

**FIRST-YEAR STUDENTS ONLY****Please Note:**

This is an **APPLES Ueltschi Service Learning Course and an experiential education course**. In addition to class work, it requires thirty hours work to complete a service project, working with students in the Chapel Hill Carrboro City Schools. Some of those hours will be satisfied through monthly reflection workshops in classroom—the rest will consist of training hours and hours served working in CHCCS classrooms.

**Course Description:**

Children's literature cuts to the heart of the reasons people really read: children turn to books to make sense of themselves and their world. People turn to ethics when they come across central questions of existence and conduct they don't know how to answer. In this class, we will attempt to learn from children, to adopt an ethical stance toward reading from them: when I enter this book, who am I? What kind of life is possible in it? The rules of the imaginative worlds we visit compel us to face up to first questions: in stories in which the stones beneath our feet can talk, what do we mean by life? The magic that turns a baby into a pig insists that we ponder—not just "Who am I?" but—what we mean by a self at all. We won't come up with answers to particular ethical debates—we will look at the way that ethical problems are formed. How can children's stories help us negotiate the difficult questions of self and other in the struggle to be human?

**Texts might include:**

Fairy Tales, Nursery Rhymes, and Fables, Alice in Wonderland, Peter Pan, The Wind in the Willows, the Pooh books, The Hobbit, Harry Potter, Works by Bruno Bettelheim, Robert Coles, Simon Blackburn, videos about childhood and ethics

**Teaching Method:**

interaction, process, and creativity: discussion, question and answer, group work. Weekly short papers (2 pp.), approximately ten in all, on a variety of topics: reflection on service, positions papers on controversial questions, autobiographical meditations (for instance: "tell us a memory in which stories seemed magical to you"), or retelling classic tales. Final portfolio: 4-5 of the weekly papers and a longer (10 pp) independent project reflecting on your service. Monthly in-class workshops on that reflective project.

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Students in this course will study classic works of travel literature (such as Mark Twain's *Life on the Mississippi*, Isabella Bird's *A Lady's Life in the Rocky Mountains*, Paul Theroux's *Great Railway Bazaar*, Leigh Fermor's *A Time of Gifts*, and Jack Kerouac's *On the Road*) in light of present-day revisions and critiques of them (such as Mary Morris's *The River Queen*, the film *Thelma and Louise*, and Mary Louise Pratt's *Imperial Eyes*), as well as in light of their own experiences as travelers and traveler-writers. Assignments include weekly responses to the readings, an analysis of one canonical travel book, and one chapter of the student's own travel-writing.

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Historically, women have been excluded from participating in the theory and practice of rhetoric, or the art of persuasion. Indeed, Southern women have been portrayed stereotypically as belles, Mammies, plantation mistresses, or steel magnolias--figures who tended the home fires but did not engage directly in political or public life. Yet, UNC's Wilson Library maintains a wealth of documents written by women who went beyond these stereotypical roles. These narratives document women's exploits as spies, social reformers, missionaries, teachers, blockade runners, and escapees from slavery. In this course, students will examine these primary documents to uncover the persuasive strategies women writers, especially women of the American South, have used to construct personas that challenge the limited roles to which they were assigned. In the process, we will engage in original archival research in order to identify and catalog the rhetorical strategies common to Southern women's rhetorics. Students will work in small groups to lead class discussions. The main course project will be a research paper that draws on primary documents available from UNC's Documenting the American South collection. In-class writing workshops and peer review sessions will provide opportunities for students to share their work with others. Students will also work on proposals to present their research at UNC's Celebration of Undergraduate Research or for a similar venue.

**FIRST-YEAR STUDENTS ONLY**

The Cities of Modernism is a cross-cultural and inter-medial exploration of the imagery of the "Great City" in High Modernist works of literature, art, and film. Materials may include texts by W.E.B. Du Bois, Jean Toomer, T.S. Eliot, Andrei Bely, Virginia Woolf, Langston Hughes, Aimé Césaire, and Rainer Maria Rilke, reproductions of paintings and sculpture by artists of the Harlem Renaissance and German Expressionists, films by Oscar Micheaux and Fritz Lang, and contemporary theoretical essays by Walter Benjamin, W.E.B. Du Bois, Melville Herskovits, James Weldon Johnson, Georg Simmel, and Oswald Spengler.

Students will be encouraged to keep a reading journal or compile the notes they take as they read to aid them in collecting their thoughts on the narratives and texts, and to give them practice in applying concepts discussed in class to their various readings.

**Work required:** 4 analytical response papers of 3-4 pages in length; and a final paper of 10-12 pages in length.

**Texts:***Fiction and Poetry:*

Andrei Bely, Petersburg (Indiana University Press, ISBN-10: 0253202191)

Langston Hughes, Selected Poems (Vintage; 1st Vintage Classics Ed edition ISBN-10: 067972818X)

Nella Larsen, Passing (Penguin: ASIN B001HTKIOG)

T.S. Eliot, Selected Poems (Gramercy ISBN-10: 0517227223)

W.E.B. Du Bois, Dark Princess (Mississippi UP, ISBN 0878057641)

Rainer Maria Rilke, The Notebooks of Malte Laurids Brigge (Norton ISBN-10: 0393308812)

Jean Toomer, Cane (Liveright Publishing Corporation ISBN-10: 0871401517)

Virginia Woolf, Mrs Dalloway (Harcourt, ISBN 0151009988)

Aimé Césaire, Notebook of a Return to My Native Land (Bloodaxe Books ISBN-10: 1852241845)

*Theory and Criticism:*

Walter Benjamin, "Paris – Capital of the Nineteenth Century"

W.E.B. Du Bois, "The Negro Mind Reaches Out"

Melville Herskovits, "The Negro's Americanism"

James Weldon Johnson, "Harlem: The Culture Capital"

Georg Simmel, "The Metropolis and Mental Life"

Oswald Spengler, "The Soul of the City"

**ENGL 089, Section 001****FYS: Special Topics (CEI Grant)****Instructor: Anderson, D.****TR 12:30-01:45****Maximum Enrollment: 23****FIRST-YEAR STUDENTS ONLY**

Entrepreneurial Writing on the Web will explore the current state of computer-assisted composition and help students develop new media writing projects for emerging online cultural and economic spaces. Course content will range from understanding the economic dimensions of cultural production on the Web (e.g. viral popularity on YouTube and advertising-supported blogs) to develop new media composition skills necessary for success in emerging online environments to successfully establishing online domains and creating virtual professional spaces.

Topics to cover include the rhetoric of Internet names; technical infrastructure decision-making; collaboration among technologists and content providers; search engines and information retrieval; the politics of access; information ethics; online media monopolization; online viral marketing; amateur content creation; global information concerns; networks and social interaction; networks and literacy; conversational composition; digital video; remix composition; audio composition; visual composition; podcasts; design; creativity; the status of texts; and the future of writing and education, to name some possibilities.

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

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

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

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

**ENGL 120, Section 002*****British Literature to 1800*****Instructor: O'Neill, P.****TR 11:00-12:15****Maximum Enrollment: 35**

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

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

**ENGL 120, Section 601*****British Literature to 1800 (Recitation)*****Instructor: Lindsay, S.****R 02:00-02:50****Maximum Enrollment: 20**

Recitation section for English 120.1 (Barbour).

