures and discussion.

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

**ENGL 440, Section 001****English Literature, 1850-1910****Instructor: Life, A.****TR 02:00-03:15****Maximum Enrollment: 35**

In the last half of the nineteenth century and the first decade of the twentieth, Britain and the rest of the industrialized world experienced rapid change on every front, and we are still living with the results. In the arts no less than in the sciences, reassuring dogmas on human motivation and conduct were relentlessly scrutinized. Through the detailed examination of works representative of the period, we will explore how the poetry of such authors as Dante Gabriel Rossetti, Christina Rossetti, and William Morris anticipated the exploration of the psyche by Robert Louis Stevenson, Oscar Wilde, and Joseph Conrad. One of our concerns will be the relationship between literature and visual art, especially the paintings of Rossetti and other Pre-Raphaelites. Another will be the styles of dramatic performance that prevailed during the Victorian and Edwardian periods; we'll explore these largely through analogous styles of acting in films and sound recordings made in the 1920s and the early 1930s.

**Teaching methods:** Lectures and discussion.

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

**Texts:**

Cecil Y. Lang, ed., *The Pre-Raphaelites and their Circle*. 2nd ed. (UCP: 1975) ISBN: 0226468666

Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, ed. Danahay. 2nd ed. (Broadview: 2005) ISBN: 1-55111-655-3

Oscar Wilde, *The Picture of Dorian Gray*, ed. Gillespie. 2nd ed. (Norton Critical Ed: 2007) ISBN: 13: 967-0-393-92754-2 (pbk.)

Oscar Wilde, *Salomé*. (Dover Thrift Edition: 2002) ISBN: 0486421279

Joseph Conrad, *The Secret Agent*, ed. Seymour-Smith. (Penguin: 1984) ISBN: 0140180966

**ENGL 463, Section 001****Postcolonial Literature: Mapping Colonialisms****Instructor: Ahuja, N.****MWF 11:00-11:50****Maximum Enrollment: 35**

This course introduces students to key works of literature written by authors from formerly colonized nations in Africa, South Asia, and the Americas. We will begin with an introduction to the history of colonialism, discussing the varied ways in which European and American colonial literatures functioned to represent and justify power over colonized peoples, landscapes, languages, religions, and societies. Then we will read works by writers from Colombia, Argentina, India, Sudan, Nigeria, and the Caribbean, paying attention to both the commonalities and differences between these writers as they depict a number of postcolonial predicaments: the legacies of control of their lands and economies by outside interests; new hopes and social conflicts that emerge once former colonies become independent; the situation of postcolonial migrants in Europe; and the desire to remedy the colonial erasure of local histories, cultures, and languages. In sum, we will explore the various ways in which postcolonial literature "maps" the diverse societies, histories, and landscapes that have been transformed by colonialism. This course is suitable for both beginning and advanced students.

**Novels:**

Joseph Conrad, *Heart of Darkness*

Chinua Achebe, *Things Fall Apart*

Tayeb Salih, *Season of Migration to the North*

Amitav Ghosh, *Sea of Poppies*

Salman Rushdie, *Midnight's Children*

**Plus short pieces by:**

Aimé Césaire, Gloria Anzaldúa, Ama Ata Aidoo, Gabriel García Márquez, Jorge Luis Borges, Mahasweta Devi, and Jamaica Kincaid

**ENGL 485, Section 001*****Introduction to Folklore (FOLK 485)*****Instructor: Roberts, K.****MW 12:00-12:50****Maximum Enrollment: 25/75**

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

**IMPORTANT NOTES:** This course is cross-listed with FOLK 485.1. Students who sign up for this course are also **REQUIRED** to register for *one* of the following recitation sections: ENGL 485.601, ENGL 485.602, ENGL 485.603 or ENGL 485.604.

**ENGL 485, Section 601*****Introduction to Folklore (FOLK 485)*****Instructor: STAFF****R 12:30-01:20****Maximum Enrollment: 6/25**

Recitation for English 485.1 (Roberts).

