

**ABOUT THE SEMINAR:**

The purpose of this seminar is to explore the African American slave narrative tradition from its 19th-century origins in autobiography to its present manifestations in prize-winning fiction and film. The most famous 19th-century slave narrative, *Narrative of the Life of Frederick Douglass, an American Slave* (1845) was an international best seller. *Incidents in the Life of a Slave Girl* (1861), the amazing but utterly truthful story of Harriet Jacobs's slave experience in Edenton, North Carolina, is extensively read and taught in college and university classrooms around the world. In the 20th century, many important African American autobiographies and novels--Washington's *Up From Slavery* (1901), Wright's *Black Boy* (1945), Ellison's *Invisible Man* (1952), Haley's *The Autobiography of Malcolm X* (1965), and Morrison's *Beloved* (1987) --are products, formally and thematically, of the ongoing slave narrative tradition. The slave narrative has also given rise to a number of notable films, from major studio releases like Spielberg's *Amistad* (1997) to TV-films like Charles Burnett's *Nightjohn* (1996). The 1977 television series based on Haley's *Roots* enabled the slave narrative tradition to have a profound impact on late 20th-century American culture. Slave narratives have also had strong influence on popular films such as *Blade Runner* (1982), *The Handmaid's Tale* (1990), *Django Unchained* (2013), and *12 Years a Slave* (2013). Because of the widespread incidence of human trafficking and other forms of involuntary servitude in the world today, slavery remains a major human rights issue.

**Texts:**

Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave* (1845), Norton Critical Edition.

Frederick Douglass, *My Bondage and My Freedom* (1855), U of Illinois Press.

Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861), Harvard U Press.

Booker T. Washington, *Up From Slavery* (1901), Norton Critical Edition.

Richard Wright, *Black Boy (American Hunger)* (1945), HarperCollins.

Maya Angelou, *I Know Why the Caged Bird Sings* (1970), Bantam.

Edward P. Jones, *The Known World* (2003), HarperCollins.

*Enslaved: True Stories of Modern Day Slavery*, ed. Jesse Sage and Liora Kasten (2006), Palgrave MacMillan.

**ABOUT THE INSTRUCTOR:**

William L. Andrews teaches courses on African American literature, American autobiography studies, and Southern literature. Since the mid-1980s he has done a considerable amount of editing of African American and Southern literature and criticism. Professor Andrews is the series editor of *North American Slave Narratives, Beginnings to 1920*, a complete digitized library of autobiographies and biographies of North American slaves and ex-slaves.

**ENGL 057 Section 001**

***FYS: Future Perfect: Science Fictions and Social***

**MWF 11:15-12:05**

**Instructor: Curtain, T.**

**Maximum Enrollment: 24**

**Session:**

**FALL 2016**

Will humans go extinct? If so, how? What are the ethical questions involved in human disappearance? How do humans themselves contribute to the possibilities, and what can be done to postpone the inevitable? This seminar will tackle some sobering (and, quite frankly, exciting and interesting) questions by reading cultural and scientific works that address human disappearance. We will read both science and fiction to think about the core concerns of the class. Our texts will include works ranging from *Alien* to the classic 1950s tale *A Canticle for Leibowitz*, from Danny Boyle's *28 Days Later* to Cormac McCarthy's *The Road*. We will ask some fundamental questions about what it means to be human, how we imagine our societies and cultures to work (and not work), and what these texts and questions might tell us about how we are to live now. Students will read novels and short stories, watch movies and TV shows, and read scientific and philosophical papers that deal with human extinction. Students will also be required to write a paper and complete an original research project at the end of term that they will share with the rest of the class.

**Tyler Curtain** is a theorist with the Department of English and Comparative Literature. He teaches graduate and undergraduate courses in theory, as well as courses in science fiction and fantasy. Professor Curtain is a member of the executive committee of the Discussion Group on Science Fiction and Utopian and Fantastic Literature of the Modern Language Association. He will be the group's President in 2016-2017.

**PREREQUISITES:**

\*First-year students only.

**REGISTRATION PROCEDURES:**

\*First-year students who are not enrolled in a fall 2015 FYS will register online when their registration appointment begins.

\*First-year students who enrolled in a Fall 2015 FYS will be able to enroll in a spring 2016 FYS beginning Monday, November 16.

**ABOUT THE SEMINAR:**

This first year seminar will use literature, film, and popular culture to explore different expressions of masculinity and femininity in the African American and Black diasporic context. Students will evaluate how artists use gender and sexuality for social critique and artistic innovation.

**ABOUT THE INSTRUCTOR:**

GerShun Avilez received his Ph.D. in English from the University of Pennsylvania, where he also earned a Graduate Certificate in Africana Studies. He has taught at Yale University and held the Frederick Douglass Post-doctoral Fellowship at the University of Rochester. He is a cultural studies scholar who specializes in contemporary African American literature and visual culture and 20th century American literature in general. His teaching extends to the literature of the Black Diaspora. Much of his scholarship explores how questions of gender and sexuality inform artistic production. He also works in the fields of political radicalism, spatial theory, and legal studies.

His book *Radical Aesthetics & Modern Black Nationalism* is forthcoming from the University of Illinois Press in 2016 as a part of "The New Black Studies" Series. The book investigates how Black nationalist rhetoric impacted African American artistic experimentation in the late 20th and 21st centuries through an examination of drama, novels, poetry film, and visual art. He is at work on a new book-length project on Black sexuality and artistic culture as well as shorter projects on (1) rethinking 20th century African American literary history and (2) temporality in contemporary drama. Throughout his work and teaching, he is committed to studying a wide variety of art forms, including, drama, fiction, non-fiction, film, poetry, visual and performance art, ethnography, and comic books.

This seminar will explore representations of the 9/11 attacks and their aftermath in literature and popular culture. Following an introduction to the concept of terrorism and to the production of knowledge about political violence in the fields of law, politics, religious studies, and terrorism studies, we will explore a diverse array of themes related to the 9/11 attacks and the “war on terror” as depicted in memoirs, poetry, novels, public art, graphic novels, film, and music: explanations of the causes and consequences of political violence; the role of religion in public culture and state institutions; national security discourse; mourning, trauma, and public memorials; depictions of the US military in Iraq, Pakistan, and Afghanistan; and the perspectives of detainees and minority communities on the attacks and their aftermath. Students will read critical scholarship and literary texts, discuss major controversies in organized debates, compose two papers, and complete group presentations on topics of their choice.

**Neel Ahuja** grew up in Topeka, Kansas. He studied gender studies at Northwestern University before completing a Ph.D. in transnational cultural studies at the University of California-San Diego. Neel is Associate Professor of postcolonial literature and theory in the English Department at UNC–Chapel Hill, and he teaches courses on security culture, world literatures, medical humanities, and environmental studies. Neel is the author of the forthcoming book *Bioinsecurities: Disease Interventions, Empire, and the Government of Species*. He has recently written a series of essays concerning the relationships between international politics, animals, and the environment.

**ENGL 085H Section 001****FYS: *Economic Saints and Villains*****TR 9:30-10:45****Instructor: Kendall, R.****Maximum Enrollment: 24****Session:****FALL 2016**

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

**FIRST YEAR STUDENTS ONLY**

Associate Professor of English and Comparative Literature, Ritchie Kendall joined the UNC faculty in 1980. He holds a BA in English from Yale University (1973) and an MA and PhD in English from Harvard University (1980). His specialty is in English Renaissance drama with an emphasis on the socio-economic dimensions of early modern theater. He has taught Honors courses in Shakespeare, Elizabethan and Jacobean drama, comedy and social class, epic and drama, and early modern ideas of entrepreneurship.

**ENGL 089 Section 001****FYS: *Special Topics*****MWF 10:10-11:00****Instructor: Stern, K.****Maximum Enrollment: 24****Session:****FALL 2016**

Varies by term.