**ENGL 120, Section 602*****British Literature to 1800 (Recitation)*****Instructor: Lindsay, S.****R 03:30-04:20****Maximum Enrollment: 20**

Recitation section for English 120.1 (Barbour).

**ENGL 120, Section 603*****British Literature to 1800 (Recitation)*****Instructor: Hutchins, Z.****F 08:00-08:50****Maximum Enrollment: 20**

Recitation section for English 120.1 (Barbour).

**ENGL 120, Section 604*****British Literature to 1800 (Recitation)*****Instructor: Hutchins, Z.****F 09:00-09:50****Maximum Enrollment: 20**

Recitation section for English 120.1 (Barbour).

**ENGL 121, Section 001*****British Literature, 19th & Early 20th Century*****Instructor: Carlson, M.****MWF 01:00-01:50****Maximum Enrollment: 35**

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

**Texts:**

The Norton Anthology of English Literature, Vol. D-F, 8th ed. (Norton: 2005), packaged with Mary Shelley's *Frankenstein* (Norton critical ed.) ISBN: 9780393163070

Virginia Woolf, *To the Lighthouse* (Harcourt annotated ed.) ISBN: 9780156030472

**ENGL 121, Section 002*****British Literature, 19th & Early 20th Century*****Instructor: Nash, S.****TR 02:00-03:15****Maximum Enrollment: 35**

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

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

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

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

**ENGL 122, Section 002*****Introduction to American Literature*****Instructor: Frost, L.****TR 08:00-09:15****Maximum Enrollment: 35**

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

**ENGL 123, Section 001*****Introduction to Fiction*****Instructor: Griffiths, E.****MWF 08:00-08:50****Maximum Enrollment: 35**

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

**ENGL 123, Section 002*****Introduction to Fiction*****Instructor: Shackelford, A.****MWF 11:00-11:50****Maximum Enrollment: 35**

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

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

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

**Texts:**

*40 Short Stories: A Portable Anthology*. 2nd ed. (Bedford/St. Martin's)

Emily Bronte, *Wuthering Heights* (World's Classics-Oxford)

Jane Austen, *Pride and Prejudice* (Penguin)

Charles Dickens, *Great Expectations* (Penguin)

F. Scott Fitzgerald, *The Great Gatsby* (Scribner/Simon & Schuster)

Ernest Hemingway, *Farewell to Arms* (Scribner)

Toni Morrison, *Song of Solomon* (Vintage/Random House)

**ENGL 123, Section 004*****Introduction to Fiction*****Instructor: Stogdill, N.****MWF 02:00-02:50****Maximum Enrollment: 35**

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

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

American novels and shorter prose works from 1860-1930, with comparative genres to illuminate elements of fiction. Works by Melville, Crane, Du Bois, Wharton, and Faulkner, among others.

**ENGL 123, Section 006*****Introduction to Fiction*****Instructor: Tidwell, J.****TR 11:00-12:15****Maximum Enrollment: 35**

This course will focus on the theme of Myths and Monsters.

**Texts will likely include:***Dracula**Grendel**As I Lay Dying**A Portrait of the Artist as a Young Man**As I Lay Dying*

and short stories.

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

This course will focus on the theme of Myths and Monsters.

**Texts will likely include:***Dracula**Grendel**As I Lay Dying**A Portrait of the Artist as a Young Man**As I Lay Dying*

and short stories.

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

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

**ENGL 124, Section 001*****Contemporary Literature*****Instructor: Veggian, H.****TR 09:30-10:45****Maximum Enrollment: 35**

“Contemporary Literature” is designed to introduce students to significant literary works, movements, publishing trends, and debates of the early 21st century. This section of the course is dedicated to three general unit areas: writings related to the 9/11 terrorist attack, the memoir, and the “blockbuster” novel. We will read prose works by Don DeLillo, Ian McEwan, Joan Didion, J.M. Coetzee, Dan Brown, John Grisham, and others. This section of ENGL 124 is designed to stimulate discussion, writing and original research on contemporary literature.

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

“Contemporary Literature” is designed to introduce students to significant literary works, movements, publishing trends, and debates of the early 21st century. This section of the course is dedicated to three general unit areas: writings related to the 9/11 terrorist attack, the memoir, and the “blockbuster” novel. We will read prose works by Don DeLillo, Ian McEwan, Joan Didion, J.M. Coetzee, Dan Brown, John Grisham, and others. This section of ENGL 124 is designed to stimulate discussion, writing and original research on contemporary literature.

**ENGL 124, Section 003*****Contemporary Literature*****Instructor: Laprade, C.****TR 02:00-03:15****Maximum Enrollment: 35**

The literature of the present generation.

**ENGL 124, Section 004*****Contemporary Literature*****Instructor: Thomas, H.****MWF 01:00-01:50****Maximum Enrollment: 35**

The literature of the present generation.

**ENGL 125, Section 001*****Introduction to Poetry*****Instructor: Salvaggio, R.****MWF 11:00-11:50****Maximum Enrollment: 35**

We will read poetry from ancient times to the present and from across the globe. Our effort throughout will be to study how poems take shape, their functions in both our intimate and social worlds, the immersion of their language in material substance and in turn the substantial weight of their language, their myriad cultural contexts but also the abiding images and messages that seem always to recur in poetry.

**ENGL 125, Section 002*****Introduction to Poetry*****Instructor: Coirlew, D.****TR 09:30-10:45****Maximum Enrollment: 35**

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: Parker, S.****MWF 01:00-01:50****Maximum Enrollment: 35**

Drama of the Greek, Renaissance, and Modern periods.

**ENGL 126, Section 002*****Introduction to Drama*****Instructor: [Napoliitano, M.](#)****TR 12:30-01:45****Maximum Enrollment: 34**

Reading drama can be just as rewarding as reading fiction or poetry, though the experience is fundamentally different because plays are meant to be staged. While a novel or poem can exist simply in its written form, a drama only exists fully in performance. Nevertheless, some of the greatest playwrights of the past century, including George Bernard Shaw and Eugene O'Neill, have argued that reading drama is superior to watching drama because the reader has the power to create a potentially superior production in his or her own mind than a director or producer might stage in real life. In this class, we will explore the pleasures and the perils of reading drama by examining plays from four different epochs in the history of theatre: classic Greek, English Renaissance, European modernist, and American modernist.

