

ENGL 052 Section 001

FYS: Computers and English Studies

TR 12:30-1:45

Instructor: Anderson, D.

Maximum Enrollment: 24

Session:

FALL 2014

ABOUT THE SEMINAR:

This seminar explores ways that technology reshapes the study of literature and the ways writers compose. It emphasizes lessons in how to read and write about literary works, exploring how definitions of literature change as we consider not only fiction, poetry, and drama, but also music, art, and film. We also look at what it means to compose in the twenty first century, exploring blogging, podcasts, playlists, collages, videos, as well as familiar written forms. Class activities will feature some lecture, more discussion, and lots of project-based work.

ABOUT THE INSTRUCTOR:

Daniel Anderson has been teaching computer-assisted composition courses for 16 years. His work occupies the intersections of technology, teaching, and publication. He has developed award winning Web-based software for writing instruction and has published multiple books devoted to teaching and studying writing and literature. He has taught First Year Seminar courses at UNC-CH since the inception of the FYS program. He directs the Studio for Instructional Technology and English Studies at Carolina. His interests include teaching writing through the use of emerging communication media such as the World Wide Web and guiding students as they work together to investigate and create resources for studying literature.

The purpose of this seminar is to explore the African American slave narrative tradition from its nineteenth-century origins in autobiography to its present manifestations in prize-winning fiction and film. The most famous nineteenth-century slave narrative, *Narrative of the Life of Frederick Douglass, an American Slave* (1845) was an international best seller with sales far surpassing those of *Walden* and *Moby-Dick* combined. *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. As Series Editor of *North American Slave Narratives*, an NEH-funded digital library of all slave narratives written in English up to 1930, I can attest to the worldwide interest in these texts by scholars and general readers. The site, <http://docsouth.unc.edu/neh/index.html>, received 670,000 hits in 2012. In the twentieth 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* (2013), and *12 Years a Slave* (2014). 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.

The seminar will examine many of the texts and films mentioned in the previous paragraph. Students will discuss the readings and films in class, and in on-line discussion forums. Students will work on the North American Slave Narrative web site, providing research on a narrative of their choice and posting that research on the web site for the use of its world-wide readership. Students will also have the opportunity to research and write about the impact of slavery on their family history or on the town, city, or region they come from.

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.

ENGL 054 Section 001 **FYS: The War to End All Wars? The First World War** **MW 3:00-4:15**
Instructor: McGowan, J. **Maximum Enrollment: 24** **Session:** **FALL 2014**

World War I began 100 years ago in the summer of 1914. To mark this centenary, UNC is hosting a series of events, including lectures, conferences, theatrical performances, and artistic exhibitions. This course will take advantage of the events on campus as we explore how World War I created the modern world. We will focus especially on the connection between the war and “modernism” in the arts. But we will also attend to the war’s destruction of three empires—the Russian, the Ottoman, and the Austro-Hungarian—and the new political forms that took empire’s place. And we will consider the new, modern technologies the war introduced, from the airplane and the tank, to chemical warfare and new medical techniques. Mixing insights from literature, art, history, and political science, our goal will be to understand the ways this war shaped the whole twentieth century. We will examine British, Irish, French, German, Australian, and American works of literature and films that bear on the subject. There will be several two-page papers, oral presentations from groups, and a final research project.

ENGL 054 Section 002 **FYS: The War to End All Wars? The First World War** **TR 2:00-3:15**
Instructor: Kim, H. **Maximum Enrollment: 24** **Session:** **FALL 2014**

Students, Soldiers, Writers: The Literary Experience of World War I

What did the young American soldiers of WWI experience, and how did they express their trauma and concern in literature? We will look at the biography and works of famed writers such as William Faulkner, UNC alumnus Paul Green, Ernest Hemingway, and John Dos Passos. Our study of Paul Green will make use of the original literary manuscripts and historical artifacts from UNC’s Wilson Library; students will conduct in-depth research that will culminate in a digital exhibit and other special projects to be determined. We will also attend and study the special performance of Green’s musical play *Johnny Johnson* and other events associated with the campuswide centennial remembrance of WWI.

ENGL 055H Section 001 **FYS: Reading and Writing Women’s Lives** **TR 11:00-11:50**
Instructor: Danielewicz, J. **Maximum Enrollment: 24** **Session:** **FALL 2014**

How do our lives become stories? This simple question provokes writers to produce autobiographies or memoirs or biographies. This honors seminar narrows the scope, focusing on contemporary stories that involve personal and lived experience by and about women. Not only will we be reading autobiographical stories and theories that describe women’s experience, but we will also try producing creative nonfiction ourselves. What stories will students—as women or as men—tell about their lives? Students will be challenged to investigate questions of self and identity by composing (using traditional written or new media formats) four genres of life writing during the course: autobiography, autoethnography, biography, and personal essay. Students will learn the research methods involved in life writing. The seminar will be conducted daily as a workshop to promote interactive, experiential learning. Students will be organized into working groups to facilitate community building. Published authors will visit the class. Students will publish their work through public readings and on-line venues.