<b>ENGL 089 Section 002</b>	<b>FYS: Special Topics</b>	<b>TR 9:30-10:45</b>
<b>Instructor: Viscomi, J.</b>	<b>Maximum Enrollment: 24</b>	<b>Session: FALL 2016</b>

William Blake, the visionary poet, artist, and printmaker of the British Romantic period, has had enormous influence on modern art and popular culture. His illuminated poetry integrated word and image anticipating graphic novels and influencing many modern musicians, poets, writers (including Pullman, *His Dark Materials Trilogy*, Bono, Patti Smith, and Jim Morrison). Using the Blake Archive <[blakearchive.org](http://blakearchive.org)>, a hypertext of Blake's poetry and art, we will study key Blake works as well as the digital medium that enables us to study these works in new ways. We will also explore the Web for performances and adaptations of the works we study and for works by musicians, painters, poets, writers, actors, playwrights, performers, dancers, film and video makers who were or are inspired or influenced by Blake. Students will share their discoveries with the class and produce critical or creative responses to a work by Blake or by an influenced artist.

**TEXTS:**

*William Blake's Poetry and Designs*. Johnson and Grant, eds. Norton Critical Editions, second edition. Norton, 2008, ISBN 978-0-393-92498-5.

<b>ENGL 120 Section 001</b>	<b>British Literature, Medieval to 18th Century</b>	<b>TR 2:00-3:15</b>
<b>Instructor: O'Neill, P.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

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

<b>ENGL 120 Section 002</b>	<b>British Literature, Medieval to 18th Century</b>	<b>mw 9:05-9:55</b>
<b>Instructor: Wolfe, J.</b>	<b>Maximum Enrollment: 120</b>	<b>Session: FALL 2016</b>

This course, required for English majors and primarily designed for them, provides an overview of major authors and works from the first four hundred years of English literature (ca. 1350-1750), from Chaucer and the Gawain poet, via More, Spenser, and Donne, through Milton and Pope. Emphasis in lectures and discussion sections will include the evolution of literary styles and genres (epic, romance, tragedy, amorous and devotional lyric, satire, the essay), the imitation and transformation of key literary and rhetorical conventions, and methods for the study of literary texts (formal, historical, and various interdisciplinary approaches). Writing assignments (usually three short essays and a research exercise) will acquaint students with the different methods for constructing literary arguments.

Students enrolling in this section of ENGL 120 must also enroll in one recitation section numbered ENGL 120-601 through ENGL 120-606.

<b>ENGL 120 Section 601</b>	<b><i>British Literature, Medieval to 18th Century (Rec)</i></b>	<b>R</b>	<b>12:30-1:20</b>
<b>Instructor: Wolfe, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2016</b>

This course, required for English majors and primarily designed for them, provides an overview of major authors and works from the first four hundred years of English literature (ca. 1350-1750), from Chaucer and the Gawain poet, via More, Spenser, and Donne, through Milton and Pope. Emphasis in lectures and discussion sections will include the evolution of literary styles and genres (epic, romance, tragedy, amorous and devotional lyric, satire, the essay), the imitation and transformation of key literary and rhetorical conventions, and methods for the study of literary texts (formal, historical, and various interdisciplinary approaches). Writing assignments (usually three short essays and a research exercise) will acquaint students with the different methods for constructing literary arguments.

Students enrolling in this section of ENGL 120 must also enroll in one recitation section numbered ENGL 120-601 through ENGL 120-606.

<b>ENGL 120 Section 602</b>	<b><i>British Literature, Medieval to 18th Century (Rec)</i></b>	<b>R</b>	<b>2:00-2:50</b>
<b>Instructor: Wolfe, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2016</b>

<b>ENGL 120 Section 603</b>	<b><i>British Literature, Medieval to 18th Century (Rec)</i></b>	<b>R</b>	<b>3:30-4:20</b>
<b>Instructor: Wolfe, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2016</b>

<b>ENGL 120 Section 604</b>	<b><i>British Literature, Medieval to 18th Century (Rec)</i></b>	<b>R</b>	<b>5:00-5:50</b>
<b>Instructor: Wolfe, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2016</b>

<b>ENGL 120 Section 605</b>	<b><i>British Literature, Medieval to 18th Century (Rec)</i></b>	<b>F</b>	<b>9:05-9:55</b>
<b>Instructor: Wolfe, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2016</b>

<b>ENGL 120 Section 606</b>	<b><i>British Literature, Medieval to 18th Century (Rec)</i></b>	<b>F</b>	<b>11:15-12:05</b>
<b>Instructor: Wolfe, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2016</b>

<b>ENGL 121 Section 001</b>	<b><i>British Literature, 19th and Early 20th Century</i></b>	<b>MWF</b>	<b>12:20-1:10</b>
<b>Instructor: Cooper, P.</b>	<b>Maximum Enrollment: 22</b>	<b>Session:</b>	<b>FALL 2016</b>

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

<b>ENGL 121 Section 002</b>	<b><i>British Literature, 19th and Early 20th Century</i></b>	<b>MW 3:35-4:50</b>
<b>Instructor: Lithgow, H.</b>	<b>Maximum Enrollment: 22</b>	<b>Session: FALL 2016</b>

This course (or ENGL 150) is required of English majors. In this seminar focused on British literature from the 1790s to the 1930s, students learn methods of literary study and writing about literature, and explore the challenges and rewards of approaching literary works in terms of broad historical categories like "Romantic," "Victorian" and "Modernist." This course will make you a stronger and more informed reader of British (and to some degree also American) literature written after 1800. After taking it, you'll be able to identify the literary period and origins even of texts you've never seen before, based only on your knowledge of the literary movements we investigate here. Course requirements include several writing assignments, three formal essays, two exams, a presentation and active participation in class discussions.

<b>ENGL 123 Section 001</b>	<b><i>Introduction to Fiction</i></b>	<b>MWF 11:15-12:05</b>
<b>Instructor: Reinert, T.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

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

<b>ENGL 123 Section 002</b>	<b><i>Introduction to Fiction</i></b>	<b>MW 3:35-4:50</b>
<b>Instructor:</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

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

<b>ENGL 123 Section 003</b>	<b><i>Introduction to Fiction</i></b>	<b>TR 8:00-9:15</b>
<b>Instructor:</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

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

<b>ENGL 123 Section 004</b>	<b><i>Introduction to Fiction</i></b>	<b>TR 5:00-6:15</b>
<b>Instructor:</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

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

<b>ENGL 124 Section 001</b>	<b><i>Contemporary Literature</i></b>	<b>MWF 12:20-1:10</b>
<b>Instructor: Reinert, T.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

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

<b>ENGL 124 Section 002</b>	<b><i>Contemporary Literature</i></b>	<b>MW 3:35-4:50</b>
<b>Instructor: Gutierrez, M.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

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

<b>ENGL 125 Section 001</b>	<b><i>Introduction to Poetry</i></b>		<b>MW 3:35-4:50</b>
<b>Instructor:</b>	<b>Maximum Enrollment: 35</b>	<b>Session:</b>	<b>FALL 2016</b>

A course designed to develop basic skills in reading poems from all periods of English and American literature.

<b>ENGL 125 Section 002</b>	<b><i>Introduction to Poetry</i></b>		<b>MWF 1:25-2:15</b>
<b>Instructor:</b>	<b>Maximum Enrollment: 35</b>	<b>Session:</b>	<b>FALL 2016</b>

A course designed to develop basic skills in reading poems from all periods of English and American literature.

<b>ENGL 126 Section 001</b>	<b><i>Introduction to Drama</i></b>		<b>MW 3:35-4:50</b>
<b>Instructor: Frost, L.</b>	<b>Maximum Enrollment: 35</b>	<b>Session:</b>	<b>FALL 2016</b>

Drama of the Greek, Renaissance, and modern periods.

<b>ENGL 126 Section 002</b>	<b><i>Introduction to Drama</i></b>		<b>MWF 11:15-12:05</b>
<b>Instructor:</b>	<b>Maximum Enrollment: 35</b>	<b>Session:</b>	<b>FALL 2016</b>

Drama of the Greek, Renaissance, and modern periods.

<b>ENGL 127 Section 001</b>	<b><i>Writing About Literature</i></b>		<b>MW 3:35-4:50</b>
<b>Instructor:</b>	<b>Maximum Enrollment: 22</b>	<b>Session:</b>	<b>FALL 2016</b>

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.

<b>ENGL 128 Section 001</b>	<b><i>Major American Authors</i></b>		<b>TR 3:30-4:45</b>
<b>Instructor:</b>	<b>Maximum Enrollment: 35</b>	<b>Session:</b>	<b>Fall 2016</b>

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.

<b>ENGL 128 Section 002</b>	<b><i>Major American Authors</i></b>		<b>MWF 2:30-3:20</b>
<b>Instructor:</b>	<b>Maximum Enrollment: 35</b>	<b>Session:</b>	<b>Fall 2016</b>

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.

