

ENGL 056, Section 001

FYS: Projections of Empire

Instructor: Cooper, P.

TR 02:00-03:15

Maximum Enrollment: 21

FIRST-YEAR STUDENTS ONLY

The course covers a range of fictions about colonialism and its aftermath, exploring both narrative and filmic depictions of empire and its legacies. The aim of the course is threefold: to study, through literature, the problems of power and identity raised by the colonial enterprise; to consider the development of these problems in the historical frame of the postcolonial; and to assess their portrayal in both contemporary narrative and popular cinema.

ENGL 084, Section 001

FYS: Into the West

Instructor: Davenport, R.

MWF 11:00-11:50

Maximum Enrollment: 21

FIRST-YEAR STUDENTS ONLY

The cowboy is an American hero whose presence endures even now, long after the closing of the American frontier. D. H. Lawrence wrote that “The essential American soul is hard, isolate, stoic, and a killer.” Writers and filmmakers continually create and recreate this profoundly fictionalized character, often locating him in a tale where he is compelled to rescue an innocent victim of America’s frontier enemies. Each version of the cowboy—from Zane Grey’s lone rider on the Texas frontier to the retired men of *Unforgiven*—raises questions for us: What qualities do we associate with American heroism? How do we interact with land and territory that is not our own, as well as with the people who live there? What does it mean to be a good American? How does a good citizen behave when faced with moral choices? Are there distinctly American ethics—and what are they? Why do we associate the West with freedom? What role does violence play in American culture?

Students will read novels, short stories, film, and select non-fiction in order to write about cowboys and gunslingers. They will work in groups in class and out, and will team up to write and produce an original short film featuring a cowboy. Work that will take place out side of the classroom includes the screening of two films, and working with the Beasley Multimedia Resource Center's professional staff to learn basic film production and post-production. This course requires significant reading and writing.

Grades:

Midterm:	25%
Film:	25%
Final paper:	5%
Class participation:	25%
TOTAL	100%

ENGL 085, Section 001**FYS: Economic Saints & Villains****Instructor: Kendall, R.****TR 11:00-12:15****Maximum Enrollment: 21****FIRST-YEAR STUDENTS ONLY**

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

ENGL 089, Section 001**FYS Special Topics: California Stories****Instructor: Ho, J.****MWF 02:00-02:50****Maximum Enrollment: 21****FIRST-YEAR STUDENTS ONLY**

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 Cynthia Fujikawa's *Old Man River*.

ENGL 120, Section 001**British Literature: Chaucer to Pope****Instructor: Barbour, R.****MW 09:00-09:50****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, ENGL 120.604.

ENGL 120, Section 002***British Literature: Chaucer to Pope*****Instructor: Gless, D.****MWF 01:00-01:50****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 "Augustine" era. 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, meet and hear from some of the excellent faculty members who teach in these areas at Carolina, and get a start on understand 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 reading, 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, Queene Elizabeth I, and perhaps others); Edmund Spenser's *Faerie Queene, Book 1*; Christopher Marlowe's *Doctor Faustus*; William Shakespeare's *Twelfth Night*; a selection of late 16th and early 17th Century lyrics (by John Donne, Ben Jonson, William Shakespeare, Amelia Lanyer, George Herbert, and Andrew Marvell); John Milton's *Paradise Lost*; William Congreve's *Way of the World*; selections from Jonathan Swift's *Gulliver's Travels*; and Alexander Pope's *Rape of the Lock*.

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

ENGL 120, Section 003***British Literature: Chaucer to Pope*****Instructor: Leinbaugh, T.****MWF 02:00-02:50****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).

ENGL 120, Section 004***British Literature: Chaucer to Pope*****Instructor: O'Neill, P.****MW 03:00-04:15****Maximum Enrollment: 35**

We will survey some 1100 years of British literature from the cowherd Caedmon (680) to the learned Doctor Johnson (1780), including on the way such notables as Chaucer, Shakespeare and Milton. Our emphasis will be on tasting the variety of literary genres, relating them to their historical and cultural contexts, and enjoying the challenge of critical reading.

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

ENGL 120, Section 005***British Literature: Chaucer to Pope*****Instructor: Wittig, J.****TR 09:30-10:45****Maximum Enrollment: 35**

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

The syllabus and other information from last's Spring's version of this course should be available for guest access on Blackboard: look for Spring 2009 English 120, Section 5.

Fills requirement for majors.

Teaching methods: Lecture and discussion.

Requirements: Midterm and final exam. Two short (c. 5 page) interpretative papers. CLASS ATTENDANCE IS EXPECTED, as is participation in the class Blackboard Discussion Forum.

Texts (required):

The Norton Anthology of English Literature, Vol 1. Abrams (ed), 8th ed. (Norton:2006) ISBN: 039392713X. Alternatively (at the same price) the three-fascicle edition of this book.

(recommended for English majors as a useful supplement)

William Harmon, A Handbook to Literature. 10th edition. (Pearson / Prentice Hall: 2006) ISBN 013011344420

Supplementary handouts will be posted on Blackboard.

ENGL 120, Section 601***British Lit: Chaucer to Pope (Recitation)*****Instructor: Garrett, L.****R 12:30-01:20****Maximum Enrollment: 20**

Recitation section for ENGL 120.1 (Barbour).

ENGL 120, Section 602***British Lit: Chaucer to Pope (Recitation)*****Instructor: Garrett, L.****R 03:30-04:20****Maximum Enrollment: 20**

Recitation section for ENGL 120.1 (Barbour).

ENGL 120, Section 603***British Lit: Chaucer to Pope (Recitation)*****Instructor: Wallace, J.****F 10:00-10:50****Maximum Enrollment: 20**

Recitation section for ENGL 120.1 (Barbour).

ENGL 120, Section 604***British Lit: Chaucer to Pope (Recitation)*****Instructor: Wallace, J.****F 01:00-01:50****Maximum Enrollment: 20**

Recitation section for ENGL 120.1 (Barbour).

ENGL 121, Section 001***British Literature, Wordsworth to Eliot*****Instructor: Ross, D.****MWF 09:00-09:50****Maximum Enrollment: 35**

This class is an introduction to some of the major works and trends of 19th- and 20th-century British literature. Focusing on the period 1789-1939, we will explore British literature as it evolved through three phases usefully and sometimes not so usefully termed “romanticism,” “Victorianism,” and “modernism.” We will explore and question these terms, working toward a conception of modern British literature as a coherent if sometimes uneasy and quarrelsome tradition. We will pay particular attention to the way texts anticipate, answer, and revise each other. Reading will include the work of Wordsworth, Coleridge, Shelley, Keats, Tennyson, Dickens, Stevenson, Wells, Yeats, Woolf, and Robert Graves.

Texts:

Appelbaum, ed., English Romantic Poetry (ISBN: 0486292827)

Shelley, “Alastor” (handout)

Tennyson, In Memoriam. (ISBN: 0393979261)

Dickens, Great Expectations. (ISBN: 0486415864)

Stevenson, The Strange Case of Dr. Jekyll and Mr. Hyde. (ISBN: 0486266885)

Wells, The Time Machine. (ISBN: 0486284727)

Robert Graves, Goodbye to All That. (ISBN: 0385093306)

Yeats, The Tower. (ISBN: 0743247280)

Woolf, The Waves. (ISBN: 0156031574)

ENGL 121, Section 002***British Literature, Wordsworth to Eliot*****Instructor: Ross, D.****MWF 10:00-10:50****Maximum Enrollment: 35**

This class is an introduction to some of the major works and trends of 19th- and 20th-century British literature. Focusing on the period 1789-1939, we will explore British literature as it evolved through three phases usefully and sometimes not so usefully termed “romanticism,” “Victorianism,” and “modernism.” We will explore and question these terms, working toward a conception of modern British literature as a coherent if sometimes uneasy and quarrelsome tradition. We will pay particular attention to the way texts anticipate, answer, and revise each other. Reading will include the work of Wordsworth, Coleridge, Shelley, Keats, Tennyson, Dickens, Stevenson, Wells, Yeats, Woolf, and Robert Graves.