Jane Danielewicz is curious about almost everything; she can’t help but live the life of the mind. She is a passionate reader, writer, and teacher. At UC Berkeley, Jane’s graduate work focused on linguistics and literacy, writing and rhetoric. Her work at UNC continues in this vein. She investigates the nature of written language and also the teaching of writing. Her special interest is in life-writing, particularly the study of contemporary autobiography. She is proud to be the Richard Grant Hiskey Distinguished Professor in Research and Undergraduate Teaching and has a particular affinity for working with first-year students. She enjoys creating assignments that tempt students to push the envelope. An associate professor in the department of English and Comparative Literature, she also directs the undergraduate Writing Program. Jane is currently writing a book, *Autobiographical Actions: Genre and Agency*, about how autobiographical texts are not simply interesting narratives but act to solve social problems or produce new ways of understanding the world.

ENGL 057 Section 001	<i>FYS: Future Perfect: Science Fictions and Social</i>	MWF 1:00-1:50
Instructor: Taylor, M.	Maximum Enrollment: 24	Session: FALL 2014

What will our world look like in ten years? Fifty? One hundred? Will the future be a utopian paradise or a dystopian wasteland? Through a wide-ranging survey of popular science writing, novels, films, and manifestos, this first year seminar will examine fictional and nonfictional attempts to imagine the future, from the nineteenth century to the present. We will explore everything from futurology (the science and industry of predicting possible futures) and transhumanism (the movement to radically enhance human beings through emerging technologies) to warnings of imminent environmental collapse and depictions of post-apocalyptic landscapes. Our focus will be less on assessing the accuracy of these predictions and more on determining what they tell us about the hopes and fears of the present.

Occasional film screenings outside of class may be required.

Lecture and discussion. Two papers (with the possibility of revisions), collaborative group work, in-class presentations, final project.

Texts and films likely will include:

Ridley Scott, *Blade Runner*

Andrew Niccol, *Gattaca*

Fritz Lang, *Metropolis*

Werner Herzog, *Encounters at the End of the World*

William Gibson, *Neuromancer*

Cormac McCarthy, *The Road*

Octavia Butler, *Parable of the Sower*

H. G. Wells, *The Shape of Things to Come*

Ray Bradbury, selected stories

Alan Weisman, *The World without Us*

Ray Kurzweil, *The Singularity Is Near: When Humans Transcend Biology*

Malcom Gladwell, *The Tipping Point*

Nassim Nicholas Taleb, *The Black Swan: The Impact of the Highly Improbable*

Bruce Sterling, *Tomorrow Now: Envisioning the Next Fifty Years*

Oona Strathern, *A Brief History of the Future*

ENGL 072 Section 001	<i>FYS: Literature of 9/11</i>	TR 12:30-1:45
Instructor: Ahuja, N.	Maximum Enrollment: 24	Session: FALL 2014

This first-year seminar will introduce students to college-level critical analysis and writing by exploring representations of the 9/11 attacks and the "war on terrorism" in literature and popular culture. Paying special attention to the public memorialization of and political responses to the al-Qaeda attacks on the World Trade Center and the Pentagon, this course will ask students to reflect on the attacks' relationships to politics, religion, security, warfare, and national identity. In addition to offering an introduction to the concept of terrorism and to the production of knowledge about violence in the fields of law, politics, journalism, and terrorism studies in the past decade, the course will explore a diverse array of themes related to the 9/11 attacks as depicted in memoirs, poetry, novels, 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 and antiwar discourses, mourning and public trauma, hate crimes, and the perspectives of detainees and minority communities on the attacks and their aftermath. Students will attend 9/11 memorial events, complete a series of writing assignments including revisions, produce a group presentation, develop a collective bibliography of primary sources, and engage in regular classroom discussion and debate.

The Southern Historical Collection of UNC Libraries contains the raw materials of people's lives—their letters, diaries, business records, scrapbooks, photographs, and other primary sources which allow people of the present to interpret the past. Students learn about and work directly with manuscripts and other primary resources under the guidance of two faculty members, one who makes use of manuscripts in research and one a professional librarian whose expertise is in documentary resources. The aim of the course is to give beginning university students the requisite research and communication skills to allow them to appreciate and to contribute to an understanding of the past by directly experiencing, interpreting, and writing and speaking about records from the past. During some class meetings, students learn about various aspects of manuscript collections from guest lecturers such as conservators, archivists, curators, and historians. In fall 2014 the course will focus on writing by and about Appalachia.

The course is built around 3 lab essays for which students read, analyze, and write about a range of primary resources, e.g., letters, diaries, photographs, scrapbooks, and oral history interviews. Each lab exercise requires 3-5 hours in the search room (not necessarily in one stretch) working with the pertinent documents.

Most class meetings are devoted to discussing scanned documents from the Southern Historical Collection that have been posted on the course's Sakai site. Before every class discussion, students write to turn in a 200-word response to the readings assigned for that day.

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

The collection of lab exercises and short response paragraphs constitute the student's writing portfolio for the course. Each lab receives a grade as does the aggregate of response paragraphs. The first lab is revised in response to the teachers' comments before being assigned a grade, and one additional lab is permitted to be revised for a higher grade at the student's option.

The final project for English 75 is the production of a YouTube video, which is presented publicly during the time assigned for the final examination. The final project must be on an approved topic related to Appalachia; it may be done individually or in collaboration with other students in the course. It is developed incrementally over the final four weeks of the semester with feedback from the teachers and fellow students.