**ENGL 127, Section 001*****Writing About Literature*****Instructor: Branch, E.****TR 03:30-04:45****Maximum Enrollment: 22**

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

**ENGL 128, Section 001*****Major American Authors*****Instructor: Kaiser, W.****MWF 08:00-08:50****Maximum Enrollment: 35**

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

**ENGL 128, Section 002*****Major American Authors*****Instructor: Gura, P.****MWF 01:00-01:50****Maximum Enrollment: 35**

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

**ENGL 128, Section 003*****Major American Authors*****Instructor: Gaskill, N.****TR 08:00-09:15****Maximum Enrollment: 35**

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

**ENGL 128, Section 004*****Major American Authors*****Instructor: Irons, S.****TR 12:30-01:45****Maximum Enrollment: 35**

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

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

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

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

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

Crane, Maggie: A Girl of the Streets

Dickinson, Final Harvest

Faulkner, Collected Stories

Foster, The Coquette; or the History of Eliza Wharton

Gilman, "The Yellow Wallpaper"

Hawthorne, Selected Tales and Sketches

Jacobs, Incidents in the Life of a Slave Girl

Jones, Edward P. The Known World

McCorkle, Creatures of Habit

Williams, A Streetcar Named Desire

**ENGL 128, Section 005*****Major American Authors*****Instructor: Henderson, M.****TR 02:00-03:15****Maximum Enrollment: 35**

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

**ENGL 129, Section 001*****Literature and Cultural Diversity*****Instructor: O'Shaughnessey, M.****MWF 12:00-12:50****Maximum Enrollment: 35****NATIVE AMERICANS IN LITERATURE/NATIVE AMERICAN LITERATURE**

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

**Texts:**Erdrich, *Tracks* (ISBN: 0060972459)Alexie, *The Lone Ranger and Tonto Fistfight in Heaven* (ISBN: 0802141676)McNickle, *Surrounded* (ISBN: 0826304699)Welch, *Fool's Crow* (ISBN: 0140089373)Rowlandson, *The Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*. (ISBN: 0939218208)Humphries, *Nowhere Else in Earth* (ISBN: 0141002069)**ENGL 129, Section 002*****Literature and Cultural Diversity*****Instructor: Ribo, J.****TR 12:30-01:45****Maximum Enrollment: 35**

This discussion course will take a comparative, interdisciplinary, multimedia approach to the history and cultural production of the Spanish and French speaking Caribbean and its diasporas from the Haitian Revolution to the present. Materials will include literary, theoretical, historical, poetic, filmic, musical, dramatic, and visual texts. We will focus on the historical impact of colonialism, particularly that of the plantation, in order to explore the ways race functions in contemporary understandings of categories such as "Caribbean," "Latina/o," "Antillean," or "Francophone." All readings will be available in English, but reading in Spanish, French, and Kwéyòl will be encouraged and appreciated.

**ENGL 130, Section 001*****Introduction to Fiction Writing*****Instructor: Naumoff, L.****MW 03:00-04:15****Maximum Enrollment: 18**

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

**ENGL 130, Section 002*****Introduction to Fiction Writing*****Instructor: Simpson, B.****TR 08:00-09:15****Maximum Enrollment: 18**

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

**ENGL 130, Section 003*****Introduction to Fiction Writing*****Instructor: Wallace, D.****TR 11:00-12:15****Maximum Enrollment: 18**

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

**ENGL 130, Section 004*****Introduction to Fiction Writing*****Instructor: Dalton, Q.****TR 12:30-01:45****Maximum Enrollment: 18**

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

**ENGL 131, Section 001*****Introduction to Poetry Writing*****Instructor: Gurney E.****MWF 12:00-12:50****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: Richardson, R.****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 003*****Introduction to Poetry Writing*****Instructor: Mills, W.****MW 04:30-05:45****Maximum Enrollment: 18**

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

**ENGL 131, Section 004*****Introduction to Poetry Writing*****Instructor: Seay, J.****TR 02:00-03:15****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 132H, Section 001*****First Year Honors: Intro to Fiction Writing*****Instructor: Kenan, R.****TR 11:00-12:15****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*****First Year Honors: Intro to Poetry Writing*****Instructor: McFee, M.****TR 11:00-12:15****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 135H, Section 001**

***First Year Honors: Types of Literature***

**Instructor: Davenport, R.**

**MWF 11:00-11:50**

**Maximum Enrollment: 20**

**FIRST-YEAR HONORS STUDENTS ONLY**

**Utopia and Its Discontents**

This course is designed to explore the concept of utopia in its vast narrative manifestations. The word utopia, which first emerged in the sixteenth century eponymous text by Sir Thomas More, literally means "no place." Across time, the figurative and metaphorical sense of utopia has come to suggest a kind of heavenly place (or time) of goodness and harmony, a place of perfection that some say has roots in Plato's Republic, and others in the search for new territory during European exploration of the globe. Today, we most readily find Utopia in comic books, video games, and popular culture. In this class, we will examine notions of utopia--and its opposing narrative, the post-apocalyptic text--by examining utopia's respective traditions in politics, literature, science fiction, fantasy, and romance. What was the traditional purpose of Utopia and why do we still seem to crave its satisfactions? If Utopia began as a dream of a perfect society during the time of western culture's imaginings of the New World, why has it come to be such a powerful presence in comic books, video games, and science fiction? Can utopian narratives effect actual social change, or are we drawn to Utopia precisely because it conserves the social order? Texts include the Book of Revelations Thomas More's Utopia, Francis Bacon's New Atlantis, Karl Marx's The Communist Manifesto, Fritz Lang's Metropolis, Edward Bellamy's Looking Backward, Aldous Huxley's Brave New World, Frank Capra's Lost Horizons, Alan Moore's V for Vendetta, Gary Ross's Pleasantville, Cormac McCarthy's The Road, and others. This course requires a high level of class participation, significant reading and writing, a team mid-term project, and working in teams to write and produce a short film or comic book.

**ENGL 140, Section 001**

***Intro to Gay & Lesbian Culture and Lit (WMST 140)***

**Instructor: Weber, W.**

**TR 11:00-12:15**

**Maximum Enrollment: 25/35**

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

**NOTE:** This course is crosslisted with WMST 140.1

**ENGL 141, Section 001**

***World Literatures in English***

**Instructor: Flanagan, K.**

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

**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 institute 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: Flaxman, G.****MW 02:00-04:50****Maximum Enrollment: 144**

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 course are also **REQUIRED** to register for one of the following recitation sections: ENGL 142.601, ENGL 142.602, ENGL 142.603, ENGL 142.604, ENGL 142.605, ENGL 142.606, or ENGL 142.607.

**ENGL 142, Section 601*****Film Analysis (Recitation)*****Instructor: McDanel, J.****TR 09:30-10:20****Maximum Enrollment: 19**

Recitation section for English 142.1 (Flaxman).

**ENGL 142, Section 602*****Film Analysis (Recitation)*****Instructor: Eubanks, K.****TR 09:30-10:20****Maximum Enrollment: 21**

Recitation section for English 142.1 (Flaxman).

**ENGL 142, Section 603*****Film Analysis (Recitation)*****Instructor: Badia, L.****TR 11:00-11:50****Maximum Enrollment: 21**

Recitation section for English 142.1 (Flaxman).

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

Recitation section for English 142.1 (Flaxman).

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

Recitation section for English 142.1 (Flaxman).

**ENGL 142, Section 606*****Film Analysis (Recitation)*****Instructor: Williamson, J.****TR 03:30-04:20****Maximum Enrollment: 21**

Recitation section for English 142.1 (Flaxman).

**ENGL 142, Section 607*****Film Analysis (Recitation)*****Instructor: Davison, L.****TR 11:00-11:50****Maximum Enrollment: 21**

Recitation section for English 142.1 (Flaxman).