Texts:

Appelbaum, ed., English Romantic Poetry (ISBN: 0486292827)

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Wells, The Time Machine. (ISBN: 0486284727)

Robert Graves, Goodbye to All That. (ISBN: 0385093306)

Yeats, The Tower. (ISBN: 0743247280)

Woolf, The Waves. (ISBN: 0156031574)

ENGL 121, Section 003***British Literature: Wordsworth to Eliot*****Instructor: Reinert, T.****MWF 01:00-01:50****Maximum Enrollment: 35**

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

Text: The Norton Anthology of English Literature (Volume II, 8th edition)

ENGL 121, Section 004***British Literature, Wordsworth to Eliot*****Instructor: Goldberg, L.****MW 01:30-02:45****Maximum Enrollment: 35**

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

Although we shall cover several genres, the focus will be on close readings of lyric poetry. Class discussion will prevail over lecture; there will be several analytical papers, a midterm and a final examination.

Text: The Norton Anthology of English Literature (Volume II, 8th edition). ISBN 0393928349

ENGL 121, Section 005***British Literature, Wordsworth to Eliot*****Instructor: Bogucki, M.****TR 08:00-09:15****Maximum Enrollment: 35**

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

Text: The Norton Anthology of English Literature (Volume II, 8th edition)

ENGL 121, Section 006***British Literature, Wordsworth to Eliot*****Instructor: Thayer, C.****TR 12:30-01:45****Maximum Enrollment: 35**

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

Text: The Norton Anthology of English Literature (Volume II, 8th edition)

ENGL 121, Section 007***British Literature: Wordsworth to Eliot*****Instructor: Nash, S.****TR 03:30-04:45****Maximum Enrollment: 35**

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

Text: The Norton Anthology of English Literature (Vol. II, 8th edition)

ENGL 122, Section 002***Introduction to American Literature*****Instructor: Frost, L.****MWF 11:00-11:50****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 003***Introduction to American Literature*****Instructor: Veggian, H.****TR 12:30-01:45****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: Mengelkoch, D.****MWF 08:00-08:50****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 002***Introduction to Fiction*****Instructor: Page, A.****MWF 09:00-09:50****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 12:00-12:50****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 perception 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: Davison, L.****MWF 01:00-01:50****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 005***Introduction to Fiction*****Instructor: Rigby, H.****MWF 02:00-02:50****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 006***Introduction to Fiction*****Instructor: Cheng, E.****TR 08:00-09:15****Maximum Enrollment: 30**

In this discussion based course we will examine narratives of U.S. borders, physical and symbolic spaces where the violence of U.S. expansionist national imperatives are often most visible and in which transnational cultures and hybrid identities are also being formed. Emphasis will be on the U.S.-Mexico border space, the U.S. and the Pacific, the Caribbean, and the U.S. South. Authors we will consider include Karen Tei Yamashita, Ana Castillo, Jamaica Kincaid, R. Zamora Linmark, Maxine Hong Kingston, Octavia Butler, and others.

ENGL 123, Section 007***Introduction to Fiction*****Instructor: Murphy, K.****TR 11:00-12:15****Maximum Enrollment: 35**

This course is foremost a study of the techniques associated with prose fiction, such as irony, plot, and point of view. More specifically, the course addresses the fictional techniques of writers who choose to narrate the spaces between worlds, whether they are those between the East and West, the secular and the religious, the civilized and the "primitive," or the image and the printed word.

Texts (required):David Lodge, *The Art of Fiction*Joseph Conrad, *Heart of Darkness*Tayeb Salih, *Season of Migration to the North*Toni Morrison, *Tar Baby*Margaret Atwood, *Surfacing*Don DeLillo, *Mao II*Philip Roth, *The Counterlife*Jhumpa Lahiri, *The Namesake***ENGL 123, Section 008*****Introduction to Fiction*****Instructor: Getrost, K****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 124, Section 001***Contemporary Literature*****Instructor: Crystall, E.****TR 02:00-03:15****Maximum Enrollment: 30**

This discussion-based class takes as its object of analysis several visual literary texts in order to question how meaning is made through images, specifically through the juxtaposition and framing of images. We will examine the relationship between images and language in these texts and explore how graphic novels teach us not only how to read graphic novels but also how to read other images and the world around us. Texts include: Scott McCloud's *Understanding Comics: The Invisible Art*; Art Spiegelman's *Maus, A Survivor's Tale: My Father Bleeds History*; Keiji Nakazawa's *Barefoot Gen: A Cartoon Story of Hiroshima*; Marjane Satrapi's *Persepolis: The Story of a Childhood*; Joe Sacco's *Palestine*, among others.

ENGL 124, Section 002***Contemporary Literature*****Instructor: Reinert, T.****MWF 02:00-02:50****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: Nicholas (Joseph), T.****TR 09:30-10:45****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 11:00-12:15****Maximum Enrollment: 30**

This discussion-based class takes as its object of analysis several visual literary texts in order to question how meaning is made through images, specifically through the juxtaposition and framing of images. We will examine the relationship between images and language in these texts and explore how graphic novels teach us not only how to read graphic novels but also how to read other images and the world around us. Texts include: Scott McCloud's *Understanding Comics: The Invisible Art*; Art Spiegelman's *Maus, A Survivor's Tale: My Father Bleeds History*; Keiji Nakazawa's *Barefoot Gen: A Cartoon Story of Hiroshima*; Marjane Satrapi's *Persepolis: The Story of a Childhood*; Joe Sacco's *Palestine*, among others.

ENGL 125, Section 001***Introduction to Poetry*****Instructor: Lupton, D.****MWF 01:00-01:50****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: Corlew, D.****TR 08:00-09:15****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: O'Shaughnessey, M.****MWF 01:00-01:50****Maximum Enrollment: 35**

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

ENGL 126, Section 002***Introduction to Drama*****Instructor: Kennedy, D.****TR 03:30-04:45****Maximum Enrollment: 35**

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

Plays include works by Aeschylus, Sophocles, Euripides, Marlowe, Shakespeare, Ibsen, Shaw, Chekhov, Brecht, Ionesco, Arthur Miller, and Tennessee Williams. Two short papers, midterm and final exams.

ENGL 128, Section 001***Major American Authors*****Instructor: Laprade, C.****MWF 09:00-09:50****Maximum Enrollment: 35**

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

ENGL 128, Section 002***Major American Authors*****Instructor: Gura, P.****MWF 12:00-12:50****Maximum Enrollment: 35**

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

ENGL 128, Section 003***Major American Authors*****Instructor: Laprade, C.****MWF 02:00-02:50****Maximum Enrollment: 35**

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

ENGL 128, Section 004***Major American Authors*****Instructor: Ross, K.****TR 09:30-10:45****Maximum Enrollment: 35**

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

ENGL 128, Section 005***Major American Authors*****Instructor: Westerman, M.****TR 03:30-04:45****Maximum Enrollment: 35**

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: Applegarth, R.****MWF 08:00-08:50****Maximum Enrollment: 35**

This course will explore works by many American writers of color who have made memoir and autobiography among the most popular and versatile genres published in the U.S. Focusing on 20th-century texts by Native American, Latina/o, African American, and Asian American writers, this course will ask students to examine the historical and social contexts that shape literary texts and to investigate how writers who are marginalized within these contexts reclaim and remake autobiographical genres to meet their rhetorical and literary aims. Students in this discussion-oriented course will consider issues of identity and representation, public and rhetorical effects of personal experience, and the significance of genre in relation to the texts we will read. Assignments include written responses, reading quizzes, oral presentations, and a substantial research project. In addition to the texts listed below, we will read several autobiographical essays, as well as critical and theoretical articles about autobiography and genre.