Engl 075 has no tests or quizzes. Attendance and class participation are required, in addition to timely class preparation and submission of all written work. [N.B. Class attendance is required the Tuesday before Thanksgiving. No excuses.]

ENGL 085H Section 001	<i>FYS: Economic Saints and Villains</i>	TR 9:30-10:45
Instructor: Kendall, R.	Maximum Enrollment: 24	Session: FALL 2014

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 Reaganomics 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.

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 120 Section 001	<i>British Literature, Medieval to 18th C.</i>	TR 9:30-10:45
Instructor: O'Neill, P.	Maximum Enrollment: 35	Session: FALL 2014

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

ENGL 120 Section 002	<i>British Literature, Medieval to 18th C.</i>	MW 9:00-9:50
Instructor: Barbour, R.	Maximum Enrollment: 120	Session: FALL 2014

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

IMPORTANT NOTE: Students who register for ENGL 120-001 are also required to register for one recitation section numbered ENGL 120-601 through ENGL 120-606.

ENGL 121 Section 001	<i>British Literature, 19th and Early 20th C.</i>	TR 11:00-12:15
Instructor: Reinert, T.	Maximum Enrollment: 22	Session: FALL 2014

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

ENGL 121 Section 002	<i>British Literature, 19th and Early 20th C.</i>	TR 12:30-1:45
Instructor: Martell, J.	Maximum Enrollment: 22	Session: FALL 2014

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

ENGL 122 Section 001	<i>Introduction to American Literature</i>	MWF 1:00-1:50
Instructor: Raine, A.	Maximum Enrollment: 35	Session: Fall 2014

Representative authors from the time of European colonization of the New World through the 20th century.

ENGL 122 Section 004	<i>Introduction to American Literature</i>	TR 2:00-3:15
Instructor: McCune, A.	Maximum Enrollment: 35	Session: Fall 2014

Representative authors from the time of European colonization of the New World through the 20th century.

ENGL 123 Section 001	<i>Introduction to Fiction</i>	MWF 8:00-8:50
Instructor: Stapleton, P.	Maximum Enrollment: 35	Session: FALL 2014

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

ENGL 123 Section 002	<i>Introduction to Fiction</i>	MWF 1:00-1:50
Instructor: Stewart, V.	Maximum Enrollment: 35	Session: FALL 2014

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

ENGL 123 Section 005	<i>Introduction to Fiction</i>	MWF 1:00-1:50
Instructor: Stapleton, P.	Maximum Enrollment: 35	Session: FALL 2014

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

ENGL 123 Section 007	<i>Introduction to Fiction</i>	TR 3:30-4:45
Instructor: Sandick, P.	Maximum Enrollment: 35	Session: FALL 2014

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

ENGL 124 Section 003	<i>Contemporary Literature</i>	MWF 1:00-1:50
Instructor: Mangrum, B.	Maximum Enrollment: 35	Session: FALL 2014

The literature of the present generation.

ENGL 124 Section 004	<i>Contemporary Literature</i>	MWF 2:00-2:50
Instructor: Thierauf, D.	Maximum Enrollment: 35	Session: FALL 2014

The literature of the present generation.

ENGL 125 Section 002	<i>Introduction to Poetry</i>	TR 12:30-1:45
Instructor: Salvaggio, R.	Maximum Enrollment: 35	Session: FALL 2014

An introduction to poetry from across the globe and from ancient times to our own. While we will attend in our readings to the language, forms, contexts, and myriad messages that have long shaped poetry, we will also devote special attention to the connections between poetry and environmental crisis in our own time—seeking in phenomenal poetic images a resource for both imagining and confronting species extinction, and in poetic consciousness a sensory means of potentially transforming ecological damage.

ENGL 125 Section 004	<i>Introduction to Poetry</i>	TR 2:00-3:15
Instructor: Rosenbaum, J.	Maximum Enrollment: 35	Session: FALL 2014

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

ENGL 126 Section 001	<i>Introduction to Drama</i>	MWF 2:00-2:50
Instructor: Frost, L.	Maximum Enrollment: 35	Session: FALL 2014

Drama of the Greek, Renaissance, and modern periods.

ENGL 127 Section 001	<i>Writing About Literature</i>	MW 3:00-4:15
Instructor: Lithgow, H.	Maximum Enrollment: 22	Session: FALL 2014

Why read literature? In this class we will investigate the answers that writers, literary critics and philosophers have offered to this question, but we will also generate our own answers. Our investigation will take as its starting point the idea of an "all time, top-ten desert island" book-list, and will range among and beyond the following questions:

- For what purpose (besides as firewood) would anyone take any book besides a survival guide to a desert island?
- How have critics historically constructed lists of "must read:" books?
- Is there anything shareable about such lists and choices, or are the criteria inherently subjective?
- What are we seeking or trying to achieve when we sit down with a book and start reading?

This class will make you a better reader and critic of literary texts, but it will also teach you to use the literary artifacts of others to see, imagine and live beyond the limits of your own experience. Our readings will mostly be short works of fiction, but we will also engage with works of poetry, at least one Shakespeare play, at least one Victorian novel, Thoreau's "Walden" and Jamaica Kincaid's "A Small Place."