<b>ENGL 129 Section 001</b>	<b><i>Literature and Cultural Diversity</i></b>		<b>MWF 8:00-8:50</b>
<b>Instructor:</b>	<b>Maximum Enrollment: 35</b>	<b>Session:</b>	<b>FALL 2016</b>

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

**ENGL 129 Section 002****Literature and Cultural Diversity****MWF 10:10-11:00****Instructor: Flanagan, K.****Maximum Enrollment: 35****Session:****FALL 2016**

This class will explore literature from Pacific Islands that are former or present United States territories (such as Hawai'i, Guam and American Samoa), as well as literature written by Pacific Islanders with American connections and experiences. We will read writing from Oceania (the Pacific) in order to examine the ways in which Pacific and American cultures come together. We will discuss American cultural influences in Oceania, as well as how individuals define their identities with regard to race, ethnicity, gender, and nationality. We will look at the attitudes and opinions of people from Oceania about "belonging" after emigration to the United States for work and education. We will also consider the ways in which United States perceptions of Oceania affect the peoples of the region.

**ENGL 129 Section 004****Literature and Cultural Diversity****TR 2:00-3:15****Instructor: Christmas, D.****Maximum Enrollment: 35****Session:****FALL 2016**

ENGLISH 129: Slavery and the Holocaust in American Fiction and Film

This course will explore contemporary American fiction and film of slavery and the Holocaust. We will consider how and why these narratives of atrocity are so regularly in conversation, and what the aesthetic politics are of using these events as the competing and defining touchstones of evil. American cultural production time and again insists that these traumas are two sides of the same coin. Among other instances, we see this in the 1977 miniseries *Roots* followed by its 1978 counterpart *Holocaust*; Steven Spielberg's 1993 success with *Schindler's List* followed shortly after by the award-winning slavery film *Amistad*; or even the pairing of Quentin Tarantino's most recent blockbusters, the Nazi narrative of *Inglourious Basterds* matched by the plantation Western, *Django Unchained*. So while transnational legal categories may not understand slavery to be genocide, the salience of these pairings in popular culture is not incidental. American culture is effectively participating in its own project of comparative genocide studies, and it will be our job over the course of the semester to parse out the implications of this project. In addition to these television and cinematic works, students will encounter short memoirs by slavery and Holocaust survivors and perpetrators, read novels by William Styron and Ishmael Reed, and consider supplementary historical and critical texts by Stanley Elkins and Richard L. Rubenstein.

**ENGL 129 Section 005****Literature and Cultural Diversity****TR 9:30-10:45****Instructor: Coleman, J.****Maximum Enrollment: 35****Session:****FALL 2016**

This class uses the *Heath Anthology*, 6th edition, v. E, as the main guide to trace an evolution of American literature through the works of ethnically diverse women, African Americans, Native Americans, Asian Americans, and Mexican Americans. The overarching literary and artistic movement that has accompanied this evolution is postmodernism. The theories of postmodernism since approximately the early 1970s have broken down the idea of a central "white" literary perspective and tradition, and have made American literature much more inclusive of a broad range of voices. Our main goal will be to examine how ethnicity, race, and gender have (re)shaped American literature and produced diverse social and political perspectives from positions that had been traditionally powerless. The diverse perspectives are the main emphasis.

**ENGL 129 Section 006*****Literature and Cultural Diversity*****TR 5:00-6:15****Instructor:****Maximum Enrollment: 35****Session:****FALL 2016**

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

**ENGL 130 Section 001*****Introduction to Fiction Writing*****MW 3:35-4:50****Instructor: Naumoff, L.****Maximum Enrollment: 20****Session:****FALL 2016**

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

**ENGL 130 Section 002*****Introduction to Fiction Writing*****MW 5:00-6:15****Instructor: KVW****Maximum Enrollment: 20****Session:****FALL 2016**

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

**ENGL 130 Section 003*****Introduction to Fiction Writing*****TR 11:00-12:15****Instructor: Gingher, M.****Maximum Enrollment: 20****Session:****FALL 2016**

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

**ENGL 130 Section 004*****Introduction to Fiction Writing*****TR 3:30-4:45****Instructor: Naumoff, L.****Maximum Enrollment: 20****Session:****FALL 2016**

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

**ENGL 131 Section 001*****Introduction to Poetry Writing*****MW 3:35-4:50****Instructor: Calvocoressi, G.****Maximum Enrollment: 20****Session:****FALL 2016**

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

**ENGL 131 Section 002*****Introduction to Poetry Writing*****TR 11:00-12:15****Instructor: McFee, M.****Maximum Enrollment: 20****Session:****FALL 2016**

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

**ENGL 131 Section 003*****Introduction to Poetry Writing*****TR 12:30-1:45****Instructor: White, R.****Maximum Enrollment: 20****Session:****FALL 2016**

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

<b>ENGL 131 Section 004</b>	<i>Introduction to Poetry Writing</i>	<b>TR 3:30-4:45</b>
<b>Instructor: Chitwood, M.</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

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

<b>ENGL 132H Section 001</b>	<i>First Year Honors: Introduction to Fiction Writing</i>	<b>TR 11:00-12:15</b>
<b>Instructor: Durban, P.</b>	<b>Maximum Enrollment: 15</b>	<b>Session: FALL 2016</b>

Writing intensive. Early short assignments emphasize elements of dramatic scene with subsequent written practice in point-of-view, dialogue, characterization, and refinement of style. Assigned short stories from textbook with in-depth analysis of technique, craft, and literary merit. Students will write and revise one full story which will be duplicated for all class members and criticized by instructor and class. The short story will be approximately 10-15 pages long. Revision in lieu of final exam. The course is informal but stringent; students may be asked to write each class meeting. Vigorous class participation in workshop is expected. This course (or ENGL 130) serves as a prerequisite for other courses in the fiction sequence of the creative writing program (ENGL 206, 406, 693H).

FIRST YEAR HONORS CAROLINA STUDENTS ONLY.

The first Doris Betts Distinguished Professor in Creative Writing, Durban has published three novels (most recently *The Tree of Forgetfulness*) and a book of stories. One of her uncollected stories, "Soon," was selected by John Updike as one of the Best American Short Stories of the Century in 1999.

<b>ENGL 133H Section 001</b>	<i>First Year Honors: Introduction to Poetry Writing</i>	<b>TR 9:30-10:45</b>
<b>Instructor: Shapiro, A.</b>	<b>Maximum Enrollment: 15</b>	<b>Session: FALL 2016</b>

While the prime effort of the course will be the ten poems that each student will write and revise, we will also review closely the basic elements of poetry, such as imagery, figurative language, sound repetition, rhythm, with a mind to the potential of those elements in the student's own writing. In addition to these readings in the textbook, there will be assignments in texts on the reserve shelf, group reports on fellow students' poems, quizzes, and a mid-term exam. Each student will also keep a notebook of observations, impressions, quotations, isolated images that may give rise to poems, what have you. Most classes will begin with the reading of a contemporary poem, each student having an assigned day for that duty. For the most part, however, we will be writing poems and attempting to assess their strengths and weaknesses in open class discussion. Text: *An Introduction to Poetry*, ed. Kennedy & Gioia, 10th edition.

FIRST YEAR HONORS CAROLINA STUDENTS ONLY.

Shapiro has published seven books of poetry (including *The Dead Alive and Busy and Mixed Company*), a book of criticism, a translation of *The Oresteia*, and two memoirs (*Vigil and The Last Happy Occasion*). He was presented the Kingsley Tufts Award, a prestigious national prize, in 2001.

<b>ENGL 137 Section 001</b>	<i>Literature in a Digital Age</i>	<b>MWF 12:20-1:10</b>
<b>Instructor: Veggian, H.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

In this course students learn to study emergent relationships between print and digital literary cultures. In addition to reading and discussion, the course requires that students conduct original research (individual and also collaborative) in both print and digital formats.

<b>ENGL 137 Section 002</b>	<i>Literature in a Digital Age</i>	<b>TR 2:00-3:15</b>
<b>Instructor: STAFF</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

In this course students learn to study emergent relationships between print and digital literary cultures. In addition to reading and discussion, the course requires that students conduct original research (individual and also collaborative) in both print and digital formats.