Texts:

Zitkala-Sa, *American Indian Stories* (Penguin Classics, 2003), ISBN 978-0142437094
 Gloria Anzaldua, *Borderlands/La Frontera* (Aunt Lute, 1987/1999), ISBN 978-1879960749
 John Edgar Wideman, *Brothers and Keepers* (Vintage, 1995), ISBN 0679756949
 N. Scott Momaday, *The Names* (Univ. of Arizona Press, 1987), ISBN 978-0816510467
 Esmeralda Santiago, *When I Was Puerto Rican* (Vintage, 1994), ISBN 978-0679756767
 Maxine Hong Kingston, *The Woman Warrior* (Vintage, 1989), ISBN 978-0072435191
 Li-Young Lee, *The Winged Seed* (Hungry Mind, 1999), ISBN 978-1886913288

ENGL 129, Section 002***Lit & Cultural Diversity: Caribbean Visions of "America"*****Instructor: Ahuja, N.****TR 02:00-03:15****Maximum Enrollment: 35**

In European colonial imaginaries, the Caribbean Isles specifically and "America" or "the New World" more generally were alternatively imagined as Edenic natural territories, sources of immense wealth, or spaces of degeneracy and danger. With the rise of the U.S. as a global power, "America" became synonymous with "United States" and was associated with what was often portrayed as a benevolent North American imperialism. In this course, we will focus on the ways in which writers from around the Caribbean (primarily writing in the twentieth century) interpreted and contested these visions of America. In particular, we will read poems, essays, and historical novels that recall histories of migration, slavery, colonialism, and creolization to envision new "American" identities founded on cultural diversity, regional and transnational interconnections, and shared histories of political struggle. We will investigate the relationship of literature to history; constructions of race, gender, and sexuality in different visions of America; and the ways in which solidarities and friction between diverse ethnic groups are negotiated in Caribbean literature. Authors will include Maryse Condé, Derek Walcott, Patrick Chamoiseau, Alejo Carpentier, Eric Walrond, Nicolás Guillén, Wilson Harris, Jamaica Kincaid, V.S. Naipaul, and Patricia Powell.

ENGL 130, Section 001***Introduction to Fiction Writing*****Instructor: Moose, R.****MW 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 130, Section 002***Introduction to Fiction Writing*****Instructor: Kenan, R.****MW 04:30-05:45****Maximum Enrollment: 18**

Prerequisite to English 206 and other creative writing courses.

A course in reading and writing fiction. 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: Naumoff, L.****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 a study of a wide range of traditional short stories and recent contemporary works of short fiction with an emphasis on simple copy editing, finding the right style and voice for your story, using character and plot effectively, and becoming proficient at the overall, more complex editorial process. Class criticism and discussion of each student's exercises and stories will be an important part of the course.

ENGL 130, Section 004***Introduction to Fiction Writing*****Instructor: Gingher, M.****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: Riggs, N.****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 05:00-06:15****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 original lines of verse.

ENGL 131, Section 003***Introduction to Poetry Writing*****Instructor: McFee, M.****TR 11:00-12:15****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 004***Introduction to Poetry Writing*****Instructor: Chitwood, M.****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

FYH: Introduction to Fiction Writing

Instructor: Durban, P.

MW 03:00-04:15

Maximum Enrollment: 15

FIRST YEAR HONORS STUDENTS ONLY

This course or English 130 is prerequisite to English 206. 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

FYH: Introduction to Poetry Writing

Instructor: Seay, J.

TR 02:00-03:15

Maximum Enrollment: 15

FIRST YEAR HONORS STUDENTS ONLY

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

ENGL 140, Section 001

Intro to Gay and Lesbian Lit (WMST 140)

Instructor: Weber, W.

TR 08:00-09:15

Maximum Enrollment: 25/35

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

NOTE: This course is crosslisted with WMST 140.01.

ENGL 141, Section 001

World Literatures in English

Instructor: Flanagan, K.

MWF 09:00-09:50

Maximum Enrollment: 35

World Literatures in English will take its theme from the title of one of the works we'll read, *Between Two Worlds*. That 1979 novel by Miriam Tlali, the first published by a black woman in South Africa, examines the life of a black woman working in a white-owned business in Johannesburg. We'll look at the clashing worlds of religion during the 1947 partition of India through the eyes of young girl in *Cracking India* (2006). Conflicting gender roles in Iran and the United States create difficulties for the adolescent protagonist of *Jumping Over Fire* (2006). Race and social class create separate cultural spheres for Jamaican characters in Michele Cliff's novel *Abeng* (1995). False ideals about sexuality and paradise in Pacific Islands and European cultures constitute both comic and serious divisions in the play *Last Virgin in Paradise* (1993). We'll also read short stories and poetry on e-reserve from other societies where English language cultures have come into contact with non-English speaking societies. In all these works we'll look at the ways in which English language, genres of writing, and themes are reshaped by authors who write in English about non-Anglo societies.

ENGL 142, Section 001

Film Analysis

Instructor: Taylor, T.

TR 02:00-03:50

Maximum Enrollment: 150

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

IMPORTANT NOTE: Students who register for this section 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 or 142.605.

ENGL 142, Section 601***Film Analysis (Recitation)*****Instructor: Taylor, T.****TR 04:00-04:50****Maximum Enrollment: 25**

Recitation section for ENGL 142.1 (Taylor).

IMPORTANT NOTE: This recitation is restricted to students with **sophomore** standing.**ENGL 142, Section 602*****Film Analysis (Recitation)*****Instructor: Carlson, M.****TR 04:00-04:50****Maximum Enrollment: 25**

Recitation section for ENGL 142.1 (Taylor).

ENGL 142, Section 603***Film Analysis (Recitation)*****Instructor: Bezio, K.****TR 04:00-04:50****Maximum Enrollment: 25**

Recitation section for ENGL 142.1 (Taylor).

ENGL 142, Section 604***Film Analysis (Recitation)*****Instructor: Birkhofer, M.****TR 04:00-04:50****Maximum Enrollment: 25**

Recitation section for ENGL 142.1 (Taylor).

ENGL 142, Section 605***Film Analysis (Recitation)*****Instructor: Kaiser, W.****TR 04:00-04:50****Maximum Enrollment: 25**

Recitation section for ENGL 142.1 (Taylor).

ENGL 142, Section 606***Film Analysis (Recitation)*****Instructor: Chelala, R.****TR 04:00-04:50****Maximum Enrollment: 25**

Recitation section for ENGL 142.1 (Taylor).

ENGL 143, Section 001***Film & Culture*****Instructor: Larson, J.****TR 02:00-03:15****Maximum Enrollment: 35**

"Film and Culture" examines the ways in which culture and history shape and are shaped by motion pictures. In this course, we will focus specifically on films that emphasize race and racial issues. The course emphasizes discussion and a broad range of screenings, as opposed to canonical film studies topics and movies, and uses comparative methods that group related films as well as films and texts. 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, between texts and their adaptations, and between films and filmmakers--all the while interrogating the role that race plays in the history of American cinema. By playing the familiar against the unfamiliar, this course encourages students to reexamine what is "familiar" and "normal", as well to question how the movie screen both influences and reflects audiences' views about race. Films studied will include: "The Birth of a Nation," "Shaft," and "Crash."