ENGL 128 Section 001	<i>Major American Authors</i>	MWF 10:00-10:50
Instructor: Larson, J.	Maximum Enrollment: 35	Session: Fall 2014

A study of major American authors, particularly Edgar Allan Poe, Frederick Douglass, Rebecca Harding-Davis, William Faulkner, Gwendolyn Brooks, Arthur Miller, and Suzan-Lori Parks. This is an introductory-level course for freshmen and sophomores but is also open to juniors and seniors. It serves as an introduction to the range of authors and topics in American literature from the eighteenth through the twenty-first century.

ENGL 128 Section 004	<i>Major American Authors</i>	MW 3:30-4:45
Instructor: Dallis, J.	Maximum Enrollment: 35	Session: Fall 2014

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

ENGL 129 Section 001	<i>Literature and Cultural Diversity</i>	TR 2:00-3:15
Instructor: Lam, B.	Maximum Enrollment: 35	Session: fall 2014

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	<i>Literature and Cultural Diversity</i>	MWF 2:00-2:50
Instructor: Flanagan, K.	Maximum Enrollment: 35	Session: FALL 2014

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 003	<i>Literature and Cultural Diversity</i>	TR 5:00-6:15
Instructor: Fisher, R.	Maximum Enrollment: 35	Session: fall 2014

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	<i>Introduction to Fiction Writing</i>	TR 9:30-10:45
Instructor: Kenan, R.	Maximum Enrollment: 18	Session: FALL 2014

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	<i>Introduction to Fiction Writing</i>	TR 11:00-12:15
Instructor: Durban, P.	Maximum Enrollment: 18	Session: FALL 2014

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	<i>Introduction to Fiction Writing</i>	TR 3:30-4:45
Instructor: Naumoff, L.	Maximum Enrollment: 18	Session: FALL 2014

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	<i>Introduction to Fiction Writing</i>	MW 3:00-4:15
Instructor: Naumoff, L.	Maximum Enrollment: 18	Session: FALL 2014

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	<i>Introduction to Poetry Writing</i>	TR 11:00-12:15
Instructor: Calvocoressi, G.	Maximum Enrollment: 18	Session: FALL 2014

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	<i>Introduction to Poetry Writing</i>	TR 2:00-3:15
Instructor: Shapiro, A.	Maximum Enrollment: 18	Session: FALL 2014

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	<i>Introduction to Poetry Writing</i>	TR 3:30-4:45
Instructor: Chitwood, M.	Maximum Enrollment: 18	Session: FALL 2014

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 004	<i>Introduction to Poetry Writing</i>	MW 4:00-5:15
Instructor: White, R.	Maximum Enrollment: 18	Session: FALL 2014

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 132H Section 001	<i>First Year Honors: Introduction to Fiction Writing</i>	TR	11:00-12:15
Instructor: Wallace, D.	Maximum Enrollment: 15	Session:	FALL 2014

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. Required texts: 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). Textbook: Seagull Reader, W. W. Norton.

FIRST-YEAR HONORS CAROLINA STUDENTS ONLY.

J. Ross MacDonald Distinguished Professor of English. Daniel Wallace is author of four novels, including *Big Fish* (1998), *Ray in Reverse* (2000), *The Watermelon King* (2003) and most recently *Mr. Sebastian and the Negro Magician* (2007). He has written one book for children, *Elynora*, and in 2008 it was published in Italy, with illustrations by Daniela Tordi. *O Great Rosenfeld!*, the only book both written and illustrated by the author, has been released in France and Korea and is forthcoming in Italy, but there are not, at this writing, any plans for an American edition. His work has been published in over two dozen languages, and his stories, novels and non-fiction essays are taught in high schools and colleges throughout this country. His illustrations have appeared in the *Los Angeles Times*, *Italian Vanity Fair*, and many other magazines and books, including *Pep Talks*, *Warnings*, and *Screeds: Indispensable Wisdom and Cautionary Advice for Writers*, by George Singleton, and *Adventures in Pen Land: One Writer's Journey from Inklings to Ink*, by Marianne Gingher. *Big Fish* was made into a motion picture of the same name by Tim Burton in 2003, a film in which the author plays the part of a professor at Auburn University. He is in fact the J. Ross MacDonald Distinguished Professor of English at the University of North Carolina at Chapel Hill, which is also his alma mater (Class of '08). Though born and raised in Birmingham, Alabama, he has lived in Chapel Hill longer than he has lived anywhere else, and he has no plans to leave. His wife, Laura, is a social worker, and his son, Henry, a student at East Chapel Hill High. His daughter, Lillian Bayley Hoover, is a working artist and teacher in Baltimore, Maryland. More information about him, his writing, and his illustrations can be found at www.danielwallace.org and www.ogreatrosenfeld.com.

ENGL 133H Section 001	<i>First Year Honors: Introduction to Poetry Writing</i>	TR	11:00-12:15
Instructor: McFee, M.	Maximum Enrollment: 15	Session:	FALL 2014

This course will explore the many pleasures and challenges of writing good poetry. Our focus will be the regular writing and revising of your original poems, and the in-class workshoping of some of these poems, but we will also spend much time reading and discussing exemplary poems from the past and present, mastering poetic terms and forms and techniques, listening to poems read aloud, and whatever else will help you become a better poet. Among the course requirements: several textbooks, to be read and discussed and mastered; a midterm exam and a final "term poem"; other written exercises; a memorization and recitation assignment; and (most important of all) your writing of up to ten original poems, and your ongoing revisions of those poems.