<b>ENGL 138 Section 001</b>	<i>Introduction to Creative Nonfiction</i>	<b>TR 11:00-12:15</b>
<b>Instructor: Goodwin, J.</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

A course in reading and writing creative nonfiction, prose based in fact, but treated in a literary manner, e.g., personal essays, travel narratives, science and nature writing, immersive interviews and profiles, reportage, and belles-lettres. Composition, class discussion, and revision of work written for this class.

<b>ENGL 140 Section 001</b>	<i>Intro to Gay &amp; Lesbian Literature (WMST 140)</i>	<b>TR 5:00-6:15</b>
<b>Instructor: Weber, W.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

Introduces students to concepts in queer theory and recent sexuality studies. Topics include queer lit, AIDS, race and sexuality, representations of gays and lesbians in the media, political activism/literature.

<b>ENGL 141 Section 001</b>	<i>World Literature in English</i>	<b>MWF 9:05-9:55</b>
<b>Instructor: Cohen, M.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

This course will be an introduction to literature in English from Republic of China (Taiwan), Czech Republic, France, Algeria, and Mexico.

<b>ENGL 142 Section 001</b>	<i>Film Analysis</i>	<b>MW 2:30-5:20</b>
<b>Instructor: Flaxman, G.</b>	<b>Maximum Enrollment: 100</b>	<b>Session: FALL 2016</b>

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

Students enrolling in ENGL 142-001 must also enroll in one recitation numbered ENGL 142-601 through ENGL 142-606.

<b>ENGL 142 Section 601</b>	<i>Film Analysis (Recitation)</i>	<b>TR 9:30-10:20</b>
<b>Instructor: Flaxman, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

<b>ENGL 142 Section 602</b>	<i>Film Analysis (Recitation)</i>	<b>TR 11:00-11:50</b>
<b>Instructor: Flaxman, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

<b>ENGL 142 Section 603</b>	<i>Film Analysis (Recitation)</i>	<b>TR 12:30-1:20</b>
<b>Instructor: Flaxman, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

<b>ENGL 142 Section 604</b>	<i>Film Analysis (Recitation)</i>	<b>TR 2:00-2:50</b>
<b>Instructor: Flaxman, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

<b>ENGL 142 Section 605</b>	<i>Film Analysis (Recitation)</i>	<b>TR 3:30-4:20</b>
<b>Instructor: Flaxman, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

<b>ENGL 142 Section 606</b>	<i>Film Analysis (Recitation)</i>	<b>TR 5:00-5:50</b>
<b>Instructor: Flaxman, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

<b>ENGL 143 Section 004</b>	<i>Film and Culture</i>	<b>TR 2:00-3:15</b>
<b>Instructor: Hammer, B.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

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

<b>ENGL 144 Section 001</b>	<i>Popular Genres</i>	<b>MWF 12:20-1:10</b>
<b>Instructor: Geil, M.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

Introductory course on popular literary genres. Students will read and critically analyze five popular genres: detective fiction, science fiction/fantasy, horror, young adult fiction, and one additional genre. Students in this class will consider the literature in terms of its genre, historical context, cultural context, and ideological approaches.

**ENGL 145 Section 001****Literary Genres****TR 2:00-3:15****Instructor: Rosenthal, J.****Maximum Enrollment: 35****Session:****FALL 2016**

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

**ENGL 145 Section 002****Literary Genres****TR 11:00-12:15****Instructor: STAFF****Maximum Enrollment: 35****Session:****FALL 2016**

Studies in genres including drama, poetry, prose fiction, or nonfiction prose, examining form, comparing that genre to others (including popular genres), placing works within a tradition or a critical context.

**ENGL 146 Section 001****Science Fiction/Fantasy/Utopia****MWF 11:15-12:05****Instructor: Ross, D.****Maximum Enrollment: 35****Session:****FALL 2016**

This course examines the birth and development of science-fiction in the nineteenth and twentieth centuries, especially as science-fiction intersects with the utopian and dystopian traditions. Texts include Edward Bellamy's *Looking Backward* (1888), H.G. Wells' *The Time Machine* (1895), E.M. Forster's "The Machine Stops" (1909), Charlotte Perkins Gilman's *Herland* (1915), Yevgeny Zamyatin's *We* (1924), Kafka's *The Trial* (1925), Huxley's *Brave New World* (1933), Olaf Stapledon's *Star Maker* (1937), Ayn Rand's *Anthem* (1938), and Ursula Le Guin's *The Dispossessed* (1974). Films include *2001: A Space Odyssey* (1968), *A Clockwork Orange* (1971), *Solaris* (1972), *Koyaanisqatsi* (1982), and *The Lives of Others* (2006).

**ENGL 146 Section 002****Science Fiction/Fantasy/Utopia****MWF 1:25-2:15****Instructor: Current, C.****Maximum Enrollment: 35****Session:****FALL 2016**

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

**ENGL 149 Section 001*****Networked and Multimodal Composition*****TR 2:00-3:15****Instructor: Rivard, C.****Maximum Enrollment: 20****Session:****FALL 2016**

This course works within the UNC academic theme for 2015-2017: “Food for All: Local and Global Perspectives,” by using multiple composition methods to ‘map foodways at UNC’ and explore the centrality of food in shaping identity, culture, and politics. We will begin our food research in what may seem an unlikely place – Facebook. Here we will explore how food is imagined and used on Facebook to construct identity, while also used by scholars to connect and understand how transnational migrant populations create virtual communities through recipes and beloved food icons. We will use Facebook as a way to challenge conventional notions of writing and composition, by rhetorically examining the way that arguments concerning identity, politics, and culture are actually made through Facebook posts. From here, we will move into our main multimodal composition project: ‘geoblogging’. In this project, you will use multiple forms of media to ‘capture’ (including written blog posts, videos, photographs, images, sound recordings, interviews, or poetry, just to name a few) foodways at UNC and then map these onto a campus map. We will use the following software to accomplish these projects: Wordpress, Google Maps, and Trello. Centering foodways at UNC as our course theme will allow us to research and analyze a number of crucially important issues relating to our relationship with food on this campus, such as: food insecurity, hunger, sustainability, food workers’ rights, farmer workers’ rights, environmental concerns, as well as the relationship between food and identity, culture, health, gender, race, and class.

**ENGL 150 Section 002*****Introductory Seminar in Literary Studies*****TR 3:30-4:45****Instructor: Irons, S.****Maximum Enrollment: 22****Session:****FALL 2016**

Sophomore English majors only. This course (or ENGL 121) is required of English majors. Introduces students to methods of literary study. Students learn to read and interpret a range of literary works, develop written and oral arguments about literature, and conduct literary research.

**ENGL 155 Section 001*****The Visual and Graphic Narrative*****TR 2:00-3:15****Instructor: Crystall, E.****Maximum Enrollment: 35****Session:****FALL 2016**

Reading Graphic Novels: Visual Literacy and the Art of Remembering

We rely on our sense of sight in order to understand the world around us and our relation to it. We often ask for visual proof (seeing is believing) before we submit fully to the truth of a written or verbalized statement. And although we know that our visual experiences are not fully accurate (think of the railroad tracks that appear to meet in the distance or the notion that the sun “rises” and “sets” and that we on earth are static and not moving), we continue to place our faith in the seen. We inhabit a visual culture, a culture that privileges sight, even when it is not entirely rational to do so. But is our visual reality the primary source of knowledge and understanding? If we see something that does not fit into our schema of the world, do we fail to understand it? This class takes as its object of analysis several visual texts in order to question how meaning is made through the juxtaposition & framing of images. We will explore the relationship between images & language and how graphic novels teach us new ways of seeing. In what ways is seeing a socially circumscribed phenomenon? Are we trained by our society to see some things and not others, and to attach certain meanings to that which we see? If so, how does this shape who we are? The stories told in these texts -- that recount genocide, war, trauma, conflict, struggle, resistance, & racism -- will provide us with the content and context for our exploration of the visual.

**Reading List:** Scott McCloud, *Understanding Comics*; Art Spiegelman, *Maus*; Keiji Nakazawa, *Barefoot Gen*; Marjane Satrapi, *Persepolis*; Joe Sacco, *Palestine*; Ryan Inzana, *Johnny Jihad*; Toufic El Rassi, *Arab in America*; Peter Kuper, *The System*.