ENGL 144, Section 001***Popular Genres*****Instructor: Fann, J.****TR 08:00-09:15****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 206, Section 001***Intermediate Fiction Writing*****Instructor: Wallace, D.****MW 04:30-05:45****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 206, Section 002***Intermediate Fiction Writing*****Instructor: Naumoff, L.****TR 03:30-04:45****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 001***Intermediate Poetry Writing*****Instructor: McFee, 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 207, Section 002***Intermediate Poetry Writing*****Instructor: Chitwood, M.****TR 12:30-01:45****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 001***Creative Non-Fiction: The Natural World*****Instructor: Simpson, B.****TR 09:30-10:45****Maximum Enrollment: 15**

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

The Literary Mind in the Natural World, approximate parameters being the cell and the cosmos. Readings include H.D. Thoreau, Rachel Carson, Wendell Berry, and others. Wide range for original writings (4 short exercises, 2 long essays) to include: landscapes large and small, agriculture and environment, flora and fauna, medicine, travel, weather, astronomy, and the myriad intersections and collisions of human and natural forces both on Earth and beyond.

ENGL 208, Section 002***Creative Non-Fiction: The Personal Essay*****Instructor: Shapiro, A.****TR 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 creative nonfiction, focusing on the personal essay.

ENGL 208, Section 003***Creative Non-Fiction: Reportage*****Instructor: Kenan, R.****MW 03:00-04:15****Maximum Enrollment: 15**

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

Students in the course will explore the various modes of non-fiction writing applied to writing about actual experience, or what has been called Immersion Journalism. Students will be expected to produce no fewer than two 2500 word (approx. 10 pages) pieces of narrative non-fiction over the course of the semester, a character sketch, plus one revision at the end of the semester.

REQUIRED TEXTS:

The Art of Fact: A Historical Anthology of Literary Journalism, ed. Kevin Kerrane and Ben Yagoda

Driving Mr. Albert: A Trip Across America with Einstein's Brain, Michael Paterniti

ENGL 210, Section 001***Writing Young Adult Literature*****Instructor: Moose, R.****MW 05:00-06:15****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 young adult fiction, with a focus on the crafting of a novel.

Texts:

Individual Young Adult novels

Course pack

ENGL 225, Section 001***Shakespeare*****Instructor: Baker, D.****MW 10:00-10:50****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.

Texts: Romeo and Juliet, Richard III, The Taming of the Shrew, A Midsummer Night's Dream, Henry V, Twelfth Night, Hamlet, Othello, Lear, Much Ado About Nothing, Macbeth, The Tempest

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: Matchinskie, M.****TR 09:30-10:45****Maximum Enrollment: 35**

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

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

Texts:

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

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

Recitation section for ENGL 225.1 (Baker).

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

Recitation section for ENGL 225.1 (Baker).

ENGL 225, Section 603***Shakespeare (Recitation)*****Instructor: Caldwell, M.****R 12:30-01:20****Maximum Enrollment: 20**

Recitation section for ENGL 225.1 (Baker).

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

Recitation section for ENGL 225.1 (Baker).

ENGL 225, Section 605***Shakespeare (Recitation)*****Instructor: Kritsch, K.****F 11:00-11:50****Maximum Enrollment: 20**

Recitation section for ENGL 225.1 (Baker).

ENGL 225, Section 606***Shakespeare (Recitation)*****Instructor: Kritsch, K.****F 01:00-01:50****Maximum Enrollment: 20**

Recitation section for ENGL 225.1 (Baker).

ENGL 225H, Section 001***Shakespeare (Honors)*****Instructor: Matchinskie, M.****TR 12:30-01:45****Maximum Enrollment: 15**

What happens to a Scottish king and queen when both are transplanted to feudal Japan? How about to a 1970s small town fast food franchise?

For centuries modern artists have been not only performing but also rewriting the plays of William Shakespeare. Of late the cinema has become a preeminent site for such adaptation. This course will examine four Shakespearean tragedies in terms of their modern filmic equivalents. We will begin with Shakespeare's shortest and perhaps bloodiest play, *Macbeth*, exploring its valences through three separate film adaptations (Akira Kurosawa's epic *Throne of Blood* [1957], Roman Polanski's visually assaultive *Macbeth* [1971] and Billy Morrisette's creepily hilarious cult classic, *Scotland, PA* [2003]).

Some key questions we will consider include the following: Why Shakespeare? What is it about this playwright that encourages so many adaptations, rewritings, and reinterpretations? How do production and distribution considerations shape the subject matter and promotion of Shakespearean cinema? And finally, what happens when film technique (camera work, costuming, *mise en scène*, sound editing, etc.) joins textual analysis to create interpretive possibilities for viewers?

Seminar participants will write two short papers, one of which will be reworked into an article-length (and potentially publishable) term project. Students will also be required to attend several night viewings of the films.

ENGL 227, Section 001**Sixteenth Century Literature****Instructor: Gless, D.****MWF 11:00-11:50****Maximum Enrollment: 35**

Our mutual goals in Engl 227 are to learn something about the literature of the period which many contemporaries thought of as a Renaissance or rebirth. To do that, we will sample some of the texts Renaissance humanists made newly conspicuous for their times: the vernacular bible, ethical writings of pagan Greece and Rome; some of the writings of humanists themselves, especially Erasmus and More; and some humanistically educated innovators, Machiavelli and Montaigne. Thereafter we'll concentrate on some of the poetry and prose that sprang from the rebirth of classical and biblical learning.

In the process, we'll learn something about the works of Edmund Spenser, Philip Sidney, Queen Elizabeth I, Christopher Marlowe, Sir Walter Raleigh, and William Shakespeare; about the interconnections between literature and politics; about the enduring effects literature can exert upon our individual and shared histories; and about the techniques of literary interpretation in general. This course aims, therefore, to develop reading strategies and to present historical information that will allow students to undertake independent interpretations of religious, philosophical, and literary texts that were written over four centuries ago but remain surprisingly illuminating for our own times. While doing so, we will be practicing broadly usable, practical skills that are applicable in many careers and to our lives as members of the overlapping communities we do now and will in the future inhabit. These skills include making accurate observations 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.

Other comments: We will work through various implications of the theory that readers themselves supply part of what they find in literary texts. Because reading involves complex acts of selection, projection, and connection, students will be expected to participate actively in discussions. "Participation" will mean readiness, at every class meeting, (1) to describe, sometimes on paper, one's own reactions to the texts we're studying, (2) to notice and develop changes in those responses, changes which result from hearing the interpretations of others and from successive re-readings of the texts, and (3) to seek to understand contrasting interpretations proposed by fellow students as well as the professor. This multifaceted participation will count for roughly 20% of each student's course grade; regularity, reflectiveness, evidence of rigorous reading, and constructive engagement with fellow students will be its measures of quality.

Teaching Methods: As noted above, the teaching method stresses discussion.

Texts: Readings from the Old and New Testaments, with emphasis on St. Paul, and from Plato's Symposium and Republic; from Erasmus, Thomas More, Montaigne, Edmund Spenser, Sir Philip Sidney, Queen Elizabeth I, Christopher Marlowe, William Shakespeare (non-dramatic works), and a selection of other poets.

Exams, papers, and quizzes: There will be a midterm, two papers (5 pages; 10 pages), and a comprehensive, three-hour final.

ENGL 228, Section 001**Literature of the Later Renaissance****Instructor: Barbour, R.****MWF 10:00-10:50****Maximum Enrollment: 35**

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

Texts:

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

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

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

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

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

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

Course pack

ENGL 260, Section 001***Creative Reading*****Instructor: Cantwell, R.****MWF 02:00-02:50****Maximum Enrollment: 25**

Proceeding from the assumption that the literary as such arises through the responsivity of readers informed and inspired by study and dialogue, this course will resurrect the classroom practice of close reading over a diverse selection of novels, short stories, and lyric poems. Methodical attention to language within certain analytical categories discursive domains and communities, the various registers of inscription, narrative and poetic occasions and modes of address, voice, diction, and style as well as larger formal and rhetorical concerns, will form the basis for literary interpretation. Reading will include a handful of seminal literary-critical essays, representing a variety of historical approaches.

Intended for students who have declared, or who are on the point of declaring the English major.

