

CMPL 469 Section 001	<i>Milan Kundera and World Literature (xlist CZCH</i>	TR	9:30-10:45
Instructor: Pichova, H.	Maximum Enrollment: 10	Session:	SPRING 2016

This course traces Milan Kundera's literary path from his communist poetic youth to his present postmodern Francophilia . His work will be compared with those authors he considers his predecessors and influences in European literature. Taught in English. Some readings in Czech for qualified students.

This course is cross-listed with CZCH 469-001.

CMPL 482 Section 001	<i>Philosophy and Literature (xlist PHIL 482)</i>	TR	9:30-10:45
Instructor: Leshner, J.	Maximum Enrollment: 5	Session:	SPRING 2016

Philosophical readings of literary texts, including novels, plays, and poems.

This course is cross-listed with PHIL 482-001.

CMPL 487 Section 001	<i>Literature and the Arts of Love</i>	TR	12:30-1:45
Instructor: Downing, E.	Maximum Enrollment: 30	Session:	SPRING 2016

This course is designed to explore issues of love and sexuality in literary works drawn from a variety of historical periods and genres. Periods will include Classical Greece, Augustan Rome, Medieval Italy, Renaissance England, early modern Europe and postmodern America; genres will include rhetoric, elegy, lyric, drama, the novel, and post-modern literary criticism. Particular attention will be paid to how representations of love and sexuality differ according to both period and genre; how the various techniques or “technologies” of literature help shape and determine different forms of love and desire; and how the works themselves thematize the many interplays of love and art. Authors to be read include Sappho, Plato, Catullus, Ovid, Dante, Petrarch, Shakespeare, De Lafayette, LaClos, Goethe, Nabokov, Barthes, and Foucault.

CMPL 489 Section 001	<i>Empire and Diplomacy (xlist PWAD 489)</i>	TR	2:00-3:15
Instructor: Leinbaugh, T.	Maximum Enrollment: 35tot	Session:	SPRING 2016

This course will examine concepts of Empire and Diplomacy with a focus on the role that literature plays in shaping and defining ideas associated with imperium and imperial aspirations. Our primary texts will include the *Epic of Gilgamesh*, the *Iliad*, the *Aeneid*, *Beowulf*, *Caedmon's Hymn*, and *King Lear*. The course will feature special lectures by the former British Ambassador to the United States, Sir Christopher Meyer. Texts will include Ambassador Meyer's writings on British diplomacy.

This course is cross-listed with PWAD 489-001.

CMPL 563 Section 001	<i>Studies in the Anglo-French Renaissance (xlist FREN</i>	TR	3:30-4:45
Instructor: Melehy, H.	Maximum Enrollment: 8	Session:	SPRING 2016

Recommended preparation, FREN 370, one course from ENGL 225-229, or one course from CMPL 120-124. Study of French-English literary relations in the Renaissance, focusing on literary adaptation and appropriation, poetics, political writing, and related areas.

This course is cross-listed with FREN 563-001.

CMPL 624 Section 001***The Baroque*****R 3:30-6:20****Instructor: Collins, M.****Maximum Enrollment: 30****Session:****SPRING 2016**

Required preparation, one course from CMPL 120-129. Analysis of the Baroque as an aesthetic movement, including major, representative literary works, comparisons of literature and the visual arts, and the study of theories of the Baroque and Neo-Baroque. Authors studied may include Tasso, Racine, Cervantes, and Shakespeare, among others.

ENGL 611 Section 001***Narrative, Lit, & Med: Adv Interdisc. Sem.*****MW 2:30-3:45****Instructor: Danielewicz, J.****Maximum Enrollment: 20****Session:****SPRING 2016**

Sociologist Arthur Frank asserts that "whether ill people want to tell stories or not, illness calls for stories." This seminar explores narrative approaches to suffering, healing, and medicine's roles in these processes. Students learn literary and anthropological approaches to examine medically themed works from a range of genres.

This semester's theme is "Liking and Disliking British Women Writers, 1790-1850." Our reading list includes some of the best-loved authors in British literature—Jane Austen, Mary Shelley, and Charlotte Brontë—as well as women contemporaries dismissed as "hideous," too pious, too disorganized, too coarse. Our research will start with our own readerly experience: what prompts us to like an author, to dislike an author, or to love and hate by turns? Each student will articulate her or his own working aesthetics. How much do we value originality, a page-turning plot, shared religious or political commitments, or a heroine whose lot seems to reflect our own? How do our assumptions jive (or not) with those of these women's first generation of readers? To state the same project more theoretically: Romantic poet William Wordsworth asserted that "every great and original writer . . . must himself create the taste by which he is to be relished." To what extent have Romantic-period women writers participated in this re-creation of public taste? While Wollstonecraft, Austen, Mary Shelley, and the Brontës have been well-liked, there is less consensus in liking their lesser-known colleagues. We will devote ourselves to assessing these uneven developments.