**ENGL 143, Section 001*****Film and Culture*****Instructor:** [Larson, J.](#)**TR 09:30-10:45****Maximum Enrollment: 35**

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

**ENGL 143, Section 002*****Film and Culture*****Instructor:** [Nolan, W.](#)**TR 03:30-04:45; R until 6:50****Maximum Enrollment: 35**

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

**ENGL 144, Section 001*****Popular Genres*****Instructor:** [Curtain, T.](#)**MWF 10:00-10:50****Maximum Enrollment: 35**

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

**ENGL 144, Section 002**

***Popular Genres: Reading Comics***

**Instructor: Crystall, E.**

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

**Maximum Enrollment: 35**

### **Reading Comics: Comics, Narrative and History**

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

#### **Tentative Reading List:**

Scott McCloud: *Understanding Comics*

Art Spiegelman: *Maus*

Keiji Nakazawa: *Barefoot Gen*

Joe Sacco: *Palestine*

Ryan Inzana: *Johnny Jihad*

J.P. Stassen: *Deogratias*

Brian Vaughn: *Pride of Baghdad*

Peter Kuper: *The System*

**ENGL 146, Section 001**

***Science Fiction/Fantasy/Utopia***

**Instructor: Curtain, T.**

**MWF 09:00-09:50**

**Maximum Enrollment: 35**

This course takes on the voluminous imaginative literatures that make claims to depict worlds not our own, times that never existed, and peoples and cultures outside of the real. An understanding of such fiction as allegory or political science (for example, More's *Utopia*, the sine qua non of such work, or Samuel Delany's *Dhalgren*), or a theory of such literature as scripting possible futures and necessary understandings of the past (such as Gibson's *Neuromancer* or Neil Stephenson's *Cryptonomicon* or *Quicksilver*) allow us to think about literature's function, value, and continued strength in our own lives, in the world of our making.

**ENGL 150, Section 001**

***Introductory Seminar in Literary Studies***

**Instructor: Cantwell, B.**

**MWF 10:00-10:50**

**Maximum Enrollment: 22**

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.

**ENGL 150, Section 002**

*Introductory Seminar in Literary Studies: Lit., Film, & New Media Composing*

**Instructor: Anderson, D.**

**TR 03:30-04:45**

**Maximum Enrollment: 22**

### **Literature, Film, and New Media Composing**

As a means of introducing students to scholarly activities that will be useful for their careers as English majors, this course will explore the connections between literature and film adaptations. This exploration will enable us to consider issues of intertextuality, genre, and medium. We will develop research skills as we investigate these concerns, translating research activities into scholarship through publication and presentations. The publishing activities will introduce additional course topics: new media composition, social networking, and online professionalization. We will publish short, mixed-media reflections four times during the semester. We will also publish a longer film analysis in the form of a video essay. Publication venues will include a class-maintained media news site and the People, Ideas, and Things Journal.

**Course texts will include:**

Watchmen (novel and film)

No Country for Old Men (novel and film)

The Kite Runner (novel and film)

Adaptation (film)

Office Space (film, plus influences)

**ENGL 190, Section 001**

*Intro to Literary Studies: Growing Up Caribbean*

**Instructor: Elliott, D.**

**TR 03:30-04:45**

**Maximum Enrollment: 35**

### **Growing Up Caribbean**

"Growing Up Caribbean will explore coming-of-age narratives in Caribbean writing. This course considers what it means to grow up and what experiences mark that growth. Since political histories of the Caribbean often find their way into these personal stories, we will read "growing up" quite broadly to include individual stories of maturation as well as those that explore the political coming of age of Caribbean nations through independence. In other words, we will also consider how the Caribbean itself -- as a formerly colonized region -- comes of age. Authors will include V.S. Naipaul, Jamaica Kincaid, and Edwidge Danticat.

**Teaching Methods:** Discussion with some lecture.

**Assignments:** 4-5 page papers, midterm, group presentations, final exam.

**ENGL 225, Section 001****Shakespeare****Instructor: Gless, D.****MWF 08:00-08:50****Maximum Enrollment: 35**

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

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

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

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

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

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

**ENGL 225, Section 002****Shakespeare****Instructor: Floyd-Wilson, M.****MW 10:00-10:50****Maximum Enrollment: 120**

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

**Text:**

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

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

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

Recitation for English 225.2 (Floyd-Wilson).

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

Recitation for English 225.2 (Floyd-Wilson).

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

Recitation for English 225.2 (Floyd-Wilson).

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

Recitation for English 225.2 (Floyd-Wilson).

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

Recitation for English 225.2 (Floyd-Wilson).

**ENGL 225, Section 606*****Shakespeare (Recitation)*****Instructor:** Romeo, G.**F 10:00-10:50****Maximum Enrollment: 20**

Recitation for English 225.2 (Floyd-Wilson).

**ENGL 227, Section 001*****Literature of the Earlier Renaissance*****Instructor:** Gless, D.**MWF 09:00-09:50****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, Edmund Spenser, 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: Matchinske, M.****TR 02:00-03:15****Maximum Enrollment: 35**

Literature plays an important role in shaping the ways that the people come to understand themselves and their broader social identity. It reflects cultural norms telling people how to behave and imagines new models for that behavior in a rewriting of history.

The seventeenth-century writers that we will be considering reveal in their work the changing landscape that led England into civil war at mid century and brought a return to monarchy a short generation later. It is my hope that we can, during the course of our readings, discover some of the aesthetic, historical, sociological and cultural concerns that set these transformations in motion, talking about the ways in which individual writers determined appropriate forms of conduct and behavior for seventeenth-century audiences. Authors studied include Donne, Jonson, Bacon, Cavendish, Herbert, Herrick, Phillips, Milton and Marvell among others.

Texts: Alastair Fowler's *The New Oxford Book of Seventeenth Century Verse*; Mark Kishlansky's *A Monarchy Transformed: Britain 1603-1714*; and an extensive Copy Packet

Format: Lecture and Discussion

Requirements: Two long papers (8-10 pages); informal writing responses; Final Exam

**ENGL 230, Section 001****Milton****Instructor: Barbour, R.****MWF 01:00-01:50****Maximum Enrollment: 50**

A study of Milton's prose and poetry in the extraordinary context of seventeenth-century philosophy, politics, religion, science, and poetics, and against the backdrop of the English Civil War. Works studied include *Reason of Church Government*, *Areopagitica*, *Tenure of Kings and Magistrates*, *Lycidas*, *Masque at Ludlow*, *Paradise Lost*, *Paradise Regained*, *Samson Agonistes*.

**ENGL 265, Section 001****Lit. & Race, Lit. & Ethnicity (INTS 265)****Instructor: DeGuzman, M.****TR 02:00-03:15****Maximum Enrollment: 25/35**

This course considers texts in a comparative ethnic/race studies framework and examines how these texts explore historical and contemporary connections between groups of people in the United States and the Americas.

**NOTE:** This course is crosslisted with INTS 265.1.

**ENGL 284, Section 001****Reading Children's Literature: Growing up Latina/o****Instructor: Halperin, L.****MWF 11:00-11:50****Maximum Enrollment: 35****Growing Up Latina/o**

In this interdisciplinary discussion course, students will critically analyze a variety of texts that explore what it means to grow up Latina/o. The course will situate the Latina/o fiction students will read in the social context from which this fiction emanates. To this end, texts will include theoretical articles, essays, newspaper articles, web pages, poems, memoirs, radio broadcasts, public policy reports, documentaries, short stories, novels, and biographies. Students will learn about debates surrounding monolingualism, bilingualism, multilingualism, and education policies affecting Latinas/os. Students will also analyze Latina/o books that have been banned, Latina/o coming of age narratives, and texts that delve into the racial heterogeneity among Latinas/os. Throughout the course, one of the questions we will repeatedly ask is whether it is appropriate to classify the Latina/o texts we will be reading as children's literature.