FIRST-YEAR HONORS CAROLINA STUDENTS ONLY.

McFee--a 1976 graduate of UNC's Creative Writing program--has written ten books of poems (most recently *That Was Oasis*) and edited two anthologies of contemporary North Carolina literature, including *The Language They Speak* *Is Things to Eat: Poems by Fifteen Contemporary North Carolina Poets*.

ENGL 137 Section 001	<i>Literature in a Digital Age</i>	MWF	10:00-10:50
Instructor: Veggian, H.	Maximum Enrollment: 35	Session:	FALL 2014

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.

ENGL 138 Section 001	<i>Introduction to Creative Nonfiction</i>	TR 9:30-10:45
Instructor: Hernandez, D.	Maximum Enrollment: 18	Session: FALL 2014

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.

ENGL 138 Section 002	<i>Introduction to Creative Nonfiction</i>	TR 11:00-12:15
Instructor: Griest, S.	Maximum Enrollment: 18	Session: FALL 2014

Put on your boots. In this class, we'll be roaming. We'll start with an exploration of our own world: our childhoods and our families; our fans and our enemies; our lovers and our friends. Our quirks, our fears, our desires. Next, we'll investigate other worlds. Like roller derbies. Bail bond agencies. Halfway houses, funeral homes, hockey games. Then we'll create new worlds by reinterpreting the ordinary as extraordinary—through graphics, lyricism, mosaics, and objects lost and found. Along the way, we'll read scintillating works that take risks both in content and in form, and then we'll strive, strive, strive to do the same. We'll write *testimonios*. Memoirs. Travelogues. Portraits. Essays galore. We'll be artists. Seekers of truth and justice. Arbiters of the dynamic Fourth Genre. We'll write words that matter.

ENGL 140 Section 001	<i>Intro to Gay & Lesbian Literature (WMST 140)</i>	MW 5:00-6:15
Instructor: Weber, W.	Maximum Enrollment: 25/10	Session: FALL 2014

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.

This course is cross-listed with WMST 140-001.

ENGL 143 Section 001	<i>Film and Culture</i>	TR 2:00-3:15
Instructor: Hammer, B.	Maximum Enrollment: 35	Session: FALL 2014

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.

ENGL 143 Section 002	<i>Film and Culture</i>	MWF 9:00-9:50
Instructor: Ross, D.	Maximum Enrollment: 35	Session: FALL 2014

We will view twenty-eight films by some of the world's most renowned filmmakers (Bergman, Godard, Kubrick, Tarkovsky, Truffaut, to name only a few). Amid free-flowing classroom discussion, we will attempt to answer the most basic questions: What is film? How does it differ from other arts? What questions does it ask about U.S. culture? What questions does it ask about world culture? What answers does it provide? What futures does it envision? In the attempt to grapple with film at its most ambitious, we will hone the skills of visual and philosophical analysis and deepen our sense of film's evolution, variety, and sophistication.

ENGL 144 Section 001	Popular Genres	TR 9:30-10:45
Instructor: Crystall, E.	Maximum Enrollment: 35	Session: FALL 2014

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 images, specifically through the juxtaposition and framing of images. We will explore the relationship between images and language in these texts and explore how graphic novels teach us both how to read graphic novels and how to read images we encounter daily. We will explore the ways in which seeing is a socially circumscribed phenomenon: we will question whether what we see and how we interpret it is also related to socially and culturally specific meanings. Are we trained by our society not only to see some things and not others but also to attach certain meanings to that which we see? If so, does this then shape who we are?

Reading List: Scott McCloud, *Understanding Comics: The Invisible Art*; Art Spiegelman, *Maus, A Survivor's Tale: My Father Bleeds History*; Keiji Nakazawa, *Barefoot Gen: A Cartoon Story of Hiroshima*; Marjane Satrapi, *Persepolis: The Story of a Childhood*; Joe Sacco, *Palestine*; Ryan Inzana, *Johnny Jihad*; Peter Kuper, *The System*

ENGL 145 Section 001	Literary Genres	MWF 9:00-10:00
Instructor: Cohen, M.	Maximum Enrollment: 35	Session: FALL 2014

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 145 Section 002	Literary Genres: The Gothic Novel	TR 2:00-3:15
Instructor: Rosenthal, J.	Maximum Enrollment: 35	Session: FALL 2014

Gothic Literature

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 146 Section 001	<i>Science Fiction/Fantasy/Utopia</i>	MWF 1:00-1:50
Instructor: Current, C.	Maximum Enrollment: 35	Session: FALL 2014

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

ENGL 149 Section 001	<i>Networked and Multimodal Composition</i>	MW 3:00-4:15
Instructor: Bunner, E.	Maximum Enrollment: 22	Session: FALL 2014

This class studies contemporary, networked writing spaces. The class will investigate electronic networks, linking them with literacy, creativity, and collaboration. The course also explores multimodal composing. Students will develop projects using images, audio, video, and words. Topics include the rhetoric of the Internet, online communities, and digital composition.