Requirements: Close-reading skills, candor, and the ability amicably to disagree with others. Previous study of the canonical male poets (Blake, Wordsworth, Coleridge, Byron, P. B. Shelley, and Keats) is desirable but not necessary. Robust, thoughtful class participation is expected.

Texts:

The Norton Anthology of English Literature, Vol. D., The Romantic Period.

Jane Austen, *Mansfield Park*.

Charlotte Brontë, *Jane Eyre*.

Anne Brontë, *The Tenant of Wildfell Hall*.

Mary Shelley, *Frankenstein*.

Mary Shelley, *Valperga*.

Assignments: Your semester-long research project will be disseminated in several forms:

- 1) a research paper, 15-20 pages (40% of your grade);
- 2) a ten-minute oral presentation for the class (20% of your grade); and
- 3) an exhibition label explaining a Regency-era book (20% of your grade), which you may submit to the 2016 Jane Austen Summer Program.

There will also be a three-hour final examination (20% of your grade).

About the instructor: Jeanne Moskal specializes in the British Romantic Period, in travel writing, and in religion and literature. She is an award-winning teacher and academic mentor.

ENGL 660 Section 001	<i>War in Shakespeare's Plays (xlist PWAD 660)</i>	TR	9:30-10:45
Instructor: Armitage, C.	Maximum Enrollment: 35	Session:	SPRING 2016

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 is The Complete Works of Shakespeare edited by David Bevington, now in its 7th 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, or some electronic device.

NOTE: This course is cross-listed with PWAD 660-001.

ENGL 666 Section 001	<i>Queer Latina/o Photography and Literature (xlist WMST</i>	TR	11:00-12:15
Instructor: DeGuzman, M.	Maximum Enrollment: 35	Session:	SPRING 2016

This course explores novels and short stories by Latina/o writers that focus in one way or another on photographs & photography that simultaneously question (or "queer") certain cultural givens about gender, sexuality, race/ethnicity/nationality, class, and other coordinates of identity and subjectivity. We will inquire into the connections between this double focus. At the same time we will examine actual photo-based visual work by Latina/o artists. Textual and visual works considered include those by Alma López, Laura Aguilar, Axel Damian Reyes, Gerardo Suter, Franc Franca, Roberto Rincón, John Rechy, Achy Obejas, Helena María Viramontes, Emma Pérez, Elias Miguel Muñoz, Félix González-Torres, Graciela Limón, and Carla Trujillo.

This course is cross-listed with WMST 666.

ENGL 676 Section 001	<i>Digital Editing and Curation</i>	W	6:00-8:50
Instructor: Trettien, W.	Maximum Enrollment: 20	Session:	SPRING 2016

Students will investigate theories and practices of remediating literary documents in digital environments. Students will learn basic bibliography, explore histories of textual editing, research major humanities projects, examine trends and toolsets related to developing scholarly digital materials, and collaborate with one another and with campus entities to develop an online digital humanities project.

ENGL Section 001

Spcl Tpcs: Intensive Res. in Health & Humanities

R 2:30-5:20

Instructor: Thrailkill, J.

Maximum Enrollment: 20

Session:

SPRING 2016

ENGL 690 is being used as a place holder course until a new research course, ENGL 695 (meeting EE credit) is added to the course inventory. Students enrolling in this section will be transferred from ENGL 690 and automatically enrolled in ENGL 695 when the new course becomes available.

ENGL 690 | Special Topics: Intensive Research in Health and Humanities (3). Prerequisite, ENGL 268 and/or permission of the instructor. Overall 3.0 GPA required. Lab-based introduction to interdisciplinary research methods. Includes participation on faculty-directed research teams and development of new, student-generated projects. Requirements: keeping a laboratory notebook, developing individualized research questions, writing and submitting a grant proposal for funding, one short essay. Repeatable for six credit hours.

Key elements of the course:

< There will be a reasonable number of carefully selected readings on methods and pertinent topics: ENGL 690 is meant, however, to be a hands-on research course, not a heavy reading/literature course. Keeping a lab notebook will be the core ongoing assignment.

< Students will be invited to a standing lab team lunchtime lab meeting (time TBA depending on schedules)

< There will be presentations by visiting researchers from other departments and divisions, e.g. Public Health, Health Behavior and Health Education, the School of Medicine, Anthropology.

< For one assignment, students will collaborate with students in occupational science on a Mellon-funded HHIVE study on Aging and Falls

< Students will work in teams or individually to develop their own research proposal and apply for a SURF (summer undergraduate research fund) grant — though there will be no requirement that the student take the grant if they have other plans for summer 2016.

ENGL 706 Section 001

Rhetorical Theory and Practice

MW 11:00-12:15

Instructor: Jack, J.