This course will examine some of the major factors and influences that shaped Jewish American literature and culture in the twentieth century. We will focus in particular on questions about Jewish identity: what is Jewishness—a faith, a race, a nation? How have patterns of immigration shaped Jewish experience in the United States? What does it mean to be an American Jew, and how has that been affected by the Shoah and the establishment of the State of Israel? We will also examine the ways that ethnic identity intersects with gender, class, and sexuality. In addition to the major assigned texts, there will also be one or two required video screenings. Writing assignments will include several short essays, and a midterm and final examination compiled by the students. Students should anticipate a heavy reading load. No pre-requisites.

**Texts:***Angels in America I: Millennium Approaches*

Tony Kushner

1559360615

Pub: TCG, Edition:

Year: 1993

*Angels in America II: Perestroika*

Tony Kushner

1559360739

Pub: TCG, Edition:

Year: 1994

*Call It Sleep*

Henry Roth

0312424124

Pub: Picador, Edition: 2005

Year: 1934

*Maus: A Survivor's Tale*

Art Spiegelman

ISBN: 0679748407

Pub: Pantheon, Edition:

Year: 1993

*Bread-Givers*

Anzia Yezierska

0892552905

Pub: Persea, Edition: 3rd

Year: 2003

**NOTE:** This course is cross-listed with JWST 289.01.

This course is designed to give upper-division undergraduates an opportunity to learn, develop, and further practice forms of business and professional 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 305, Section 001*****Advanced Expository Writing for Law*****Instructor: Pryal, K.****TR 11:00-12:15****Maximum Enrollment: 18**

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

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

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

**ENGL 314, Section 001*****History of the English Language*****Instructor: Eble, C.****MWF 11:00-11:50****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:** David Crystal, *Encyclopedia of the English Language*, 2nd ed., 2003.

## Rhetoric and Civil Rights

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

In ancient times, rhetoric dealt with what Aristotle termed the “available means of persuasion”—strategies of argument, style, and arrangement that could help to change people’s minds. Today, the tools of rhetoric are now used in criticism, to help us understand how people construct arguments of any kind—oral, written, embodied, visual, even multimedia. In this course, we will examine theories of rhetoric and use them to understand the range of rhetorical strategies used in Civil Rights movements. Based on the precedent set by the 1950s and 1960s Civil Rights movement in the United States, we will consider the arguments and appeals that have shaped struggles over women’s rights, human rights, disability rights, and animal rights.

Course readings will include classical and contemporary rhetorical texts (such as Aristotle’s *Rhetoric*, Kenneth Burke’s *A Rhetoric of Motives*, and Lloyd Bitzer’s “The Rhetorical Situation”), primary documents (speeches, videos, songs, and texts, such as Martin Luther King’s “Letter from Birmingham Jail” or the Americans with Disabilities Act), and rhetorical criticism of rights movements. We will make special use of the Southern Historical Collection to locate primary documents associated with such movements.

The primary course assignment is an original research project that examines rhetorical strategies in struggles for rights. Students are encouraged to use archival materials from Wilson Library for their research, but may also generate their own “archive” of primary sources from library or internet research. To fulfill the experiential education requirement for this course, students will prepare a research proposal, short written assignments, drafts, and a final project (poster, conference paper, article, or website) to be submitted either to an undergraduate research journal or conference, or some other publication outlet.

### ENGL 319, Section 001

#### *Intro to Medieval English Lit, excluding Chaucer*

Instructor: Leinbaugh, T.

TR 12:30-01:45

Maximum Enrollment: 35

English 319 surveys a thousand years of English literature beginning with the Anglo-Saxon period (around the sixth century) through the high Middle Ages (examining the works of Chaucer’s contemporaries), to the late Middle Ages and the dawn of the Renaissance. Texts from the Anglo-Saxon period will include Beowulf, The Battle of Brunanburh, Caedmon’s Hymn, The Seafarer, and selections from the writings of King Alfred the Great and Aelfric. Authors from the Middle Ages will include Gower, Langland, the Gawain Poet, and Margery Kempe.

### ENGL 320, Section 001

#### *Chaucer*

Instructor: Kennedy, D.

TR 03:30-04:45

Maximum Enrollment: 35

The study of Chaucer’s poetry and the fourteenth-century culture in which he lived; emphasis on *The Canterbury Tales* and *Troilus and Criseyde*, with some attention to *The Book of the Duchess*, *The House of Fame*, and *The Parlement of Foulys*. We will learn to read Chaucer in Middle English and also learn to pronounce the language. *Troilus and Criseyde*, as well as excerpts from the *House of Fame*, may be read in translation. Translation quizzes, one short paper, and mid-term and final exams.

#### **Texts:**

Chaucer, *The Riverside Chaucer* (gen. ed. Larry Benson)

Chaucer, *Troilus and Criseyde*, trans. Barry Windeatt. Oxford World’s Classics.

**ENGL 321, Section 001****Medieval & Modern Arthurian Romance (CMPL 321)****Instructor: Kennedy, D.****TR 12:30-01:45****Maximum Enrollment: 30/35**

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

**Texts:**Geoffrey of Monmouth, *History of the Kings of Britain*, trans. Michael A. Faletra. Broadview.Chrétien de Troyes, *Arthurian Romances*, trans. William W. Kibler. Penguin.

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

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

Sir Thomas Malory, *Le Morte Darthur: Parts 7 & 8*, ed. P. J. C. Field. Hackett.Alfred, Lord Tennyson. *Idylls of the King*, ed. J. M. Gray. Penguin.T. H. White, *The Once and Future King*.C. S. Lewis, *That Hideous Strength*.David Lodge, *Small World*.

NOTE: This course is crosslisted with CMPL 321.1.

**ENGL 325H, Section 001****Shakespeare and his Contemporaries (HNRS)****Instructor: Baker, D.****TR 02:00-03:15****Maximum Enrollment: 15**

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

London, in William Shakespeare's day, had a thriving and dynamic theater industry. Playwrights competed with one another to offer their innovations to the public: new plays, new ways of telling old stories, new explorations of existing themes. Shakespeare was perhaps the most successful of these playwrights, but he was, first and last, a man of the theater, and not an isolated genius. In this course, we will consider Shakespeare together with his peers. How was he influenced by them, and vice versa? What stories did he adopt and adapt, and how was the same material treated by other playwrights? We will study works by Shakespeare, Christopher Marlowe, John Webster, Thomas Kyd, and Thomas Middleton. There will be a mid-term, final, and two papers. Permission of the Honors Committee is required; please contact George Lensing [[lensing@email.unc.edu](mailto:lensing@email.unc.edu)].

**Assignments:** mid-term, final, two papers.

**Required texts:** Christopher Marlowe, *Dr. Faustus*, *Tamburlaine*, *The Jew of Malta*; William Shakespeare, *Hamlet*, *The Merchant of Venice*, *Macbeth*, *The Taming of the Shrew*, *Richard III*; John Webster, *The Duchess of Malfi*; Thomas Middleton and Thomas Dekker, *The Roaring Girl*; John Fletcher, *The Tamer Tamed*; Thomas Dekker, *The Shoemaker's Holiday*

**ENGL 327, Section 001*****Renaissance Lit & its Intellectual Contexts*****Instructor: Baker, D.****TR 11:00-12:15****Maximum Enrollment: 35**

Renaissance literature was often influenced by the intellectual debates of the time. In this course, we will try to be as specific as possible about those debates and that influence. First, in order to get a sense of these debates, we will read treatises by political theorists and controversialists. Then, we will relate their claims to literary works, many of them familiar, that "quote" and comment on them. We will come at William Shakespeare's *Macbeth* (1606), for instance, by way of Reginald Scot's attack on credulity and superstition in the *Discoverie of Witchcraft* (1584) and James I's attack on witches (and Scot) in *Daemonologie* (1597). What did the early modern English argue about, we will ask, and why?