ENGL 283, Section 001***Life Writing*****Instructor: Danielewicz, J.****TR 02:00-03:15****Maximum Enrollment: 20**

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

ENGL 284, Section 001***Reading Children's Lit: Growing up Latino/a*****Instructor: Halperin, L.****MWF 11:00-11:50****Maximum Enrollment: 35**

In this interdisciplinary discussion course, students will critically analyze a variety of texts that explore what it means to grow up Latina/o. Texts will include coming of age novels, memoirs, biographies, newspaper articles, linguistic anthropologies, short stories, poetry, films/documentaries, and radio broadcasts. Much of the course will focus on language issues, as students will learn about debates surrounding monolingualism, bilingualism, and multilingualism. The course will also focus on Latinas/os and education. Students will read about Latinas/os' experiences in the U.S. educational system, the debates surrounding Latinas/os' rights to an education, and the ways in which the U.S. educational system places restrictions on Latinas/os' rights to free speech.

ENGL 288, Section 001***Literary Modernism*****Instructor: Carlston, E.****TR 12:30-01:45****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 300, Section 001***Adv. Expos. Writing (The Prod. of Globalized Space)*****Instructor: Taylor, L. H.****MWF 12:00-12:50****Maximum Enrollment: 19**

World Wide Writing: The Production of Globalized Space

In this writing course students will engage a variety of rhetorical texts and contexts characteristic of life in a networked age, with a special emphasis placed on new media and rhetorics of technology in the space of "the global". This course juxtaposes historical notions of writing and literacy with those characteristic of communication and practice in a digital era where new media and "fast capitalism" seem to dominate. Writing and literacy will be accessed as a technical skill, but equal focus will be on analysis of and engagement with emerging discursive patterns in contemporary cyberculture. Students will compose written, digital, visual, and aural artifacts in this course.

ENGL 305, Section 001***Advanced Expository Writing for Law*****Instructor: Pryal, K.****TR 12:30-01:45****Maximum Enrollment: 19**

This course is designed to give upper-division undergraduates an opportunity to learn, develop, and further practice forms of legal communication. In this advanced workshop, students will first analyze central values, conventions, and discourse practices of the profession. Then they will practice those conventions, with a particular emphasis on written and oral discourse that accomplishes rhetorical aims and on mastering professional standards for format, genre, and citation.

ENGL 307, Section 001***Stylistics: Prose Imitation*****Instructor: Wallace, D.****MW 03:00-04:15****Maximum Enrollment: 15**

Restricted to Creative Writing minors; permission of instructor required.

Students will read a variety of fictional styles and through a number of exercises and shorter stories mimic the authors, from Hemingway to Borges to Coover and beyond. Understanding how style works with others is an important step in developing your own. Texts: TBA

ENGL 307, Section 002***Stylistics: Playwriting*****Instructor: Simpson, B.****TR 02:00-03:15****Maximum Enrollment: 15**

Restricted to Creative Writing minors. Permission of instructor required.

Playwriting: A collaborative exploration of the processes of drama and the writing of plays. Reading: includes plays by Beth Henley, Harold Pinter, William Shakespeare, Samm-Art Williams, Tennessee Williams, Lanford Wilson; "Backwards & Forwards" by David Ball. Writing: Short Exercises (Dramatic onologue, Brief Exchange, Longer Exchange, Scenes), 1 One-Act Play (& Revision Thereof).

ENGL 307, Section 003***Stylistics: Introduction to Publishing*****Instructor: Pories/Adams****T 05:30-08:15****Maximum Enrollment: 15**

Restricted to Creative Writing minors. Permission of instructor required.

This course will take students through all the phases of publishing a book from evaluation and acquisition of a manuscript; negotiating a deal to buy the manuscript; the editorial process, copyediting; the production of the book, including the jacket, typesetting, and the actual book itself; the processes of marketing and the means of publicizing the book upon publication. We'll also explore the business of publishing, evaluating profits and losses on books, the fluctuating and unpredictable marketplace, and the sometimes unlikely path to a bestseller. This is a demanding and heavily participatory class; students will be expected to work in groups to duplicate those processes that take place in a publishing house.

Taught by Kathy Pories and Chuck Adams of Algonquin Books of Chapel Hill

ENGL 314, Section 001***History of the English Language*****Instructor: Eble, C.****MWF 10:00-10:50****Maximum Enrollment: 35**

English 314 explores internal language change and variation in relation to changing cultural and social contexts and historic events that influenced the English language, particularly in its vocabulary. Included also are the two most important systematic changes in sound (Grimm's Law from the second millennium BCE and the Great Vowel Shift from the late Medieval period) as well as change in major grammatical structures like inflections, the auxiliary verb system, and the formation of negatives and questions. Another important consideration is the rise and fall in the power and prestige of dialects and how a dialect becomes the basis of the standard language. One of the aims of the course is to give students a comfortable familiarity with using dictionaries to extract and interpret several different kinds of information about English. Students learn how to use The American Heritage Dictionary of the English Language for the purpose of tracing current vocabulary to its Proto-Indo-European roots and for understanding when, how, and why English has incorporated cognate forms from other Indo-European languages like Norse, French, and Italian. For the development of English vocabulary since the Old English period, students learn to use the Oxford English Dictionary. The course proceeds chronologically, beginning with the Proto-Indo-European mother tongue and a survey of the major branches that have developed from it. It then examines the linguistic features that all Germanic languages have in common. For the three periods of attested English (Old, Middle, and Modern) selected specimens of the language are examined for features of pronunciation, vocabulary, and sentence structure. Students must recite the first eighteen lines of Chaucer's Canterbury Tales with conventional Middle English pronunciation. For all documented periods of the English language, the overwhelmingly important function and influence of Latin is discussed. English 314 requires the memorization of numerous historic and linguistic facts. Therefore, twelve to fourteen ten-minute, objective quizzes are part of the cumulative learning process. Two tests and a final examination require students to draw generalizations from specimens of language on the one hand and to offer supporting evidence for generalizations on the other. Writing two five-page essays gives students the opportunity to demonstrate their understanding of the process of etymology and to further explore topics covered superficially in class.

ENGL 314 fulfills the Historical Approach and the World before 1750 Connection.

Text: Gelderen, Elly van. *A History of the English Language*. John Benjamins, 2006

ENGL 319, Section 001***Introduction to Medieval English Lit*****Instructor: Wittig, J.****TR 12:30-01:45****Maximum Enrollment: 48**

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

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

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

Texts:

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

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

OR the first part of this book published separately as:

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

Supplementary Handouts will be posted on Blackboard.

ENGL 320, Section 001**Chaucer****Instructor: Leinbaugh, T.****MWF 03:00-03:50****Maximum Enrollment: 35**

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

ENGL 321, Section 001**Arthurian Romance (ENGL 621/CMPL 621)****Instructor: Kennedy, D.****TR 12:30-01:45****Maximum Enrollment: 15/5/5**

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

Fulfills Arts and Sciences Aesthetic Perspective

Texts:

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

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

Chrétien de Troyes, Arthurian Romances. Penguin.

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

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

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

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

Sir Thomas Malory, Le Morte Darthur.

NOTE: This course is crosslisted with CMPL 621 and ENGL 621.

ENGL 333, Section 001**Eighteenth-Century Fiction****Instructor: Thompson, J.****TR 02:00-03:15****Maximum Enrollment: 48**

English 333 traces the origin and development of the English novel, as writers try to distinguish the novel from earlier forms of fiction—romance, saints lives, criminal lives, scandalous chronicles, amatory fiction—and makes claims for new genre, more life-like than any previous prose fiction. We will read a wide variety of fiction, especially by women writers, tracing the path by which the novel comes to focus on courtship and marriage.