<b>ENGL 202 Section 001</b>	<b><i>Introduction to Folklore (ANTH/FOLK 202)</i></b>	<b>MW 9:05-9:55</b>
<b>Instructor: Porter</b>	<b>Maximum Enrollment: 80</b>	<b>Session: fall 2016</b>

Folklorists seek to understand how people interpret and make sense of the world. The study of folklore asks how, in a world flooded with commercial and highly refined cultural products, people use those particular materials that they themselves create and re-shape in order to express who they are, where they belong, and what they value. In this course we will look at diverse forms (or “genres”) of folklore, including song, architecture, legend, and food. We will consider how vernacular expressive culture is learned, what it does for people, and why these processes and products persist through time and space. Students will be introduced to the discipline of Folklore’s central research methodology, ethnography, and have an opportunity to practice that approach in individual and group research projects.

This course is cross-listed with ENGL/ANTH 202.

Note: Students enrolling in FOLK 202-001 are also required to enroll in one recitation section numbered FOLK 202-601 through FOLK 202-604.

<b>ENGL 202 Section 601</b>	<b><i>Intro to Folklore (Rec) (ANTH/FOLK 202)</i></b>	<b>r 3:30-4:20</b>
<b>Instructor: TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

<b>ENGL 202 Section 602</b>	<b><i>Intro to Folklore (Rec) (ANTH/FOLK 202)</i></b>	<b>r 5:00-5:50</b>
<b>Instructor: TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

<b>ENGL 202 Section 603</b>	<b><i>Intro to Folklore (Rec) (ANTH/FOLK 202)</i></b>	<b>F 9:05-9:55</b>
<b>Instructor: TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

<b>ENGL 202 Section 604</b>	<b><i>Intro to Folklore (Rec) (ANTH/FOLK 202)</i></b>	<b>F 10:10-11:00</b>
<b>Instructor: TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

<b>ENGL 225 Section 002</b>	<b><i>Shakespeare</i></b>	<b>MW 10:10-11:00</b>
<b>Instructor: Matchinske, M.</b>	<b>Maximum Enrollment: 120</b>	<b>Session: FALL 2016</b>

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

Students enrolling in ENGL 225-002 must also enroll in one recitation section numbered 225-601 through 225-606.

<b>ENGL 225 Section 601</b>	<b><i>Shakespeare (rec)</i></b>	<b>R 12:30-1:20</b>
<b>Instructor: Matchinske, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

<b>ENGL 225 Section 602</b>	<b><i>Shakespeare (rec)</i></b>		<b>R 2:00-2:50</b>
<b>Instructor: Matchinske, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2016</b>

<b>ENGL 225 Section 603</b>	<b><i>Shakespeare (rec)</i></b>		<b>R 3:30-4:20</b>
<b>Instructor: Matchinske, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2016</b>

<b>ENGL 225 Section 604</b>	<b><i>Shakespeare (rec)</i></b>		<b>R 5:00-5:50</b>
<b>Instructor: Matchinske, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2016</b>

<b>ENGL 225 Section 605</b>	<b><i>Shakespeare (rec)</i></b>		<b>F 9:05-9:55</b>
<b>Instructor: Matchinske, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2016</b>

<b>ENGL 225 Section 606</b>	<b><i>Shakespeare (rec)</i></b>		<b>F 10:10-11:00</b>
<b>Instructor: Matchinske, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2016</b>

<b>ENGL 226 Section 001</b>	<b><i>Renaissance Drama</i></b>		<b>MWF 10:10-11:00</b>
<b>Instructor: Barbour, R.</b>	<b>Maximum Enrollment: 35</b>	<b>Session:</b>	<b>FALL 2016</b>

A survey of Renaissance drama focusing on contemporaries and successors of Shakespeare during the Elizabethan and Jacobean periods.

<b>ENGL 228 Section 001</b>	<b><i>Literature of the Later Renaissance</i></b>		<b>TR 9:30-10:45</b>
<b>Instructor: Armitage, C.</b>	<b>Maximum Enrollment: 35</b>	<b>Session:</b>	<b>FALL 2016</b>

A study of poetry and prose written by Raleigh, Donne, Jonson, Herbert, Herrick, Marvell, and others in an era when kings and queens were dethroned and executed, England was briefly a commonwealth without a monarch, and "the world turned upside down" as the modern era evolved. Teaching Methods: Lecture and discussion, focused on the literature in relation to its historical and cultural context. Quizzes, two short papers, a mid-term and a cumulative final exam.

<b>ENGL 230 Section 001</b>	<b><i>Milton</i></b>		<b>MWF 8:00-8:50</b>
<b>Instructor: Barbour, R.</b>	<b>Maximum Enrollment: 35</b>	<b>Session:</b>	<b>FALL 2016</b>

A study of Milton's prose and poetry in the extraordinary context of 17th-century philosophy, politics, religion, science, and poetics, and against the backdrop of the English Civil War.

**ENGL 261 Section 001*****An Introduction to Literary Criticism*****TR 12:30-1:45****Instructor: Fisher, R.****Maximum Enrollment: 35****Session:****FALL 2016**

English 261 is an introduction to literary criticism in English studies, with an emphasis on specific methods of literary analysis. The course will introduce students to the historical developments in literary criticism, from Plato to the present, and will guide students in producing their own textual analyses founded upon close reading, historical contextualization, as well as consideration of socio-economic forces and philosophical concepts. As the course unfolds, students will gain an understanding of not only the various schools of literary criticism, but also the theoretical discourses that have emerged as a result. Requirements: active class participation, short response papers, midterm, and final exam.

**ENGL 263H Section 001*****Literature and Gender HNRS ( XLIST WMST 263H)*****MWF 11:15-12:05****Instructor: Stern, K.****Maximum Enrollment: 24****Session:****FALL 2016**

This course invites students to pursue some of the most pressing questions that have informed historical and theoretical approaches to gender over the course of the last several centuries. For instance, are gender identities essential or constructed? How does gender intersect with other identity categories such as class or ethnicity? What unique perspectives on gender are afforded through literary study? How might the current move toward digital media complement or complicate those perspectives? As an offering through Honors Carolina, this course invites students to pursue these questions through a creative and rigorous course of original research. In addition to engaging with a range of historical texts on the subject of gender, students will become familiar with some of the most important theoretical literature on the subject and will pursue a semester-long research project on a topic of their choice, which will be exhibited at the British Women Writers Conference at UNC in 2017. Readings will include works by Mary Wollstonecraft, Charlotte Bronte, Virginia Woolf, Jeanette Winterson, and others.

CROSSLISTED W/ WMST 263H.

Kimberly J. Stern holds a Ph.D in English Literature from Princeton University and is Assistant Professor of English at the University of North Carolina at Chapel Hill. In 2015 she published a Broadview edition of Oscar Wilde's controversial play *Salome*, and her monograph *The Social Life of Criticism: Gender, Critical Writing, and the Politics of Belonging* is forthcoming with the University of Michigan Press in 2016. She is now working on a second book, *Lessons of the Aesthete: Liberal Education and the Pedagogical Styles of Oscar Wilde*, and serves as co-editor of *Nineteenth Century Studies*. Her teaching and research interests include gender studies, aesthetic theory, drama, the British novel, and the history of ideas.

**ENGL 266 Section 001*****Science and Literature*****MWF 1:25-2:15****Instructor: O'Shaughnesse****Maximum Enrollment: 24****Session:****FALL 2016**

English 266: Into the Woods: Literature and Nature

This course will focus on the role of trees in the landscape and the ecosystem of the North Carolina Piedmont. Readings, mainly contemporary nonfiction, will explore issues connected with forestry, ecology, urban development, and sustainability. We may take frequent campus walks to observe and learn about some of the most typical trees of the area. The service component of the course will involve a partnership with the North Carolina Botanical Garden. Our project will be to help raise the profile of campus natural areas, ones often underutilized by the campus community. Such sites include the Coker Arboretum, Coker Pinetum, Battle Park, the Botanical Garden, and Mason Farm. We will devise walking tours of these areas with "stops" along the way where people can access pertinent information on their cellphones through carefully placed QR codes. The class will research, write, edit, and record the information accessed through the code, tailoring it for a campus audience. The course is especially suitable for students who enjoy the outdoors, who are interested in creating QR codes, who want deeper knowledge of the ecosystem around them, and/or enjoy reading literature about the interaction of humans with the natural world.