**Assignments:** mid-term, final, two papers.

**Required texts:** Thomas More, *Utopia*; Edmund Spenser, *A View of the Present State of Ireland*; Christopher Marlow, *Dr. Faustus*; William Shakespeare, *Hamlet*, *Henry V*, *Macbeth*, *The Tempest*, *The Taming of the Shrew*; Machiavelli, *The Prince*; Thomas Middleton, *The Roaring Girl*

**ENGL 331, Section 001*****Eighteenth-Century Literature*****Instructor: Thompson, J.****TR 03:30-04:45****Maximum Enrollment: 35**

English 331 is a survey of various types of literature from the Enlightenment: eighteenth-century English literature, ranging from transcripts of criminal trials at the Old Bailey to criminal lives, poetry and prose, essays, drama, and fiction from the canonical writers Addison, Swift, Pope, Johnson, and Gray, to the less familiar including Collier, Duck, and Equiano. We will explore the widest range of types of literature from the widest range of writers, including men and women, elites and laborers, English and African-British writers.

**ENGL 340, Section 001*****Studies in Jane Austen*****Instructor: Thompson, J.****TR 02:00-03:15****Maximum Enrollment: 65**

In *Studies in Jane Austen* this semester we will read her 6 novels from *Sense and Sensibility* (1811) through *Pride and Prejudice* (1814) up to *Persuasion* (1819). We will also explore the novels' afterlife through the recent and endless array of films, video, and textual continuations and adaptations. For a final project you may elect to write an analysis of one of the novels or films, compose a new chapter for one of her novels, or make a film in imitation of one of her scenes.

**ENGL 343, Section 001*****American Literature before 1860*****Instructor: Gura, P.****MWF 10:00-10:50****Maximum Enrollment: 35**

A wide-ranging introduction to the literature, broadly defined, of pre-Civil War America. In addition to such well-known authors as Emerson, Hawthorne, and Melville, we will hear many other voices from the period of settlement through 1860 that helped to shape American discourse. While we will concern ourselves primarily with why certain authors and works are representative of different points in American history, we will not lose sight of the fact that some texts seem to rise above the historical moment to be considered masterpieces of the written language. An important course for the well-rounded English major as well as for those who think that they might specialize in American literature. Requirements: Two in-class exams and a final. One 10-12 page paper on an assigned topic (students will have choice of several possibilities). Regular attendance is expected.

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

**ENGL 343, Section 002*****American Literature before 1860*****Instructor: Richards, E.****MWF 11:00-11:50****Maximum Enrollment: 35**

This course surveys significant works in prose and poetry from the colonial period to the beginning of the US Civil War in 1861. This is a period in which European settlers colonized the east coast of North America, the colonists won the Revolutionary War, and the nation was founded in the democratic principles of equal rights for all. Of course, the guarantees of "life, liberty, and the pursuit of happiness" did not hold for everyone (slavery was not abolished until 1865, women did not have the right to vote until the 20th century), and writers of the time explored the limits of liberty in this new world. We'll focus on the theme of liberty's limitations during this term. The course aims to broaden a student's understanding of the connections between literature and history in the early American period, to increase student's knowledge and familiarity with a range of literary genres, and to enhance students' skills in writing and textual analysis.

We will read works by Anne Bradstreet, Jonathan Edwards, Benjamin Franklin, Thomas Jefferson, Edgar Allan Poe, Ralph Waldo Emerson, Nathaniel Hawthorne, Herman Melville, Henry David Thoreau, Frederick Douglass, Walt Whitman, and Emily Dickinson.

**ENGL 344, Section 002*****American Literature, 1860-1900*****Instructor: Thrailkill, J.****TR 09:30-10:45****Maximum Enrollment: 35**

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

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

**Class format:** Discussion, with some lecture

**Assignments:** Two essays, short response papers, midterm and exam.

**ENGL 344, Section 003*****American Literature, 1860-1900*****Instructor: Taylor, M.****TR 03:30-04:45****Maximum Enrollment: 35**

This course will survey United States literature from the beginning of the Civil War to the dawn of the twentieth century, paying particular attention to the ways in which the literature of this period participated in contemporary debates about race, class, gender, and the nation's evolution into a global industrial power. Specific topics will include the development of literary realism and naturalism; the rise of urbanization; and the "closing" of the frontier.

**Format:** Lecture and discussion. Group presentation, two papers, occasional quizzes, final exam.

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

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

**Texts:**

Morrison, *Beloved* (ISBN: 0452264464)

Faulkner, *The Sound & the Fury* (ISBN: 079732241)

Lauter, *Heath Anthology of American Literature*, Vol. D and E, 5th ed. (ISBN: 061853300-1, 061853301x)

**ENGL 347, Section 001*****The American Novel*****Instructor: Hobson, F.****MWF 02:00-02:50****Maximum Enrollment: 35**

This course will examine the American novel from the mid-nineteenth century through the late twentieth, beginning with *The Scarlet Letter* and going through Bobbie Ann Mason's *In Country*. We will examine the novels not only as works of art but also as reflections of their times and places-as social and cultural commentary. Major writers included are Nathaniel Hawthorne, Herman Melville, Henry James, Edith Wharton, William Faulkner, and Toni Morrison. Teaching Methods: Lecture and discussion (students should be prepared to discuss). Requirements: Two exams during the term; reading quizzes; oral reports; final examination; one long paper (about 10-15 pp.).

**Texts:**

Hawthorne, *The Scarlet Letter*. (Penguin: 1959) ISBN: 0451525221  
Melville, *Moby Dick*. (Signet: 1998) ISBN: 0451526996  
James, *Portrait of a Lady*. (Houghton Mifflin: 1956) ISBN: 0395051061  
Chopin, *The Awakening*. (Berkley: 1964) ISBN: 1573225118  
Dreiser, *Sister Carrie*. (Bantam: 1958) ISBN: 0553213741  
Wharton, *The House of Mirth*. (Penguin: 1980) ISBN: 0451523628  
Hemingway, *The Sun Also Rises*. (Simon & Schuster: 1926) ISBN: 0684800713  
Faulkner, *Absalom, Absalom!* (Random: 1986) ISBN: 0679732187  
Ellison, *Invisible Man*. (Random: 1980) ISBN: 0679732764  
Morrison, *Beloved*. (Plume: 1998) ISBN: 0452280621  
Frazier, *Cold Mountain* (Vintage: 1998) ISBN: 0375700757  
Mason, *In Country* (Harper Perennial: 1986) ISBN: 0060913509

**ENGL 347, Section 002*****The American Novel*****Instructor: Wagner-Martin, L.****TR 09:30-10:45****Maximum Enrollment: 35**