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

This course explores selected texts of American Literature from its beginnings to 1860. We will ask "What constitutes American Literature?" and explore the cultural work of the various texts within their specific historical situation and social context. Among the concepts we will address are issues of power and marginalization; conflict and consensus; protest and negotiation; and revision and assimilation.

ENGL 344, Section 001**American Literature, 1860-1900****Instructor: Richards, E.****MW 01:00-01:50****Maximum Enrollment: 80**

Selected topics or authors in American literature from the period of the Civil War through 1900. Attention is given to the rise of Realism and Naturalism, and to the development of fiction by women and African Americans.

IMPORTANT NOTE: Students who register for this section are also REQUIRED to register for one of the following recitation sections: ENGL 344.601, ENGL 344.602, ENGL 344.603, or ENGL 344.604.

ENGL 344, Section 601*American Literature, 1860-1900 (Recitation)***Instructor: Malburne, M.****R 02:00-02:50****Maximum Enrollment: 20**

Recitation section for ENGL 344.1 (Richards).

ENGL 344, Section 602*American Literature, 1860-1900 (Recitation)***Instructor: Malburne, M.****R 03:30-04:20****Maximum Enrollment: 20**

Recitation section for ENGL 344.1 (Richards).

ENGL 344, Section 603*American Literature, 1860-1900 (Recitation)***Instructor: Bruder, A.****F 09:00-09:50****Maximum Enrollment: 20**

Recitation section for ENGL 344.1 (Richards).

ENGL 344, Section 604*American Literature, 1860-1900 (Recitation)***Instructor: Bruder, A.****F 11:00-11:50****Maximum Enrollment: 20**

Recitation section for ENGL 344.1 (Richards).

ENGL 345, Section 001*American Literature, 1900-2000***Instructor: Ho, J.****MWF 01:00-01:50****Maximum Enrollment: 35**

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 Cynthia Fujikawa’s *Old Man River*.

ENGL 345, Section 003*American Literature, 1900-2000***Instructor: Veggian, H.****TR 09:30-10:45****Maximum Enrollment: 48**

American Literature, 1900-2000 is focused primarily on lesser-known works by major American writers, but even canonical works such as *The Education of Henry Adams* will be presented unconventionally (i.e., we will read *The Education* in its proper 20th century historical context, and not as a work of 19th century literature). The reading list is designed to engage alternate literary-historical chronologies of American literature. For example, rather than reading Twain’s work as a conclusive point of 19th century American literature we will regard it as opening a phase of historical and experimental fiction that would be elaborated by later 20th century U.S. authors. In addition to Adams and Twain, the list of writers includes Gertrude Stein, Sinclair Lewis, William Carlos Williams, William Faulkner, Raymond Chandler, John Steinbeck, Joan Didion, Thomas Pynchon, E.L. Doctorow, Toni Morrison, and Don DeLillo. American Literature, 1900-2000 is a reading and writing intensive course. Its focus is fictional prose and supplemental critical readings are required in addition to the assigned texts.

ENGL 347, Section 001**The American Novel****Instructor: Gura, P.****MWF 10:00-10:50****Maximum Enrollment: 48**

Beginning with one of the earliest American novels, Charles Brockden Brown's *Wieland* (1798), we will move from the late eighteenth century to the early twentieth, ending with William Faulkner's *As I Lay Dying* (1930). Along the way we will read one of the nineteenth century's best-selling works, Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), as well as one of its dismal "failures," Herman Melville's *Moby Dick* (1851). Nathaniel Hawthorne's novel about The Brook Farm Utopia, *The Blithedale Romance* (1852), Harold Frederic's scathing portrait of a fallen minister, *The Damnation of Theron Ware* (1896), Kate Chopin's psychologically probing investigation of a woman's *The Awakening* (1899) and William Dean Howells's *A Modern Instance*, an early treatment of divorce, and Faulkner's *As I Lay Dying*, round out our ambitious semester. We will pay much attention to the historical context of each of these novels, and we will try to discern in particular the assumptions about audience made by each author.

Teaching methods: Lecture and discussion.

Requirements: ATTENDANCE REQUIRED. Two papers (4-6, 8-10pp.), a mid-term, and a final, with occasional quizzes as well to make sure students keep up with the reading.

Texts:

Chopin, *Awakening & Selected Stories*. (Penguin:1984) ISBN: 0140390227
Hawthorne, *The Blithedale Romance*. (Penguin:1983) ISBN: 0140390286
Stowe, *Uncle Tom's Cabin*. (Bantam:1981) ISBN: 0553212184
Melville, *Moby Dick*. (Penguin:1992) ISBN: 0140390847
Faulkner, *As I Lay Dying*. (Random:1985) ISBN: 067973225x
Brown, *Wieland & Memoirs of Carwin Biloquist*. (Penguin:1991) ISBN: 0140390790
Frederic, *Damnation of Theron Ware*. (Penguin:1986) ISBN: 0140390251
Howells, *Modern Instance*. (Penguin:1984) ISBN: 0140390278
Twain, *Huckleberry Finn*.
Stoddard, *The Morgesons*.

ENGL 347, Section 002**The American Novel****Instructor: Wagner-Martin, L.****TR 11:00-12:15****Maximum Enrollment: 35**

A survey of the development of the American novel over the past 150 years. Includes Melville and Hawthorne and many twentieth-century writers--Faulkner, Hemingway, Fitzgerald, Kerouac, Morrison and others. Mini-lecture and discussion. Two substantial papers, 1200-1500 words; midterm and final. Twice during the course, you choose from a group of three novels: in other words, don't buy all the books listed. See syllabus.

Texts:

Dave Eggers, *What Is the What?*
Kaye Gibbons, *Ellen Foster*
Richard Wright, *Native Son*
Donald Barhelme, *Snow White*
Fitzgerald, *The Great Gatsby* (ISBN: 0684801523)
Toni Morrison, *Beloved* (Plume; ISBN: 0452264464)
Ralph Ellison, *Invisible Man* (Vintage: 1995; ISBN: 0679732764)
Ernest Hemingway, *The Garden of Eden* (Scribner's:1987; ISBN: 0684804522)
4 Classic American Novels (Signet:1969; ISBN: 0451527711)
Jack Kerouac, *On the Road* (ISBN: 0140042598)
Sylvia Plath, *The Bell Jar* (ISBN: 0060930187)
William Faulkner, *The Sound and the Fury* (ISBN: 0679732241)
Wolfe, *Look Homeward, Angel* (ISBN: 0684804433)
Pynchon, *The Crying of Lot 49* (ISBN: 0060931671)

ENGL 347, Section 003***The American Novel*****Instructor: Taylor, M.****TR 02:00-03:15****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 (Kim Deitch), 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.

TextsRowlandson, *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)Deitch, *The Boulevard of Broken Dreams* (2002)**ENGL 348, Section 001*****American Poetry (Sophomore Seminar)*****Instructor: Richards, E.****MWF 10:00-10:50****Maximum Enrollment: 20**

The development of American poetry, from the colonial period through the twentieth century. May proceed chronologically or thematically.

IMPORTANT NOTE: Enrollment in this course is restricted to sophomore English Majors.

ENGL 350, Section 001***20 Cent. Brit. & Amer. Poetry*****Instructor: Armitage, C.****TR 09:30-10:45****Maximum Enrollment: 35**

This course will focus on the poetry of Yeats, Owen, Eliot, Auden, and MacNeice. Short papers, oral exercises, mid-term and final exams are required.