APPLES Course: Course includes a minimum 30 hour service learning component.

**ENGL 267 Section 001*****Growing Up Latina/o*****MWF 1:25-2:15****Instructor: Halperin, L.****Maximum Enrollment: 35****Session:****FALL 2016**

This interdisciplinary course will examine what it means to grow up Latina/o through an exploration of childhood narratives, linguistic debates, education policies and legislation, and censored books.

<b>ENGL 268 Section 001</b>	<b><i>Literature, Medicine, and Culture (268H)</i></b>	<b>TR 2:00-2:50</b>
<b>Instructor: Thrailkill, J.</b>	<b>Maximum Enrollment: 80</b>	<b>Session: FALL 2016</b>

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

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

This course welcomes students from all fields - especially humanities majors and those interested in careers in medicine and biology.

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

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

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

This course is cross-listed with ENGL 268H-001. Students enrolling in ENGL 268-001 must also enroll in one recitation numbered 268-601 through 268-602.

<b>ENGL 268 Section 601</b>	<b><i>Literature, Medicine, &amp; Cult. (rec)</i></b>	<b>F 9:05-9:55</b>
<b>Instructor: Thrailkill, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

<b>ENGL 268 Section 602</b>	<b><i>Literature, Medicine, &amp; Cult. (rec)</i></b>	<b>F 10:10-11:00</b>
<b>Instructor: Thrailkill, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

**ENGL 268H Section 001*****Literature, Medicine, and Culture (268)*****TR 2:00-2:50****Instructor: Thrailkill, J.****Maximum Enrollment: 80****Session:****FALL 2016**

Honors Carolina students register online when their registration appointment begins. Online registration ends April 18. At that time, submit a wait list request at [honorscarolina.unc.edu/waitlist](http://honorscarolina.unc.edu/waitlist).

Non-honors students wishing to enroll should submit a wait list request at [honorscarolina.unc.edu/waitlist](http://honorscarolina.unc.edu/waitlist) beginning April 18.

Enrollment capacity increases on Apr 8 (20) and Apr 12 (30).

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

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

This course welcomes students from all fields - especially humanities majors and those interested in careers in medicine and biology.

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

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

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

This course is cross-listed with ENGL 268-001. Students enrolling in ENGL 268H-001 must also enroll in one recitation numbered 268H-601 through 268H-602.

**ENGL 268H Section 601*****Literature, Medicine, & Cult. (rec)*****F 11:15-12:05****Instructor: Thrailkill, TA****Maximum Enrollment: 20****Session:****FALL 2016****ENGL 268H Section 602*****Literature, Medicine, & Cult. (rec)*****F 12:20-1:10****Instructor: Thrailkill, TA****Maximum Enrollment: 20****Session:****FALL 2016**

**ENGL 271 Section 001*****Mixed Race America*****TR 5:00-6:15****Instructor: Ho, J.****Maximum Enrollment: 35****Session:****FALL 2016**

The subject of race continues to be one of the most enduringly divisive and controversial subjects in the United States. And even at the turn into the 21<sup>st</sup> century, despite the historic election of our first mixed-race African American president, as a nation we have not developed an adequate and comfortable common ground or common language to discuss, honestly and openly, our concerns, mis-conceptions, questions, interests, and hopes in terms of race. As we approach 2042, the year in which it is projected that non-white people will reach 50% of the United States population, it is more important than ever to create safe but challenging spaces for people to talk about race, especially about mixed-race subjects. To that end, this service-learning course will attempt to create a safe but challenging classroom environment for the UNC students enrolled in the course so that they will be enabled to have rich working relationships with the local non-profit that they will partner with that serve youths, such as the Carrboro-Chapel Hill School District, PACE Academy, and TABLE. Together, we will explore academic texts that will provide a theoretical, historical, and social knowledge on race in its many different permutations. In addition to the academic texts, we will be reading works of fiction and watching films that reflect the way that Americans represent race in the U.S., especially the concept of racial hybridity and multiracial identities. As such, this course has, at its core, a comparative analysis of a multiplicity of racial and ethnic communities in the United States.

**ENGL 274 Section 001*****Approaches to Drama: Regional Productions*****TR 12:30-1:45****Instructor: Langbauer, L.****Maximum Enrollment: 24****Session:****FALL 2016**

This EE course takes a literary approach to the interpretation of drama, stressing original research into literary history, genre, and social and cultural contexts, with an emphasis on current plays staged in area theater. Plays treated during Fall 2016 include J. M. Barrie's *Peter Pan* (1904) and adaptations of Charles Dickens's *A Christmas Carol* (novella originally published 1843) in addition to the following plays staged during PlayMaker's Fall Season: Dominique Morriseau's *Detroit '67* (2013), Arthur Miller's *The Crucible* (1953), and Molly Smith Metzler's *The May Queen* (2014).

Assignments include: mandatory attendance at each PlayMaker's play, reading knowledge quizzes, discussion facilitation, research project (involving a written component, oral presentation, and a final reflection)

This course is taught concurrently with ENGL 274-002.

<b>ENGL 274 Section 002</b>	<b><i>Approaches to Drama: Regional Productions</i></b>	<b>TR 12:30-1:45</b>
<b>Instructor: Irons, S.</b>	<b>Maximum Enrollment: 24</b>	<b>Session: FALL 2016</b>

This EE course takes a literary approach to the interpretation of drama, stressing original research into literary history, genre, and social and cultural contexts, with an emphasis on current plays staged in area theater. Plays treated during Fall 2016 include J. M. Barrie's *Peter Pan* (1904) and adaptations of Charles Dickens's *A Christmas Carol* (novella originally published 1843) in addition to the following plays staged during PlayMaker's Fall Season: Dominique Morriseau's *Detroit '67*(2013), Arthur Miller's *The Crucible* (1953), and Molly Smith Metzler's *The May Queen* (2014).

Assignments include: mandatory attendance at each PlayMaker's play, reading knowledge quizzes, discussion facilitation, research project (involving a written component, oral presentation, and a final reflection)

This course is taught concurrently with ENGL 274-001.

<b>ENGL 291 Section 001</b>	<b><i>History of Illustrated Texts</i></b>	<b>TR 11:00-12:15</b>
<b>Instructor: Langbauer, L.</b>	<b>Maximum Enrollment: 80</b>	<b>Session: FALL 2016</b>

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

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

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

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

<b>ENGL 291 Section 601</b>	<b><i>History of Illustrated Texts (Rec)</i></b>	<b>R 2:00-2:50</b>
<b>Instructor: Langbauer, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

<b>ENGL 291 Section 602</b>	<i>History of Illustrated Texts (Rec)</i>	<b>R</b>	<b>3:30-4:20</b>
<b>Instructor: Langbauer, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2016</b>
<b>ENGL 291 Section 603</b>	<i>History of Illustrated Texts (Rec)</i>	<b>F</b>	<b>9:05-9:55</b>
<b>Instructor: Langbauer, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2016</b>
<b>ENGL 291 Section 604</b>	<i>History of Illustrated Texts (Rec)</i>	<b>F</b>	<b>11:15-12:05</b>
<b>Instructor: Langbauer, TA</b>	<b>Maximum Enrollment: 20</b>	<b>Session:</b>	<b>FALL 2016</b>
<b>ENGL 311H Section 001</b>	<i>The Art of the Book: Artists' Books, Zines, and the</i>	<b>TR</b>	<b>12:30-1:45</b>
<b>Instructor: Trettien, W.</b>	<b>Maximum Enrollment: 24</b>	<b>Session:</b>	<b>FALL 2016</b>

Honors Carolina students register online when their registration appointment begins. Online registration ends April 18. At that time, submit a wait list request at [honorscarolina.unc.edu/waitlist](http://honorscarolina.unc.edu/waitlist).

Non-honors students wishing to enroll should submit a wait list request at [honorscarolina.unc.edu/waitlist](http://honorscarolina.unc.edu/waitlist) beginning April 18.

Enrollment capacity increases on Apr 8 (12) and Apr 12 (18).