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

N. Hawthorne, *The Scarlet Letter* (any edition) Richard Wright, *Native Son*  
Dorothy Allison, *Bastard Out of Carolina*  
Ralph Ellison, *Invisible Man* (ISBN: 0679732764)  
John Steinbeck, *The Grapes of Wrath*  
Dave Eggers, *What is the What?* (ISBN: 9780307385901)  
Donald Barthelme, *Snow White* (ISBN 0684824795)  
F. Scott Fitzgerald, *The Great Gatsby* (ISBN: 0684801523)  
Toni Morrison, *Beloved* (ISBN: 0452264464)  
Ernest Hemingway, *The Garden of Eden* (ISBN: 0684804522)  
Jack Kerouac, *On the Road* (ISBN: 0140042598)  
Sylvia Plath, *The Bell Jar* (ISBN:0060930187)  
William Faulkner, *The Sound and the Fury* (ISBN:0679732241)  
Edward P. Jones, *The Known World* (ISBN: 0060557540)  
Thomas Wolfe, *Look Homeward, Angel* (ISBN:0684804433)  
Thomas Pynchon, *The Crying of Lot 49* (ISBN:0060931671)

**ENGL 347, Section 003*****The American Novel*****Instructor: Wagner-Martin, L.****TR 12:30-01:45****Maximum Enrollment: 35**

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

N. Hawthorne, *The Scarlet Letter* (any edition) Richard Wright, *Native Son*  
 Dorothy Allison, *Bastard Out of Carolina*  
 Ralph Ellison, *Invisible Man* (ISBN: 0679732764)  
 John Steinbeck, *The Grapes of Wrath*  
 Dave Eggers, *What is the What?* (ISBN: 9780307385901)  
 Donald Barthelme, *Snow White* (ISBN 0684824795)  
 F. Scott Fitzgerald, *The Great Gatsby* (ISBN: 0684801523)  
 Toni Morrison, *Beloved* (ISBN: 0452264464)  
 Ernest Hemingway, *The Garden of Eden* (ISBN: 0684804522)  
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 Edward P. Jones, *The Known World* (ISBN: 0060557540)  
 Thomas Wolfe, *Look Homeward, Angel* (ISBN:0684804433)  
 Thomas Pynchon, *The Crying of Lot 49* (ISBN:0060931671)

**ENGL 348, Section 001*****American Poetry*****Instructor: Richards, E.****MWF 02:00-02:50****Maximum Enrollment: 35**

Focusing on the 19th and 20th centuries, this course will explore the development of various traditions in American poetry, including African American and women's traditions. We will also explore poets' engagements with historical events and processes (wars, industrial capitalism, modernization). The course seeks to broaden understandings of poetry's historical and cultural role; to develop close reading skills that are crucial for interpreting and appreciating poetry; and to strengthen critical writing and thinking skills. Poets will include Walt Whitman, Emily Dickinson, EA Robinson, Stephen Crane, Robert Frost, Elizabeth Bishop, Robert Lowell, Langston Hughes, and Rita Dove.

**ENGL 348, Section 002*****American Poetry: African American Poetry*****Instructor: Elliott, D.****TR 12:30-01:45****Maximum Enrollment: 35****African American Poetry**

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

**Teaching Methods:** Discussion with some lecture

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

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

This course will examine British, Irish and American poetry during the 20th-century and into the 21st. We will exam poems from various thematic approaches: political, aesthetic, men/women relations, neo-romanticism, philosophical engagements with time/eternity. Among poets to be considered: W.B. Yeats, T. S. Eliot, Robert Frost, Wallace Stevens, Seamus Heaney, Elizabeth Bishop, Philip Larkin, Adrienne Rich, Theodore Roethke, Robert Lowell, John Ashbery, Dylan Thomas, and others. Two papers, two exams.

**ENGL 356, Section 001*****British and American Fiction Since WWII*****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 363, Section 001*****Feminist Literary Theory*****Instructor: Salvaggio, R.****MWF 10:00-10:50****Maximum Enrollment: 35**

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

**ENGL 366, Section 001*****Literature and the Other Arts*****Instructor: Flora, J.****TR 03:30-04:45****Maximum Enrollment: 35**

The American West in Literature and Film. Through a study of memorable films based on significant literary texts, we will be studying myths and realities of life in the American West with an eye to greater understanding of American culture as a whole. The program includes Jack Schaefer's *Shane*, Walter Van Tilburg Clark's *The Ox-Bow Incident*, John Steinbeck's *The Grapes of Wrath*, Larry McMurtry's *Hud*, Ken Kesey's *One Flew Over the Cuckoo's Nest*, Norman McClean's *A River Runs Through It*, Sherman Alexie's *The Lone Ranger and Tonto Fistfight in Heaven*.

Students will write two outside papers, a mid-semester examination, and a final examination.

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

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

**ENGL 369, Section 001*****African American Literature, 1970 to the present*****Instructor: Coleman, J.****MWF 11:00-11:50****Maximum Enrollment: 35**

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

**ENGL 373, Section 001*****Southern American Literature*****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 373, Section 002*****Southern American Literature*****Instructor: Flora, J.****TR 09:30-10:45****Maximum Enrollment: 35**

This class explores the Southern Literary Renaissance with numerous glances at the late twentieth-century and the twenty-first century. The focus is on pivotal texts that reverberated well beyond the South, texts that manifest the excitement that Southern literature brought to American literature. The menu emphasizes prose fiction, but together the fiction underscores the diversity of approaches. The South's greatest dramatist is on the list as is a living poet who counts himself fortunate in his Southern forbears. As appropriate, the course will show how film influence perceptions of the South.

Students will write two short papers, a mid-semester examination, and a final examinations.

**Required texts:**James Branch Cabell, *Jurgen*William Faulkner, *The Sound and the Fury*Thomas Wolfe, *The Lost Boy*Eudora Welty, *The Golden Apples*Tennessee Williams, *Three by Tennessee*Flannery O'Connor, *A Good Man Is Hard to Find*Harper Lee, *To Kill a Mockingbird*Ernest Gaines, *A Gathering of Old Men*James Dickey, *Deliverance*Robert Morgan, *The Strange Attractor***ENGL 387, Section 001*****Canadian Literature*****Instructor: Armitage, C.****TR 11:00-12:15****Maximum Enrollment: 35**

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

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

**Texts:**Bennett, *Anthology of Canadian Literature in English*, 1st ed. (Oxford UP:1982) Volume 1 only.Davies, *Deptford Trilogy*. (Penguin:1983) ISBN: 0140147551

**ENGL 390, Section 001**

*Studies in Lit Topics: Transatlantic Romanticism*

**Instructor: Koelb, J.**

**TR 09:30-10:45**

**Maximum Enrollment: 35**

## **TRANSATLANTIC ROMANTICISM: RUPTURES AND CONTINUITIES**

This course explores the transatlantic exchanges of 1767-1867 that helped shape the world we experience now.

We will take a comparative and historical approach that focuses primarily on British and North American literary interactions, but without losing sight of the global historical impact of the Romantic revolution in art and politics that began in the 18th-century European imagination and continues to challenge us today.

Topics include: revolutionary republicanism; slavery, abolition, and universal human rights; quests for true spirituality, originality, and expressiveness; critiques of progress and modern urban culture; and the importance of attending carefully to the natural world.

Readings range widely across genres and include the political pamphlets of Thomas Paine, the autobiographical reflections of Thoreau, and the visionary bi-medial art of Blake.