ENGL 356, Section 001***Brit. & Amer. 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 365, Section 001***Migration & Globalization: Gender, Sexuality, & S. Asian Diasporas*****Instructor: Ahuja, N.****TR 11:00-12:15****Maximum Enrollment: 35**

In this course, students will analyze the circulation of ideas and images relating to gender and sexuality in South Asian diasporic communities. Focusing on films, music, and literature representing South Asians living outside of the Indian subcontinent, we will examine how conceptions regarding family, women's roles, homosexuality, dress, and forms of intimacy are central to the construction of South Asian diasporic identities. We will also consider how gender and sexuality are deeply connected to questions of religion, race, caste, and patriotism in the diaspora. While we will study a range of texts representing South Asians living all over the world, we will focus in most detail on four sites: Trinidad, Britain, the U.S. South, and the Northeast U.S. We will also consider how Indian popular culture has represented South Asians living abroad in recent years.

ENGL 366, Section 001***Literature & the Other Arts*****Instructor: Anderson, D.****TR 11:00-12:15****Maximum Enrollment: 20**

English 366 explores the relationships between literature, music, and the visual arts. This version of the course will be run as a senior seminar: senior English majors will work in a small-class environment to develop projects that cap their English experience.

The focus is on how contemporary media impact our engagement with traditional and less familiar forms of literature. A selection of songs becomes a narrative when organized into a playlist. A poem gets reinterpreted when performed and woven into a podcast. An image editor reveals new modes of engaging literature as visuals are used to express interpretations, cultural connections, and aesthetic concerns.

There will be a collection of short stories with readings by Faulkner, Carver, Oates, and others, and we will look at 20th-century and contemporary poems (Stevens, Bishop, Collins, and others). We will extend these readings with media pieces, mostly contemporary music and images.

There will be several projects that will make up the bulk of the composing-intensive work; these projects will involve work with media, but no technical expertise is required; a workshop format will enable participants to develop media skills while completing the projects. The final project will involve reworking a text from an earlier class or developing a portfolio representing your career as an English major.

IMPORTANT NOTE: Enrollment in this course is restricted to English majors.

ENGL 367, Section 001***African American Literature to 1930*****Instructor: Fisher, R.****MWF 10:00-10:50****Maximum Enrollment: 35**

African American Modernisms is a transnational, inter-medial survey of the modern as it is expressed in literature, film, and art. Materials include texts by W.E.B. Du Bois, James Weldon Johnson, Jean Toomer, Langston Hughes, Zora Neale Hurston, Dorothy West, Jessie Fauset, and Richard Wright. We will discuss the evolution of musical forms such as the spirituals, blues, and jazz, as well as the production of minstrelsy and Broadway plays. Painting and sculpture by Jacob Lawrence, Lois Maillou Jones, Sergeant Claude Johnson, Augusta Savage, Archibald Motley, and others will figure prominently in our discussions. We will also discuss African American modernism in relation to other political, social, and literary movements, such as the slave narrative, avant-garde French modernism, Anglo-American and European modernism, socialism and communism, and the Negritude movement of the West Indies and West Africa. The main objective of this class is for students to gain an understanding of the development of African American modernisms in relation to their historical and social contexts. The course will be conducted primarily through lecture and discussion. Learning outcomes will be assessed through quizzes, short oral presentations, and writing assignments, which will consist of two short (five-page) papers, and a longer paper of 10 pages.

ENGL 368, Section 003***African American Literature, 1930-1970*****Instructor: Elliott, D.****MWF 12:00-12:50****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 369H, Section 001***African Am. Lit., 1970-present (Honors)*****Instructor: Henderson, M.****MWF 12:00-12:50****Maximum Enrollment: 15**

"[In]delicate subjects": Black Women Writers and the Neo-Slave Narrative

The experience of this intelligent and much-injured woman belong to a class which some call delicate subjects, and others indelicate. This peculiar phrase of Slavery has been kept veiled; but the public ought to be made acquainted with its monstrous features.

Lydia Maria Child, Introduction to Harriet Jacobs'
Incidents in the Life of a Slave Girl

Over and over the writers pull the narrative up short with phrases such as, "but let us drop a veil over these proceedings too terrible to relate." In shaping the experience to make it palatable to those who were in a position to alleviate it, they [male slave narrators] were silent about many things, and they "forgot" many other things.

Toni Morrison, "Site of Memory"

What are these "(in)delicate subjects," "this peculiar phrase of slavery [that] has been kept veiled," and these "proceedings too terrible to relate"? Most often these allusions refer to the violence inflicted upon and the violation of the female body. It is the neo-slave narrative that aims to politicize the personal by restoring a dimension of the repressed personal to the manifestly political discourse of the nineteenth-century slave narrative. The neo-slave narrative, a genre arguably emerging during the 1970s and often -- although not exclusively-- associated with black women writers, is perhaps best described as the contemporary fictional rewriting of the narrative of slavery. These fictional reconstructions of the female slave subject are stories that convey the gender-specific intimacy of racial oppression in the domain of slavery, and represent "the return of the repressed" in that they are intended to resurrect stories buried and give voice to stories silenced in the slave narratives and abolitionist literature.

Required primary readings:

Toni Morrison, *Beloved*
Octavia E. Butler, *Kindred*
Gayl Jones, *Corregidora*
Sherley Anne Williams, *Dessa Rose*
Phyllis Alesia Perry, *Stigmata*.

Recommended primary readings:

J. California Cooper, *Family*
Lorene Cary, *The Price of a Child*

ENGL 373, Section 001***Southern American Literature*****Instructor: Hobson, F.****MWF 12:00-12:50****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 384, Section 001*****The Lesbian Novel*****Instructor: Carlston, E.****TR 03:30-04:45****Maximum Enrollment: 35**

In this course, we will discuss the formation and evolution of lesbian identities as manifested in novels in English in the twentieth century. We will consider the historical, social and political forces that have shaped lesbian communities and identities in Western Europe and the U.S., as well as class/economic influences on the production and circulation of writing about sexual identity.

ENGL 390, Section 001***Special Topics: Southern Memoir & Autobiography*****Instructor: Hobson, F.****MWF 02:00-02:50****Maximum Enrollment: 35****Special Topics: Southern Memoir and Autobiography**

A course in which we will read about ten memoirs or autobiographies of southerners, white and black, male and female, privileged and poor, who shed light on various aspects of twentieth century southern life. We will read writers such as William Alexander Percy, Richard Wright, Lillian Smith, Willie Morris, Eudora Welty, Katherine DuPre Lumpkin, Mary Mebane, Tim McLaurin, and Rick Bragg. All wrote between 1940 and 2000, and what we get in the works is a changing history of the South as well.

Format: Two exams during the term, a final exam, possible oral presentations, and one term paper of about ten pages.

ENGL 400, Section 001***Advanced Composition for Teachers*****Instructor: Hammer, B.****TR 12:30-01:45****Maximum Enrollment: 14**

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 001***Advanced Fiction Writing*****Instructor: Durban, P.****MW 06:00-07:15****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 407, Section 001***Advanced Poetry Writing*****Instructor: Seay, J.****TR 03:30-04:45****Maximum Enrollment: 15**

Prerequisite, English 207 and permission of the Director of Creative Writing.

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

ENGL 430, Section 001***The Court, the Country, and the City*****Instructor: Baker, D.****MW 03:00-04:15****Maximum Enrollment: 35**

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

Texts: Thomas Deloney, *Thomas of Reading*; Thomas Wyatt, poetry; Baldassare Castiglione, *Book of the Courtier*; Ben Jonson, masques, poetry, and *Bartholomew Fair*; Edmund Spenser, *The Shepheardes Calendar* and *A View of the Present State of Ireland*; Francis Beaumont, *The Knight of the Burning Pestle*; William Shakespeare, *Hamlet*, *As You Like It*, *A Midsummer Night’s Dream*; John Webster, *The Duchess of Malfi*; George Herbert, poems and *The Country Parson*, Andrew Marvell, poetry.

ENGL 437, Section 001***Chief British Romantic Writers*****Instructor: Viscomi, J.****TR 02:00-03:15****Maximum Enrollment: 35**

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

Teaching methods: Lecture and discussion.