Digital technologies are both challenging and fomenting print media today. As a result, the book's role and significance within literary culture is being scrutinized with an intensity unseen for five centuries. Nowhere is this questioning more acute, sophisticated, and nuanced than in the burgeoning field of the book arts, an umbrella term encompassing artists' books, book sculpture, zines, and print-oriented forms of electronic poetry. This is an inherently collaborative and interdisciplinary field. Its practitioners skirt the thresholds between visual art and literature, technology and philosophy, producing uniquely bookish artifacts that defy easy categorization. These are artworks made not for the white walls of a gallery, but to be read and used; they are works of literature that engage the visual, tactile, and even olfactory senses. Difficult to reproduce in print editions or literary anthologies, they challenge our expectations of the codex as a platform for delivering and consuming textual information. Despite the diversity of the book arts, what brings these practices together is a shared interest in the potential of the book to model radical new forms of creativity, subjectivity, and political engagement. "if i can sing through my mouth with a book," writes El Lissitzky in a treatise on book design, "i can show myself in various guises."

Working directly with the Sloane Art Library's extensive collection of artists' books and zines, this course will trace the book arts from their emergence as a semi-coherent set of avant-garde practices at the beginning of the twentieth century to their resurgence today with digital technologies. Because the book arts have not developed along a straightforward chronology, our route through time will not be linear. Rather, we will proceed by navigating the various social, political, and formal vectors that book artists have explored. Understanding how each artist situates him/herself along these vectors, and what that placement can teach us about his/her aesthetic affiliations, will be the task of this course. To historically ground the book arts -- a field that, even at its most avant-garde moments, has always drawn inspiration from earlier times -- each vector will be paired with earlier examples of "artists" books, -- that is, books that draw attention to or otherwise exploit their design or materiality in unique ways. When relevant, we will also be reading short stories and novels that address similar themes. By the end of the course, these vectors will together form a map detailing where the book has been, what it means to literary culture today, and the directions it is headed in the near future.

Whitney Trettien (<http://whitneyannetrettien.com>) is a scholar, creator, and teacher whose work weaves together archival research and creative use of technologies. She has written and designed work in the fields of book history, Renaissance literature, media archaeology, sound studies, and digital humanities. She has a PhD from Duke University, an MS from MIT, and is Assistant Professor in the Department of English and Comparative Literature at UNC Chapel Hill.

English 313 is an introductory course in descriptive English linguistics that assumes only an elementary school knowledge of grammatical terminology and analysis. It is designed to give an understanding of the basic structure of contemporary standard American English and of correct usage. Because the course assumes no prior knowledge, there is some overlap with Linguistics 101, Introduction to Linguistics.

English 313 is mainly a lecture course, with limited opportunity for class discussion.

English 313 begins with a brief overview of the nature of language, the relationship between spoken and written language, and the universal components of language (systems of sounds, words, sentences, meaning, and use). The first major topic is correct grammar, both descriptively and perceptually. The bulk of the course is devoted to a systematic study of word classes, word building processes, and syntax, presented from the point of view of descriptive Structural Linguistics. The study of sentence structure is based on sentence patterns modified by an early Transformational-Generative approach to the relationship among sentences. Matters of meaning and usage are addressed when appropriate throughout the course.

The textbook is *Understanding English Grammar*, 9th edition, by Martha Kolln and Robert Funk (published by Pearson ). Students may also use the 8th edition. This is the textbook most widely used in college courses in English grammar throughout the United States.

In addition to being tested on the content of the course by regular short quizzes, two tests, and a final examination, students in English 313 write two papers of 1,000-1,500 words. The essays are graded on adherence to standard written English as well on matters of good writing, like specific vocabulary and conciseness of description.

**ENGL 314 Section 001*****History of the English Language*****TR 9:30-10:45****Instructor: Eble, C.****Maximum Enrollment: 35****Session:****FALL 2016**

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 read aloud 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.

The textbook is David Crystal, *The Cambridge Encyclopedia of the English Language*, 2nd ed., 2003, available in paperback. A Sakai site for the course contains many documents to supplement the material in the textbook. The course requires no additional reading, though students are encouraged to view on their own documentary films on the English language available on the web and listed on the Sakai site.

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

**ENGL 318 Section 001*****Multimodal Composition*****TR 11:00-12:15****Instructor: Taylor, T.****Maximum Enrollment: 20****Session:****FALL 2016**

This class studies composing in a variety of modes, including visuals, moving images, gestures, sounds, and words. Students develop projects using image, audio, and video editors, examining how multimedia fits within the history of rhetoric and writing and relates with concerns such as purposes, audiences, contexts, arguments, genres, and mediums.

**ENGL 320 Section 001*****Chaucer*****MW 5:45-7:00****Instructor: Leinbaugh, T.****Maximum Enrollment: 35****Session:****FALL 2016**

An introduction to Chaucer's major poetry: Troilus and Criseyde, the "dream" poems (e.g., Parliament of Fowls) and The Canterbury Tales.

<b>ENGL 330 Section 001</b>	<b><i>Perspectives on the Renaissance</i></b>	<b>TR 3:30-4:45</b>
<b>Instructor: Trettien, W.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

Renaissance women were told to be chaste, silent, and obedient; but that doesn't mean they listened. In this class, we'll read proto-feminist pamphlets, the earliest science fiction novel, and poems that rewrite Genesis through the eyes of Eve -- all written by women almost five hundred years ago. Our approach will be generous, historical, and intersectional. Working directly with original sixteenth- and seventeenth-century documents at Wilson Library, we'll situate these imaginative works in their social and political context. At the same time, we'll work to understand how the past can speak to the concerns of the present, grappling with contemporary feminist philosophy, queer theory, and critical race theory. Students will have the opportunity to shape the syllabus and are encouraged to engage creatively and collaboratively with the course materials. Assignments may include regular blogging and an open-ended final project that can take a variety of forms (text, audio, film, website).

<b>ENGL 331 Section 001</b>	<b><i>Eighteenth-Century Literature</i></b>	<b>TR 11:00-12:15</b>
<b>Instructor: Rosenthal, J.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

Eighteenth-Century Transatlantic Literature

This course offers an introduction to transatlantic literature of the long eighteenth century. The eighteenth-century Atlantic world was characterized by the movement of people, commodities, and ideas between the societies of Europe, the Americas, and Africa. We will read a variety of literary texts, including travel narratives, slave narratives, novels, and poems, that represent the movement of people across and around the Atlantic basin and the cultural, ideological, and economic exchange that occurred as a result. Paying close attention to the genres and rhetorical strategies employed by writers, we will explore the role of literature in shaping ideas about race, slavery, religion, revolution, and gender and sexuality. We will also consider how the concept of transatlanticism challenges a nation-based approach to understandings of community and identity and to the study of literature. Texts may include Mary Rowlandson's *The Sovereignty and Goodness of God*, Aphra Behn's *Oroonoko*, Daniel Defoe's *Moll Flanders*, Olaudah Equiano's *The Interesting Narrative of the Life of Olaudah Equiano*, and Leonora Sansay's *Secret History; or, The Horrors of St. Domingo*.

<b>ENGL 333 Section 001</b>	<b><i>Eighteenth-Century Fiction</i></b>	<b>Tr 8:00-9:15</b>
<b>Instructor: Thompson, J.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

A survey of eighteenth-century fiction from Behn to Austen.

<b>ENGL 356 Section 001</b>	<b><i>British and American Fiction Since WWII</i></b>	<b>MW 3:35-4:50</b>
<b>Instructor: Cooper, P.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

Course studies contemporary British and American fiction through representative works. Intellectual and aesthetic, historical and cultural emphases. May include works from the Anglophone diaspora.

<b>ENGL 360 Section 001</b>	<b><i>Contemporary Asian American Literature and</i></b>	<b>MW 3:35-4:50</b>
<b>Instructor: Kim, H.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

The Japanese American incarceration and internment during World War II was a pivotal event in the history of the United States, and this year will mark the 75<sup>th</sup> anniversary of its commencement with dawn FBI raids the morning after Pearl Harbor. This course will explore the legacy of the incarceration as a major piece of civil rights history through law and literature. We will study its legal history, from the Supreme Court landmark cases, now known by every lawyer, and the 1980s appeals and movement for redress and reparation, in conversation with other major civil rights issues and debates, such as the current detention in Guantanamo Bay and the infamous Tuskegee medical experiments. At the same time, we will uncover the human side of the story through memoirs, letters, performing and visual arts, and fictional retellings. Students will have the opportunity to conduct independent research on topics of interest; there will also be opportunities for creative projects.