Maximum Enrollment: 20

Session:

SPRING 2016

The Devil's Dominion in Early Modern England

This course will examine the status of the Devil in early modern England. What did people believe about the Devil? When and why did they discern demons and spirits? How did they interpret or encounter them? How did beliefs about the Devil change with the emergence of Protestantism? We will begin with some discussion of depictions of the Devil in medieval Catholic drama, art, and theological discourses, before considering representations of Satan and demons in later English religious, political, and literary culture. We will draw on both scholarly treatments of demonology and popular conceptions of the Devil in our analysis of primarily English depictions of spirits, demons, and Satan. Our questions may include: How and when did the Devil or demons appear in accounts of English witchcraft? What was the perceived relationship between demonic spirits and witch's familiars? What was a demonic pact? When did English witches make demonic pacts? When and why does the Devil appear in the period's accounts of crime? What role did the Devil play in the domestic sphere, particularly in people's understanding of marriage? Under what circumstances did people claim sexual encounters with demons? How did people understand possession? What was the status of exorcism in England, versus on the continent? Where does demonology intersect with medical discourse? What are the cultural functions of comic devils? What role did demonology play in seventeenth-century science? Texts may include a selection of the York Corpus Christi plays, *The Castle of Perseverance*, *Malleus Maleficarum*, excerpts from Johann Wierus, Martin Luther, John Calvin, Jean Bodin, King James I, William Perkins, *The English Faust Book*, Christopher Marlowe's *Doctor Faustus*, Nathaniel Woodes' *The Conflict of Conscience*; Reginald Scot; Robert Greene's *Friar Bacon and Friar Bungay*, Edmund Spenser's *The Faerie Queene*, John Donne's *The Holy Sonnets*, Thomas Heywood's *A Woman Killed with Kindness*; *A Warning for Fair Women*; *Grim the Collier of Croydon*; *The Merry Devil of Edmonton*; Heywood and Brome's *The Late Lancashire Witches*; Ben Jonson's *The Devil is an Ass*; accounts of witchcraft and possession, writings by Samuel Harsnett, John Darrell; John Webster's *The Duchess of Malfi*, Ford, Rowley, and Dekker's *The Witch of Edmonton*, Shakespeare's *King Lear*, *The Tempest*, and *Macbeth*, the poetry of John Milton, and more.

ENGL 831 Section 001**Seminar in 18th-Century Literature****T 3:30-6:20****Instructor: Salvaggio, R.****Maximum Enrollment: 15****Session:****SPRING 2016**

In this seminar we will study literary expression (oral and written) circulating within and around the 18th-century early Atlantic world, framing our inquiry around the historical contact of three cultures that shaped circum-Atlantic exchange during this time—Africa, the Americas, and the major English-European imperial powers. While this material is historical, its articulation also extends through at least three centuries and into our own times, producing an “echo effect” within the *longue durée* of modernity. Our materials here are obviously extensive, so we will follow the lead of several recent anthologies that emphasize texts which provide historical anchors for more recent writings that generate from such fields as African American, Caribbean, Latina/o, Native American, Creole, and Postcolonial literatures. We will enter the 18th-century Anglophone world through Defoe’s *Crusoe* and Aphra Behn’s *Oroonoko*, and then move to pivotal Atlantic narratives that unfold throughout early contact—including Richard Ligon’s *True and Exact History of the Island of Barbados*, the narratives of George Lisle, Venture Smith, the testimony of “Belinda,” Equiano’s *Interesting Narrative*, and Mary Prince’s *History of Mary Prince*. We will then turn our attention to the poetics of the early Atlantic as it historically takes shape in *Slave Songs of the United States* (collected and published 1867 but dating back at least two centuries earlier), in the works of New England poet Phillis Wheatley, in the anonymous African-Creole poems from 18th-century Congo Square in New Orleans, in Frances Seymour’s version of the widely circulated story of *Inkle and Yarico*, in the strange ecopoetics of James Grainger’s georgic poem *The Sugar Cane*, in the poetics and lore surrounding the figure of La Llorona in Mexico, and in retrievals of indigenous song as poetry in the 18th-century Americas. Throughout, we will also include in our readings select poetry from our own times, poems that varyingly channel and echo voices from the past—in such poets/writers as Joy Harjo, Sherman Alexie, Brenda Marie Osbey, Yvonne Sapia, Rita Dove, and others—tracking the long “echo effect” in the literatures of the Atlantic world.

ENGL 838 Section 001**19th-Century British Novel****R 12:30-3:20****Instructor: Langbauer, L.****Maximum Enrollment: 15****Session:****SPRING 2016**

Our course is a workshop, shaped by the interests and contributions of its members. It focuses on the long nineteenth-century British novel, considering texts defined as significant by the shared needs of our group. Past participants in a similar class selected More, Edgeworth, Austen, Bronte, Dickens, Gaskell, and Eliot, among others, to construct our canon.