ENGL 150 Section 001	<i>Introductory Seminar in Literary Studies</i>	TR 2:00-3:15
Instructor: Irons, S.	Maximum Enrollment: 22	Session: FALL 2014

This course (or ENGL 121) is required of English majors. Its goal is to introduce 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. This section of English 150 will focus on literature of the American South from the end of the nineteenth century through the present. We will explore questions concerning the South's literary heritage and culture through works authors such as by Paul Green, Charles W. Chesnutt, Zora Neale Hurston, Flannery O'Connor, William Faulkner, Dorothy Allison, Richard Wright, Natasha Tretheway, Randall Kenan, Jill McCorkle, Ron Rash, and others. Genres will include novels, short stories, poetry, nonfiction, and a play. Course requirements will include a series of short written assignments, a major research paper, and an oral presentation.

ENGL 202 Section 001	<i>Introduction Folklore (FOLK/ANTH 202)</i>	MW 12:00-12:50
Instructor: Gaddis, E.	Maximum Enrollment: 80	Session: FALL 2014

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. These projects will look at the role of performance in everyday speech acts, invite further reflection on students' own family foodways, and allow for an in-depth exploration of the diverse traditions of the North Carolina State Fair.

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

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

ENGL 225 Section 001	<i>Shakespeare</i>	TR 2:00-3:15
Instructor: Baker, D.	Maximum Enrollment: 35	Session: FALL 2014

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

Required Texts: The Norton Shakespeare: Essential Plays and The Bedford Companion to Shakespeare.

ENGL 225 Section 001	<i>Shakespeare</i>	MW 10:00-10:50
Instructor: Floyd-Wilson, M.	Maximum Enrollment: 120	Session: FALL 2014

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

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

ENGL 228 Section 001	<i>Literature of the Later Renaissance</i>	MW 3:00-4:15
Instructor: Armitage, C.	Maximum Enrollment: 35	Session: FALL 2014

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.

ENGL 230 Section 001	<i>Milton</i>	MWF 11:00-11:50
Instructor: Barbour, R.	Maximum Enrollment: 35	Session: FALL 2014

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 230 Section 002	<i>Milton</i>	TR 9:30-10:45
Instructor: Matchinske, M.	Maximum Enrollment: 35	Session: FALL 2014

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

Teaching methods: Classtime will be spent in lecture and group discussion of pertinent texts.

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

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

ENGL 240 Section 001***Caribbean Literature*****TR 2:00-3:15****Instructor: Ahuja, N.****Maximum Enrollment: 35****Session:****FALL 2014**

Because of its colonial situation as an important sugar-producing region, the Caribbean basin has a unique history of settlement marked by struggles over land, labor, and resources that continue to define the region's place in the world. This course serves as an introduction to the literatures of the Caribbean, paying special attention to the ways in which Caribbean writers use diverse literary forms to imagine and reinterpret the region's complex histories of migration and social struggle. Our readings—which focus on Haiti, Jamaica, Cuba, Martinique, and other locations in and around the Caribbean Sea—will cover topics including histories of colonial conquest and settlement; the positions of African slaves and Chinese and Indian indentured laborers in the Caribbean plantation economy; nationalism and decolonization; creolization/cultural mixing; relationships between the Caribbean and the United States; gender; tourism; foreign aid; and Caribbean diasporas.

ENGL 266 Section 001***Science and Literature*****MWF 9:00-9:50****Instructor: O'Shaughnessy****Maximum Enrollment: 35****Session:****FALL 2014**

This course will focus on the role of trees in the landscape and ecosystem of the North Carolina Piedmont. Readings, mainly nonfiction, will explore issues connected with forestry, ecology, urban development, and sustainability. We will 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 identify, measure, and map wooded quadrants of the Coker Pinetum, a little-known 25 acre wooded area near Henry Stadium. The course will also take advantage of a program run through Wilson Library which will enable us to create digital archives about the Pinetum's history and ecology. Much of the writing for the course will be in the form of field notes, which will then be revised into exhibits for online viewing. The course is especially suitable for students who enjoy the outdoors, who are interested in applications of GIS mapping, who want deeper knowledge of the ecosystem around them, who would like to see their observations and research published online, or who enjoy seeing ecological principles at work in local habitats.

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

ENGL 266 Section 002***Science and Literature*****TR 12:30-1:45****Instructor: Curtain, T.****Maximum Enrollment: 35****Session:****FALL 2014**

If you look up the words "science" and "literature" in the Oxford English Dictionary, you'll find something quite odd. Both words are, of course nouns. Trace the history of either word and you find an origin in classical Latin. The definitions of both words? "Science" meant and in many ways still means the "knowledge or understanding acquired by study; acquaintance with or mastery of any branch of learning" (OED). "Literature" meant and in many ways still means "knowledge acquired from reading or studying books" (OED). In the contemporary university, scholars who work in departments of science will tell you, plausibly, that they create new knowledge about the world. Scholars who work in literature departments will tell you that they, too, create new knowledge about the world. Politicians, citizens, and those of us who work and study within universities participate at times in vociferous debates about "literature" versus "science." This seems puzzling, though, if both words denote something called "knowledge." This course will examine the contemporary debate, trace the emergence of the distinction(s) between "literature" and "science," and help students to reach their own conclusions about what is at stake in a world where one seems to exclude the other.