**ENGL 485, Section 602*****Introduction to Folklore (FOLK 485)*****Instructor: STAFF****R 02:00-02:50****Maximum Enrollment: 6/25**

Recitation for English 485.1 (Roberts).

**ENGL 485, Section 603*****Introduction to Folklore (FOLK 485)*****Instructor: STAFF****F 10:00-10:50****Maximum Enrollment: 6/25**

Recitation for English 485.1 (Roberts).

**ENGL 485, Section 604*****Introduction to Folklore (FOLK 485)*****Instructor: STAFF****F 10:00-10:50****Maximum Enrollment: 7/25**

Recitation for English 485.1 (Roberts).

**ENGL 601, Section 001*****Academic Writing for International Students*****Instructor: Lee, Y.****WF 03:00-04:15****Maximum Enrollment: 15**

This course is intended to help international graduate students improve skills in academic writing. Students learn standard U.S. academic writing conventions through analysis of sample essays, summaries, and critiques of research articles. Some attention is given to exploring the organization, flow, and presentation of theses and dissertations. Assignments include several short papers, a five-page literature review, grammar exercises, and online discussions.

**IMPORTANT NOTES:** ENGL 601 grants 3 credit hours toward full-time status but **NOT** toward graduation. This course is restricted to graduate students.

**ENGL 601, Section 002*****Academic Writing for International Students*****Instructor: Lee, Y.****WF 04:30-05:45****Maximum Enrollment: 15**

This course is intended to help international graduate students improve skills in academic writing. Students learn standard U.S. academic writing conventions through analysis of sample essays, summaries, and critiques of research articles. Some attention is given to exploring the organization, flow, and presentation of theses and dissertations. Assignments include several short papers, a five-page literature review, grammar exercises, and online discussions.

**IMPORTANT NOTES:** ENGL 601 grants 3 credit hours toward full-time status but **NOT** toward graduation. This course is restricted to graduate students.

**ENGL 606, Section 001*****Rhetorical Theory and Practice*****Instructor: Jack, J.****MW 11:00-12:15****Maximum Enrollment: 19**

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; for developing writing assignments; and for evaluating writing. There is no final examination. The course is not open to undergraduates or auditors.

**ENGL 666, Section 001*****Queer Latina/o Photography & Lit (WMST 666)*****Instructor: DeGuzman, M.****TR 02:00-03:15****Maximum Enrollment: 25/35**

This course explores novels and short stories by Latina/o writers that focus in one way or another on photographs and photography and that simultaneously question (or "queer") certain cultural givens about gender, sexuality, and subjectivity. We will inquire into the connections between this double-focus. At the same time we will examine actual photo-based visual work by Latina/o artists. Textual and visual works considered include those by Sheila Ortiz Taylor, Achy Obejas, Leo Romero, Elías Miguel Muñoz, Graciela Limón, John Rechy, Francis Negrón-Muntaner, Laura Aguilar, Alma López, Felix Gonzalez-Torres, Alex Damian Reyes, Gerardo Suter, Frank Franca, and others.

**ENGL 680, Section 001*****Film Theory*****Instructor: Flaxman, G.****M 06:00-08:50****Maximum Enrollment: 20**

This course has two basic aims. On the one hand, the course aims to introduce graduate students to film pedagogy, thereby preparing them to teach film at the collegiate level. In this sense, the class undertakes a broad consideration of the formal syntax and strategies of cinema. But on the other hand, the course aims to provide the theoretical and historical context within which film studies itself emerges. In this regard, the syllabus includes a number of canonical readings from the discipline (Kracauer, Benjamin, Bazin, Mitry, Metz, Cavell, Mulvey) as well as one book (Gilles Deleuze's *Movement-Image*) which will serve as our subtext for the semester.