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

Texts:

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

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

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

ENGL 440, Section 001**English Literature, 1850-1910****Instructor: Life, A.****TR 11:00-12:15****Maximum Enrollment: 35**

Through the detailed examination of works representative of the period, we will consider how literature illuminated a rapidly changing world. In the process, we will see how the poetry of such authors as the Rossettis and William Morris anticipated the exploration of the psyche in the fiction of Stevenson, Wilde, Hardy, and 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.)

Thomas Hardy, *Tess of the d'Urbervilles*, ed. Elledge. 3rd ed. (Norton Critical Ed: 1991) ISBN: 0-393-95903-1

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

ENGL 442, Section 001**Victorian Afterlife****Instructor: Taylor, B.****TR 02:00-03:15****Maximum Enrollment: 35**

In this course we will explore how novels of the Victorian period (roughly the last two-thirds of the nineteenth century) continue to capture the imaginations of contemporary writers and film makers. We'll read a number of Victorian novels and study modern film versions of them, as well as modern novels that may be considered sequels, prequels, or rewritings of the nineteenth-century texts. In discussing the relationships among these versions and revisions of the earlier fiction, we'll be examining why these older works continue to appeal to modern readers, how the modern revisions and reinterpretations and sequels are in dialogue with their precursors, and what these modern updatings tell us about our own culture, interests, and values. We will also read some contemporary novels set in the Victorian period, discussing how their representations of the earlier period comment on our own time.

Teaching Method: Class discussion with some lecture.

Course requirements: mid-term exam, 2 papers, final exam.

ENGL 446, Section 001**American Women Authors (WMST 446)****Instructor: Wagner-Martin, L.****TR 02:00-03:15****Maximum Enrollment: 25/35**

Study of American women writers from the mid-nineteenth century to the present; last book is student's choice from contemporary novels or memoirs, with the intention of making this course as individual as possible. Emphasis on works that emphasize themes relevant to women's lives in novel, short story, memoir, and poetry. Writing by Toni Morrison, Barbara Kingsolver, Kate Chopin, Rita Dove, Helena Maria Viramontes, Sylvia Plath, Rita Mae Brown, Edith Wharton, Cathi Hanauer, Zora Neale Hurston, Margaret Atwood, Joan Didion, Leslie Feinberg, Dorothy Allison, & others. Crosslisted with WMST 446. Twice during the course, you choose from a group of three novels: in other words, don't buy all the books listed.

Requirements: two papers (1300-1500 words), quizzes, midterm, final

Texts:Keller, *Comfort Woman* (ISBN: 0140263357)Atwood, *Handmaid's Tale* (ISBN: 038549081x)Hurston, *Their Eyes Were Watching God* (ISBN: 0060931418)Kingsolver, *Animal Dreams* (ISBN: 0060921145)Wharton, *Summer* (ISBN: 0553214225)Morrison, *The Bluest Eye* (ISBN: 0452282195)Hanauer, *My Sister's Bones* (ISBN: 0385317042)Feinberg, *Stone Butch Blues* (ISBN: 1555838537)Brown, *Rubyfruit Jungle* (ISBN: 055327886x)Allison, *Bastard Out Of Carolina* (ISBN: 0452269571)

The Oxford Book of Women's Writing in the US, ed. Linda Wagner-Martin and Cathy N. Davidson (paperback, Oxford, ISBN: 0-19-513245-9),

NOTE: This course is crosslisted with WMST 446.1

ENGL 466, Section 001**Contemp Issues in Lit. Theory: Humanism & Its Others (ENGL 657)****Instructor: Taylor, M.****TR 09:30-10:45****Maximum Enrollment: 15/35**

Humanism, Anti-Humanism, and Post-Humanism

The debate over the legacy of Renaissance and Enlightenment humanism has raged for decades. "Humanism, Anti-Humanism, Post-Humanism" will investigate the philosophical background, major statements, and current trajectories of this debate. Defenses and critiques of humanism will be explored in relation to such issues as: the historical connection between humanism and exclusionary conceptions of the human; the degree to which anti-humanism in particular and criticism in general rely upon humanist ideals; the (im)possibility of post-human forms of being.

Authors likely will include: Spinoza, Kant, Rousseau, Nietzsche, Althusser, Sartre, Heidegger, Fanon, Foucault, Habermas, Derrida, Spivak, Agamben, Latour, and Hayles. We also will consider the following texts/films: Bellamy's *Looking Backward*; Melville's *The Confidence Man*; Gibson's *Neuromancer*; the Wachowskis' *The Matrix*; Herzog's *Encounters at the End of the World*.

Essays, Presentation, Final Exam.

NOTE: This course is crosslisted with ENGL 657.1.

ENGL 621, Section 001**Arthurian Romance (ENGL 321/CMPL 621)****Instructor: Kennedy, D.****TR 12:30-01:45****Maximum Enrollment: 5/15/5**

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

Fulfills Arts and Sciences Aesthetic Perspective

Texts:

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

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

Chrétien de Troyes, *Arthurian Romances*. Penguin.

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

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

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

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

Sir Thomas Malory, *Le Morte Darthur*.

NOTE: This course is crosslisted with ENGL 321 and CMPL 621.

ENGL 637, Section 001**Chief British Romantic Writers****Instructor: Viscomi, J.****TR 03:30-04:45****Maximum Enrollment: 35**

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

Teaching methods: Lecture and discussion.

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

Texts:

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

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

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

ENGL 657, Section 001*English & American Lit of the 20th Century (ENGL 466)***Instructor: Taylor, M.****TR 09:30-10:45****Maximum Enrollment: 20/35**

Humanism, Anti-Humanism, Post-Humanism

What is humanism? How closely is it tied to a concept of the human that has been constituted by violent exclusion (of the natural world, non-white peoples, etc.)? Do post-humanism and the post-human represent viable alternatives, or do they paradoxically depend upon the human(ist) ideals they ostensibly critique? Although such questions have become increasingly prominent with the recent advent of post-humanist discourse, the debate surrounding humanism has raged for decades in many areas of critical theory, from Marxism and sociologies of the public sphere to post-structuralism and postcolonialism. "Humanism, Anti-Humanism, Post-Humanism" will investigate the philosophical background, major statements, and current trajectories of this debate through examinations of literature, philosophy, critical theory, and film.

Theorists/philosophers likely will include: Kant, Nietzsche, Heidegger, Fanon, Foucault, Habermas, Derrida, Agamben, Latour, and Hayles. We also will consider the following texts and films: Melville's *The Confidence Man*; Edward Bellamy's *Looking Backward*, a classic articulation of late nineteenth-century American utopianism; Yevgeny Zamyatin's early twentieth-century dystopian satire, *We*; Gibson's seminal cyberpunk novel, *Neuromancer*; the Wachowskis' *The Matrix*; and Werner Herzog's latest film, *Encounters at the End of the World*.

Presentation, Final Exam, Essays.

NOTE: This course is crosslisted with ENGL 466.1.**ENGL 660, Section 001***War in Shakespeare (PWAD 660)***Instructor: Armitage, C.****TR 12:30-01:45****Maximum Enrollment: 25/35**

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

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

Midterm and final exams.

The textbook I use in every class is The Complete Works of Shakespeare edited by David Bevington, now (2008) in its 6th edition. You may be able to economize by using an earlier edition, or a different Complete Works, or separate editions of individual plays, including from the library.

NOTE: This course is crosslisted with PWAD 660.1**ENGL 685, Section 001***Lit of the Americas (AMST 685/CMPL 685)***Instructor: DeGuzman, M.****TR 12:30-01:45****Maximum Enrollment: 10/10/25**

Multidisciplinary examination of texts and other media of the Americas, in English and Spanish, from a variety of genres. Prerequisite, two years of college-level Spanish or the equivalent.

NOTE: This course is crosslisted with AMST 685.1 and CMPL 685.1.