ENGL 271 Section 001 *Mixed Race America* **TR 11:00-12:15**
Instructor: Ho, J. **Maximum Enrollment: 35** **Session: FALL 2014**

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. As we approach 2050, 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 (these agreements are still being worked out but we anticipate that TABLE in Carrboro will be one such partnership—we will be looking to find partners with non-profit groups that serve communities of color). 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 (which will include selections from sociology, ethnic studies, American studies) we will be reading works of fiction 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 281 Section 001 *Literature and Media* **TR 3:30-4:45**
Instructor: Reed, A. **Maximum Enrollment: 22** **Session: FALL 2014**

This course examines literary and other creative texts that investigate the role of technology in human life. In addition to reading about technologies of literacy, oppression, creation, communication, and war, students will acquire proficiency with current technologies by contributing to the course blog and using and critiquing online tools for literary analysis.

ENGL 282 Section 001 *Travel Literature* **MWF 10:00-10:50**
Instructor: Collins, M. **Maximum Enrollment: 30** **Session: FALL 2014**

Come along on the journey! Pilgrimage has many definitions, including a long journey, life considered as a journey, or a journey to a sacred place as an act of religious devotion, and so forth. What the diverse definitions seem to share is the concept of a transformative journey, whether that journey is literal or figurative, undertaken by choice, which involves dramatic change of self and community, and is usually tied to a profound spiritual experience of some sort. We will explore transformative journeys in works from different times, places, and cultures, including Apuleius' *Golden Ass*, Cervantes' *Persiles*, Bashō's *Journey to the Far North*, and Woolf's *Orlando*, as well as the movies *The Way* and *Like Water for Chocolate*.

ENGL 283 Section 001 *Life Writing* **MW 2:00-3:15**
Instructor: Gutierrez, M. **Maximum Enrollment: 20** **Session: FALL 2014**

Exploration of different forms of life writing such as autobiography, biography, and autoethnography. Readings will include theories of autobiography and selected literature.

ENGL 284 Section 001***Reading Children's Fiction*****MW 1:00-1:50****Instructor: Langbauer, L.****Maximum Enrollment: 80****Session:****FALL 2014**

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

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

Teaching methods: Lecture. Discussion sections.

Requirements: midterms, final, and final project; enrollment in recitation section.

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

Students enrolling in ENGL 284-001 must also enroll in one associated recitation section numbered ENGL 284-601 through ENGL 284-604.

ENGL 301 Section 001***Adv Expository Writing for the Humanities*****TR 9:30-10:45****Instructor: Anderson, D.****Maximum Enrollment: 20****Session:****Fall 2014**

Advanced practice with the oral and written discourse of the humanities. Special attention to disciplinary rhetoric, style, genre, format, and citation.

ENGL 313 Section 001

Grammar of Current English

TR 2:00-3:15

Instructor: Eble, C.

Maximum Enrollment: 35

Session:

FALL 2014

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 318 Section 001

Multimodal Composition

MWF 1:00-1:50

Instructor: Taylor, T.

Maximum Enrollment: 22

Session:

FALL 2014

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 318H Section 001

Multimodal Composition

MWF 10:00-10:50

Instructor: Taylor, T.

Maximum Enrollment: 22

Session:

FALL 2014

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 319 Section 001	<i>Introduction to Medieval English Lit</i>	MWF 11:00-11:50
Instructor: Leinbaugh, T.	Maximum Enrollment: 35	Session: FALL 2014

An introduction to English literature from the eighth to the 15th century, focusing on the primary works of Old English and Middle English literature.

ENGL 320 Section 001	<i>Chaucer</i>	TR 2:00-3:15
Instructor: O'Neill, P.	Maximum Enrollment: 35	Session: FALL 2014

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

ENGL 325 Section 001	<i>Shakespeare and His Contemporaries</i>	TR 12:30-1:45
Instructor: Baker, D.	Maximum Enrollment: 35	Session: FALL 2014

London, in William Shakespeare's day, had a thriving and dynamic theater industry. Playwrights competed with one another to offer their innovations to the public: new plays, new ways of telling old stories, new explorations of existing themes. Shakespeare was perhaps the most successful of these playwrights, but he was, first and last, a man of the theater, and not an isolated genius. In this course, we will consider Shakespeare together with his peers. How was he influenced by them, and vice versa? What stories did he adopt and adapt, and how was the same material treated by other playwrights? We will study works by Shakespeare, Christopher Marlowe, John Webster, Thomas Dekker, John Fletcher, Thomas Middleton, and others. There will be a mid-term, final, and two papers.

ENGL 327 Section 001	<i>Renaissance Lit & its Intellectual Contexts</i>	TR 11:00-12:15
Instructor: Wolfe, J.	Maximum Enrollment: 35	Session: FALL 2014

English 327: The Tudors: Literature, Art, and Politics, 1485-1603.