**ENGL 693H, Section 246*****Creative Writing Senior Honors Thesis, Part 1*****Instructor: Wallace, D.****TR 02:00-03:15****Maximum Enrollment: 12**

Prerequisite, English 406 or 407 and permission of the Director of Creative Writing. The first half of a two-semester seminar. Requires a high level of commitment and creative ability. Each student begins a substantial body of work, a book of fiction (25,000 words) or poetry (1000 lines). Extensive discussion of student work in class and in conferences with instructor.

**ENGL 693H, Section 293*****Creative Writing Senior Honors Thesis, Part 1*****Instructor: McFee, M.****TR 03:30-04:45****Maximum Enrollment: 12**

Prerequisite, English 406 or 407 and permission of the Director of Creative Writing. The first half of a two-semester seminar. Requires a high level of commitment and creative ability. Each student begins a substantial body of work, a book of fiction (25,000 words) or poetry (1000 lines). Extensive discussion of student work in class and in conferences with instructor.

**ENGL 719, Section 001*****Old English Grammar and Readings*****Instructor: O'Neill, P.****MW 12:00-01:15****Maximum Enrollment: 15**

This course is designed for students with no previous knowledge either of linguistics or Old English. After some preliminary background on the origins of Old English from Germanic and Indo-European, the course will focus on acquiring a reading knowledge of the language by studying selected excerpts from prose works of the period. There will also be a brief introduction to Old English poetry.



**ENGL 762, Section 001***Spec. Topics in Cultural Studies: Postcol. Methods in Cultural Analysis***Instructor: Ahuja, N.****R 03:30-06:20****Maximum Enrollment: 15**

The emergence of the conceptual frameworks of the postcolonial, the transnational, and the global in the past two decades has radically reshaped the critical terrain across disciplines in the humanities. This graduate seminar offers an introduction to some of the diverse intellectual projects inaugurated with the postcolonial and transnational turns in literary and cultural studies. Students will analyze the contested definitions of postcolonialism, transnationality, globality, culture, and related critical terms; interrogate the ways in which cultural criticism conceptualizes geography and history; explore the relationships of colonialism, race, anti-colonial movements, neoliberalism, and migration to critical theory; and study the key past and present debates in postcolonial and transnational studies. We will also discuss the ways in which the postcolonial and transnational turns in the humanities impact academic publishing and job markets. The seminar is open to all graduate students.

**ENGL 781, Section 001*****Proseminar: Essentials of Literary Criticism*****Instructor: Baker/Thompson****TR 03:30-04:45****Maximum Enrollment: 15**

In this class, we will devour, analyze, and theorize 14 foundational and persistent classics of literary criticism and cultural history. While these studies focus on the early modern period (and an admittedly elastic and long period as defined here), they are each books that have profoundly shaped the development of professional literary criticism and literary history. We will read them in order of publication, thereby tracing over a 70 year period the emergence of modern, professional literary studies.

1. Georg Lukács, *Theory of the Novel* (1916)
2. William Empson, *7 Types of Ambiguity* (1930)
3. W. M. W. Tillyard, *Elizabethan World Picture* (1944)
4. Erich Auerbach, *Mimesis* (1946)
5. Cleanth Brooks, *The Well Wrought Urn* (1956)
6. Ian Watt, *Rise of the Novel* (1957)
7. Northrup Frye, *Anatomy of Criticism* (1957)
8. C. S. Lewis, *The Discarded Image* (1964)
9. Frances Yates, *The Art of Memory* (1966)
10. C. L. Barber, *Shakespeare's Festive Comedy* (1963)
11. Raymond Williams, *Country and the City* (1973)
12. Stanley Fish, *Self-Consuming Artifacts* (1972)
13. Stephen Greenblatt, *Renaissance Self-Fashioning* (1980)
14. Peter Stallybrass and Allon White, *Politics and Poetics of Transgression* (1986)

**ENGL 821, Section 001*****Seminar in English Lit: The Piers Plowman Tradition*****Instructor: Wittig, J.****M 03:00-05:50****Maximum Enrollment: 15****The Piers Plowman Tradition**

This seminar will focus on *Piers Plowman*, but we will read also some works contemporary with it and thought of as being in the "Piers Plowman tradition": e.g., *Pierce the Ploughman's Crede*, *Richard the Redeless*, *Mum and the Sothsegger*, and *The Crowned King*. (These were all published together, ed. Helen Barr, by Dent / Tuttle, in the Everyman Library, 1993, ISBN 0 460 87238 90, but this book is apparently not in our library). For *Piers Plowman* we will focus on the "B Text;" the most useful "student" edition (that is, one with notes and glosses) is by A.V.C. Schmidt, also published by Everyman, 1995 (ISBN 0 460 87509 4).