Each member will choose an important novel on which to present, as well as a key essay that helps to place that novel within a literary critical heritage (or you may pair that novel with original material, discovered through research in UNC Library archives, to supplement or contextualize it). The class as a whole will choose several additional novels together, in order to fill out our survey of nineteenth-century narrative. Your final project may take the standard form of an interpretive paper—one we hope might lead to conference presentation or publication—but participants working in areas such as digital humanities have suggested interest in exploring other formats.

After participants register for the class, we will hold a planning meeting (at the end of Fall term) to set our readings. I encourage you to be thinking in advance about which novel you will choose for us to read: how will it shape our survey as well as your scholarly or archival research? How might it provide a springboard for work in your future career?

ENGL 844 Section 001***Seminar in American Literature, 1860–1900*****T 3:30-6:20****Instructor: Richards, E.****Maximum Enrollment: 35****Session:****SPRING 2016**

Slavery and the Civil War crucially impacted nineteenth-century American literature. This course will treat literature across the Civil War to explore the transformations—often characterized as a shift from romanticism to realism—across the “bellum” period. The class will be divided into three parts: the slavery debates of the fifties, the literature of the war from the early 1860s, and the literary response to these earlier periods in the 1890s. We will study canonical works alongside lesser-known writings that are nevertheless relevant to today’s critical field. A number of writers represented by rich holdings in the Wilson Library will be included, so students will have an opportunity to conduct original archival research. Taken together, the components of the course are designed to introduce students to the state of the field in nineteenth-century American literature and to provide them with an opportunity to make an original contribution to that field. Writers will include William Wells Brown, George Moses Horton, Harriet Beecher Stowe, Caroline Lee Hentz, Harriet Prescott Spofford, Emily Dickinson, Herman Melville, Paul Laurence Dunbar, Charles Chesnutt, and Stephen Crane. Alongside the primary texts we’ll read relevant critical works from the last ten years to get a sense of the current field of study. Assignments will include a research paper, an oral presentation on archival research (broadly construed), and short writing assignments throughout the semester.

ENGL 858 Section 001***Studies in English and American Fiction of the 20th*****M 3:30-6:20****Instructor: Kim, H.****Maximum Enrollment: 15****Session:****SPRING 2016**

This course will survey the shifts in American literature and literary studies from the 1930s, in the beginning stages of a formalized American studies, to its height in the 1950s. Following the careers of several major authors from young radicals to elder statesmen, we will consider the changing political and critical landscape to which they react as well as their own stylistic and topical shifts. Authors may include William Faulkner, Ernest Hemingway, Eugene O’Neill, John Steinbeck, Pearl Buck, and Richard Wright.

ENGL 862 Section 001***Special Topics in Cultural Studies*****T 12:30-3:20****Instructor: Ho, Jennifer****Maximum Enrollment: 15****Session:****SPRING 2016**

“Race in Contemporary American Culture: a Critical Race Theory and Cultural Studies Seminar”

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 21st 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. This seminar will rely on works of critical race theory and cultural studies to provide a theoretical, historical, and social knowledge on race in its many different contemporary cultural forms: literature, film, music, and art. We will explore various modes of cultural production that reflect the way that Americans represent race in the U.S., especially the concept of racial hybridity, intersectionality, and multiracial identities. Additionally, this seminar will provide practical experience for graduate students in terms of creating lesson plans/discussions about teaching and pedagogy and writing a final research paper for a journal (and hence for potential publication).

Caste and Class in African American Literature, 1825-1900

Course Description

The seminar will focus on the development of autobiography and fiction in African American literature of the 19th century. We will examine how texts construct caste and class as markers of identity and both self- and social awareness.

Please be aware that adding or dropping a class after Day 10 of the start of the semester may result in financial penalties. We advise that you confirm your course schedule for the semester as soon as possible but no later than Day 10 of the start of the semester.

Requirements

Regular attendance, preparation of all readings, and participation in discussions

A critical and analytic research paper, 20-25 pages, with endnotes and bibliography

A final exam essay on the relevance of the course to each student's plans for future research and teaching

Texts – See North American Slave Narratives <http://docsouth.unc.edu/neh/index.html>

Life of William Grimes, the Runaway Slave

Narrative of Lunsford Lane

William Wells Brown, *Clotel*

Frederick Douglass, *My Bondage and My Freedom*

Harriet E. Wilson, *Our Nig*

Harriet Jacobs, *Incidents in the Life of a Slave Girl*

Elizabeth Keckley, *Behind the Scenes*

Frances Ellen Watkins Harper, *Iola Leroy*

Charles W. Chesnutt, *Mandy Oxendine*

Charles W. Chesnutt, *The House Behind the Cedars*