<b>ENGL 367 Section 001</b>	<b><i>African American Literature to 1930</i></b>	<b>MWF 11:15-12:05</b>
<b>Instructor: Andrews, B.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

This course surveys classic African American narratives, autobiographical and fictional, from the first fugitive slave narrative, *Life of William Grimes, the Runaway Slave* (1825), to some of the most famous fiction of the New Negro renaissance of the 1920s. We will focus on foundational texts in the African American prose narrative tradition. The course is historically structured. We will mix lecture and discussion, but the premium will be on discussion.

<b>ENGL 369 Section 001</b>	<b><i>African American Lit. 1970 to the Present</i></b>	<b>TR 12:30-1:45</b>
<b>Instructor: Coleman, J.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

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 370 Section 001*****Race, Health, and Narrative*****TR 2:00-3:15****Instructor: Avilez, G.****Maximum Enrollment: 35****Session:****FALL 2016**

This interdisciplinary course will explore how issues of health, medicine, and illness are impacted by questions of race in 20th century American literature and popular culture. The goal of the course is to offer students tools to analyze literature as well as to provide them with the tools to think critically about pressing social issues. Students will also gain a vocabulary and develop skills for working across disciplines. Specific areas covered will include suffering & pain, death, the family and society, reproduction, mental illness, aging, human subject experimentation, the doctor-patient relationship, and humor in medicine. In exploring the topics, we will pay particular interest to questions of race and ethnicity, and we will concern ourselves primarily--but not exclusively--with African American and Latino writings. We will also pay close attention to how questions of gender and sexuality emerge prominently in the intersection of race, health, and art. In the process, students will have the opportunity to develop independent research projects that seek to bring together these distinct fields.

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

**ENGL 371 Section 001*****The Place of Asian Americans in Southern Lit.*****TR 3:30-4:45****Instructor: Ho, J.****Maximum Enrollment: 35****Session:****FALL 2016**

This course will consider the themes of globalization and regionalism through an examination of narratives featuring Asians/Asian Americans in the American South. Through novels, films, and critical essays we will explore the historic connections between Asia and the Southern region of the U.S., while also considering the ways in which a more global understanding of Asian immigration that occurs through diasporic connections to Africa, South America, and the Caribbean can expand our knowledge about Asian Americans and about Southern literature. Although Southern literature has traditionally focused on canonical writers like Faulkner, Welty, and Percy, contemporary Asian American literature now features narratives set in Southern locales (Mississippi, Tennessee, Virginia, Louisiana, North Carolina) and populated by Asian immigrants and Asian-ethnic communities. Theories of globalization will guide our critical analyses of these narratives, allowing us to see Southern literature as a global, diasporic literature, one not simply rooted in an American landscape but that is influenced by and, in turn, influences international issues and affairs. Asian American narratives of the American South are invested in global networks of power; the emphasis on globalization theory and transnational Asian communities who settle in the American South will make this relationship clear. Furthermore, this course will also explore the diversity of racial and ethnic communities that comprise the American South, as Asian Americans (a varied and diverse racial group in and of themselves comprised of such different and disparate ethnicities as Chinese, Japanese, Cambodian, Vietnamese, Hmong, Korean, Indian, Pakistani, Malaysian) come into contact with their more settled Southern neighbors, African Americans, white Americans, American Indian tribes people as well as other newly arrived immigrant groups, Mexican, Guatemalan, El Salvadoran, who all reside in the American South.

This course examines key texts and images from the British Romantic period in their aesthetic and historical contexts. Works include William Blake's *Songs of Innocence and of Experience* and *The Marriage of Heaven and Hell*, Wordsworth's and Coleridge's *Lyrical Ballads*, which contained the former's "Tintern Abbey" and the latter's "Ancient Mariner," Lord Byron's *Manfred* and *Don Juan*, Percy Shelley's lyrical poems and *Defense of Poetry*, Mary Shelley's *Frankenstein*, and John Keats' narrative poems and remarkable Odes (e. g., "Ode on a Grecian Urn," "Ode to a Nightingale," "Ode on Melancholy"). We will discuss how these works express new ideas about Nature, the importance of creativity, authenticity, and originality, the social value and meaning of poetry and art, ideas that altered the ways we read, write, and think about poetry and art today. Some basic knowledge of 18<sup>th</sup> and 19<sup>th</sup> century British history and literature will be assumed of **English majors** (i. e. they should have taken English 121 or 150, *neither of which is required of non-majors*).

## Texts:

## Required:

The Norton Anthology of English Literature-The Romantic Period (9E), Vol D. (Norton: 2006) ISBN:978-0-393-91252-4

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

## Recommended:

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

Although it has been taken largely out of context, T.W. Adorno's famous dictum - - "to write poetry after Auschwitz is a barbaric act" - has set the terms of various debates about the literary responses to the Holocaust. More recently, it has been supplanted by other, productive debates about the overlapping, sometimes conflictual, concerns of memory and history. Holocaust literature has been at the center of questions about the limits of representation and the representation of pain, trauma, and survival. What are the connections between imaginative literature and history? How do we understand the documentary and testimonial impulse in much of Holocaust literature? How does this literature shape a contemporary sense of exile, diaspora, or home? How do these texts challenge our notions of national and linguistic borders? We will read poetry and fiction originally written in English, German, Yiddish, Hebrew, French, Polish, and Italian (all in English translation); in addition to gaining a historical foundation using Doris Bergen's *War and Genocide*, we will read fiction and memoirs such as Tadeusz Borowski's *This Way for the Gas, Ladies and Gentlemen*, Cynthia Ozick's *The Shawl*, and Primo Levi's *Survival in Auschwitz*.

<b>ENGL 466 Section 001</b>	<b><i>Literary Theory-Contemporary Issues</i></b>	<b>MWF 10:10-11:00</b>
<b>Instructor: Curtain, T.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

Examines current issues in literary theory such as the question of authorship, the relation of literary texts to cultural beliefs and values, and to the formation of identities.

<b>ENGL 467 Section 001</b>	<b><i>Educating Latina/os: Preparing SLI Mentors</i></b>	<b>MWF 2:30-3:20</b>
<b>Instructor: Halperin, L.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

Permission of the instructor. Designed for students accepted as mentors to the Scholars' Latino Initiative (SLI). Students will take this course during their first year as SLI mentors to prepare them as effective mentors to Latina/o high school students. Students cannot receive credit for both ENGL 267 and 467.

<b>ENGL 620 Section 001</b>	<b><i>Intro. to Old English Language and Lit.</i></b>	<b>MW 3:35-4:50</b>
<b>Instructor: Leinbaugh, T.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

Students will learn to read Old English, the Germanic language spoken by the Anglo-Saxons in Britain from about the middle of the fifth century until the time of the Norman Conquest. Students will study Beowulf, "Caedmon's Hymn", and other selections in poetry and prose.

<b>ENGL 659 Section 001</b>	<b><i>War in Twentieth-Century Literature (PWAD 659)</i></b>	<b>TR 2:00-3:15</b>
<b>Instructor: Armitage, C.</b>	<b>Maximum Enrollment: 35</b>	<b>Session: FALL 2016</b>

A century after the First World War (1914 - 1918), consideration of why and how it was fought and its consequences which still affect us today is particularly relevant. A major lens through which to view it is the literature it invoked, especially the poetry of Siegfried Sassoon, Wilfred Owen, Edmund Blunden, Isaac Rosenberg, Ivor Gurney, Edward Thomas, and Charles Hamilton Sorley. Reference will be made to works such as memoirs and novels by Sassoon, Robert Graves, David Jones, Hemingway, T.E. Lawrence (of Arabia), Vera Brittain, Pat Barker, and movies of Remarque's "All Quiet on the Western Front" (1930) and Kubrick's "Paths of Glory."

Assignments include two short papers, midterm and final exam.

This course is cross-listed with PWAD 659-001

<b>ENGL 674 Section 001</b>	<b><i>Digital Literature</i></b>	<b>TR 3:30-4:45</b>
<b>Instructor: Anderson, D.</b>	<b>Maximum Enrollment: 20</b>	<b>Session: FALL 2016</b>

Digital literature explores how literary works are composed for, shaped by, and studied in electronic environments. Course texts range from books to electronic fiction and poetry to video games. Hands-on activities give students a chance to develop their own literary projects--either as electronic literary works or as digital scholarship.