**ENGL 828, Section 001*****Perspectives on Early Modern Studies*****Instructor: Barbour, R.****M 03:30-06:20****Maximum Enrollment: 15**

The Wisdom of the Ancients: Transformations of Greco-Roman Philosophy in Seventeenth-Century England  
In this course we will examine extraordinary instances of early modern English engagements with classical philosophy. Our goal will be nothing more and nothing less than the exploration of the dynamic and complex ways in which early modern cultural brokers transformed the wisdom of the ancients in the process of translating and transmitting that wisdom. Key cases will include Francis Bacon, Robert Burton, Ben Jonson, the Cambridge Platonists, Thomas Stanley, Lucy Hutchinson, and Thomas Browne. We will also consider some of the very best recent scholarship in transmission studies.

**ENGL 843, Section 001*****Seminar in American Literature to 1860*****Instructor: Gura, P.****W 06:30-09:20****Maximum Enrollment: 18****Reloading the Canon: 19th Century Fiction**

We focus on the practical results of canon revision for the period 1798-1862, specifically regarding fiction. Writers as Hawthorne and Melville have long been held up as pioneers in an American prose tradition because of the ways in which they constructed the genre of the American "romance." We will reexamine these writers' achievement in light of, for example, the historical fiction of Catharine Sedgwick, a serious challenger to Cooper and Simms; the "domestic" fiction of Fanny Fern and Maria Cummins, who raised questions about the vagaries of woman's place in antebellum America; and the psychological fiction of Elizabeth Stoddard, who rivaled Hawthorne and Melville and anticipated James in her analysis of human motivation. We always will keep before us the question of what difference it makes to our teaching and writing if we add to our reading lists such hitherto "forgotten" authors.

**ENGL 861, Section 001*****Seminar in Literary and Cultural Theory*****Instructor: McGowan/Spinner-Halev****M 03:00-05:30****Maximum Enrollment: 15**

**Instructors:** John McGowan, Department of English and Comparative Literature and Jeff Spinner-Halev, Department of Political Science

This team-taught graduate seminar will focus on the work of German political philosopher Jürgen Habermas. We will spend the first three weeks considering Habermas' early—and highly influential—work on "the public sphere" and the "communicative rationality" he thinks offers the ideal conditions for judging the achievements of liberal democracies. We will then devote two weeks to Habermas' debates with the poststructuralists about the legacy of the Enlightenment and the right way to understand modernity/postmodernity. The 1994 *Between Facts and Norms: Contributions to a Discourse Theory of Law and Democracy* represents Habermas' last "big book," his last full-scale attempt to offer a synthetic account of his political philosophy; we will spend a month studying this work. Finally, Habermas' occasional essays on topics from nationalism to international law and cloning provide fascinating interventions into some of the most important issues of our day, so we will read a selection of those texts. The goal of the course is straightforward: to provide students with a thorough understanding of this important intellectual's thought, and to use that understanding to think about both current understandings and current configurations of liberalism, democracy, and public culture.

**Requirements:** Students will write two to three short reading responses during the term (in some cases as reports to the class on essays about Habermas by various critics) and a long (15 to 25 pages) seminar paper. Material from the long paper will also be presented to the class.

**ENGL 876, Section 001*****Introduction to Modern Irish I*****Instructor: O'Neill, P.****T 02:00-04:30****Maximum Enrollment: 15**

This course emphasizes the grammar and pronunciation of Modern Irish, with background readings in Irish history and culture.