**NOTES:** English 390 counts as an elective (focus group course) for the English major. This course also fulfills the Literary Arts (LA) Approach.

**ENGL 390, Section 002**

*Studies in Lit Topics: Modern Arabic Lit (CMPL 390.1)*

**Instructor: Jawad, Sattar**

**TR 11:00-12:15**

**Maximum Enrollment: 24/35**

## **MODERN ARABIC LITERATURE**

This course aims at introducing the student to the trends and movements in modern Arabic literature. Poetry, novel, and short story, among other genres will be examined and analyzed. Nobel prize winner Najib Mahfuz, M. Darweesh, Nizar Qabbani, as well as prominent women writers will be considered critically. Mahfuz's novel *Palace Walk* will be given its due critical notice in the light of "Post-Colonial" studies.

A course pack of readings will be prepared by the instructor, comprising selected writings from different genres and countries.

**NOTES:** This course is crosslisted with CMPL 390.1. English 390 counts as an elective (focus group course) for the English major. This course also fulfills the Literary Arts (LA) Approach.

**ENGL 439, Section 001****English Literature, 1832-1890****Instructor: Life, A.****MWF 11:00-11:50****Maximum Enrollment: 35**

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

**Texts:**Alfred Lord Tennyson, *Selected Poems*, ed. Ricks. (Penguin: 2007) ISBN: 9780140424430Edgar Allan Poe, *The Fall of the House of Usher and Other Writings*, ed. Galloway. (Penguin: 2003) ISBN: 0141439815Emily Brontë, *Wuthering Heights*, ed. Dunn. 4th ed. (Norton Critical Ed: 2003) ISBN: 0393978893Charles Dickens, *Bleak House*, ed. Ford and Monod. (Norton Critical Ed: 1977) ISBN: 0393093328**Teaching methods:** Lectures and discussion.**Requirements:** two in-class essays; one term paper; final exam.**ENGL 440, Section 001****English Literature, 1850-1910****Instructor: Life, A.****MWF 01:00-01:50****Maximum Enrollment: 35**

In the last half of the nineteenth century and the first decade of the twentieth, Britain and the rest of the industrialized world experienced rapid change on every front. In the arts no less than in the sciences, reassuring dogmas on human motivation and conduct were relentlessly scrutinized. Through the detailed examination of works representative of the period, we will explore how the poetry of such authors as Dante Gabriel Rossetti, Christina Rossetti, and William Morris anticipated the portrayal of the psyche by Robert Louis Stevenson, Oscar Wilde, and Joseph Conrad. One of our concerns will be the relationship between literature and visual art, especially in 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 recreate these through films and sound recordings ranging in date from 1888 to 1931.

**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: 0226468666Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, ed. Danahay. 2nd ed. (Broadview: 2005) ISBN: 1-55111-655-3Oscar Wilde, *The Picture of Dorian Gray*, ed. Gillespie. 2nd ed. (Norton Critical Ed: 2007) ISBN: 13: 967-0-393-92754-2 (pbk.)Oscar Wilde, *Salomé*. (Dover Thrift Edition: 2002) ISBN: 0486421279Joseph Conrad, *The Secret Agent*, ed. Seymour-Smith. (Penguin: 1984) ISBN: 0140180966

**ENGL 447, Section 001*****Memory and Literature*****Instructor: Gwin, M.****MW 02:00-03:15****Maximum Enrollment: 20**

People and cultures are irrevocably linked by the abilities to conceptualize time and create art out of that knowledge. In this course, which is being proposed as part of the Memory Studies Cluster and focused on approaches and connections, we will consider the densely textured relationship between these two very human capabilities. How does memory enable writers--sometimes goad them--to undertake the aesthetic endeavor called literature, and how does literature help us as readers re-member the gaps that forgetting leaves behind? As Charles Baxter notes, both memory and forgetting shape literary texts; narrative re-membering of the infinitely complex and varied world of the past is always doubly haunted by memory's powers and memory's failures.

This re-membering that language and stories offer, especially in the case of writings about personal or cultural trauma, often takes the form of aesthetic experiments in structure and voice; we will ponder what leaps of faith such experiments may require of us as readers. We also will consider contemporary theories about memory and try to understand the complicated, often vexed, relationship between memory and its distillation into stories and images. Finally, since both memory and literature link us as cultures, we'll be working with writings from several parts of the world and diverse cultural experiences. With the exception of the slave songs, all texts are contemporary.

**ENGL 489, Section 001*****Cultural Stud, Contemp Issues: Literature, Medicine, and Disability*****Instructor: Ahuja, N.****TR 02:00-03:15****Maximum Enrollment: 35****Literature, Medicine, and Disability**

This course will focus on major works of literature and film that depict illness, disability, and the practice of medicine. Virtually all humans experience a significant illness or disability during their lifetimes; yet the experience of health, illness, or disability is deeply shaped by economic, political and cultural factors. Drawing from representations of illness and disability from the United States, Trinidad, India, and several African countries, this course will help students analyze how identities and bodies are shaped by medical technologies and health institutions; how nation, class, race, sexuality, and gender relate to health inequalities; how the idea of a "healthy" body is shaped by historical and cultural factors; and how literature and patient activism use representations of illness and disability in order to make political commentary.

This course is suitable for beginning and advanced students in all majors. Students in public health and medicine are especially welcome.

***Readings and viewings include:***

Keith Wailoo, *Dying in the City of the Blues*  
Anne Fadiman, *The Spirit Catches You and You Fall Down*  
Lawrence Scott, *Night Calypso*  
Indra Sinha, *Animal's People*  
JM Coetzee, *The Life and Times of Michael K*  
Mahasweta Devi, "Children"  
Djibril Mambety, *The Little Girl Who Sold the Sun* (film)

**ENGL 580, Section 001*****Film: Contemporary Issues*****Instructor: Flaxman, G.****M 06:00-08:50****Maximum Enrollment: 35**

This course represents the opportunity for advanced students to more deeply consider a specific aspect of film. Possible subjects include cinematic genres (e.g., "film noir"), spectator studies (e.g., the emergence of the female spectator and the so-called "women's film"), cultural trends (e.g., the history of African-American films and filmmakers).

**ENGL 660, Section 001***War in Shakespeare's Plays (PWAD 660)***Instructor: Armitage, C.****TR 03:30-04:45****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 663, Section 001***Postcolonial Theory: Cultures of Political Violence***Instructor: Ahuja, N.****TR 11:00-12:15****Maximum Enrollment: 30****Cultures of Political Violence**

This course will explore post-9/11 representations of political violence, with a focus on terrorism, state torture, and contemporary warfare as they relate to the United States, the Persian Gulf States, and South Asia. Students will analyze different types of writing and media through which policymakers and publics make sense of violence. These include major domains of popular culture (journalism, music, literature, and film), the work of human rights and other advocacy organizations, and academic writing (military psychology, terrorism studies, and globalization and development theories). We will also learn about the histories of religious nationalism, detention and torture practices, and suicide bombing.

The course is open to graduate and advanced undergraduate students. Interested undergraduate students should have at least one year of experience in a major such as literature, sociology, political science, international studies, history, gender studies, or communications.

**ENGL 685, Section 001***Literature of the Americas (AMST 685, CMPL 685)***Instructor: DeGuzman, M.****TR 11:00-12:15****Maximum Enrollment: 15/10/10**

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

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