This course is devoted to literature and culture during the reign of the Tudor monarchy, focusing on Henry VIII (r. 1515-47) and Elizabeth I (r. 1558-1603). Characterized by magnificent spectacle, by a flourishing of artistic and literary creativity, by intrigues and scandals, and by sophisticated political strategies (for instance the rise of modern diplomacy and of modern methods of surveillance), the reigns of Henry VIII, his daughter Elizabeth have captured the imaginations of writers and filmmakers in our own century -- so we'll end the course by examining some 20th and 21st century representations of the Tudor monarchy. The bulk of the course will be devoted to a study of the politics of the Tudor courts, both as reflected in the literature and art of the period and as analyzed by various contemporary historians and literary critics. Writers and artists studied will include: Thomas More, Thomas Wyatt, John Skelton, Hans Holbein, Henry VIII (in particular his letters to Anne Boleyn), Anne Askew, Elizabeth I (her letters, poems, and speeches), Thomas Hoby, George Gascoigne, John Foxe, Philip Sidney, Christopher Marlowe, Edmund Spenser, Walter Raleigh, Simon Forman, Nicholas Hilliard, and various works of political philosophy, courtesy treatises, and first-hand accounts of the Tudor courts by English writers as well as foreign visitors. Also addressed in this course: the history of other artistic genres relevant to life at court (music, dance, costume), the English Reformation and the development of the Church of England, English domestic and foreign policy under Henry VIII and Elizabeth I, and the changing conception of both monarchy and aristocracy in sixteenth-century England.

Class will be conducted as a combination of lecture and discussion. Students will write two essays and will also produce a brief paper on some aspect of artistic life or material culture at the Tudor court (researching subjects ranging from the introduction of sugar into the Tudor court diet, to the meaning of the codpiece in Tudor portraits, to cosmetics, portrait miniatures, or dice games). There will also be a final examination focusing on the principal literary readings and on the two main historical textbooks we will be using during the semester.

ENGL 331 Section 001	<i>Eighteenth-Century Literature</i>	tr 9:30-10:45
Instructor: Reinert, T.	Maximum Enrollment: 35	Session: FALL 2014

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

ENGL 332 Section 001	<i>Eighteenth-Century Drama</i>	MWF 9:00-9:50
Instructor: Thompson, J.	Maximum Enrollment: 35	Session: FALL 2014

A survey of Restoration and 18th-century drama from Etheredge to Sheridan.

ENGL 333 Section 001	<i>Eighteenth-Century Fiction</i>	TR 12:30-1:45
Instructor: Rosenthal, J.	Maximum Enrollment: 35	Session: FALL 2014

This course offers an introduction to the origins and development of the English novel in the eighteenth century. We will read a range of novels representative of the period, including criminal, domestic, comic, sentimental, and Gothic novels. By doing so, we will be able to explore the characteristic forms, themes, and plots of the eighteenth-century novel, as well as the cultural and historical contexts out of which this popular new genre emerged. Texts will include Daniel Defoe's *Moll Flanders*, Samuel Richardson's *Pamela*, Henry Fielding's *Shamela*, Frances Burney's *Evelina*, Horace Walpole's *The Castle of Otranto*, and Jane Austen's *Northanger Abbey*.

ENGL 338 Section 001	<i>Nineteenth-Century British Novel</i>	MW 12:00-12:50
Instructor: Langbauer, L.	Maximum Enrollment: 80	Session: FALL 2014

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

Teaching methods: Lecture. Discussion sections.

Requirements: paper, midterms, and final; enrollment in recitation section

Texts:

Jane Austen, *Northanger Abbey*

Mary Elizabeth Braddon, *Lady Audley's Secret*

Charlotte Bronte, *Jane Eyre*

Emily Bronte, *Wuthering Heights*.

Louis Carroll, *Alice in Wonderland*

Charles Dickens, *Christmas Books, Volume 1*

Arthur Conan Doyle, *Sherlock Holmes: Complete Novels, Volume 1.*

Arthur Conan Doyle, *Sherlock Holmes: Complete Novels, Volume 2.*

George Eliot, *The Lifted Veil: Brother Jacob.*

Mary Shelley, *Frankenstein.*

Robert Louis Stevenson, *Strange Case of Dr. Jekyll & Mr. Hyde.*

Oscar Wilde, *The Picture of Dorian Gray.*

Students enrolling in ENGL 338-001 must also enroll in one recitation section numbered ENGL 338-601 through ENGL 338-604.

ENGL 344 Section 001	<i>American Literature, 1860-1900</i>	TR 9:30-10:45
Instructor: Richards, E.	Maximum Enrollment: 35	Session: FALL 2014

This class traces the historical development of U.S. lit from the Civil War through the end of the nineteenth century. Exploring a range of genres (poetry, short fiction, memoir, novella, novel), we will pay particular attention to the ways literary works portray the promises and perils of democracy. Topics will include: the crisis posed by the Civil War, slavery and its legacies, shifting representations of gender roles, socio-economic conflicts, and the social roles of art and artists. We will explore a range of approaches to literary interpretation.

Readings

Louisa May Alcott, "Behind the Mask"

Charles Chesnutt, *The Conjure Woman and Other Tales*

Stephen Crane, *Black Riders, Red Badge of Courage*

Emily Dickinson, poems

Pauline Hopkins, *Contending Forces*

Henry James, *Portrait of a Lady*

Harriet Prescott Spofford, "The Amber Gods," "Circumstance"

Walt Whitman, *Drum Taps*

One of the most influential events in American history, the US Civil War (1861-1865) radically influenced American literature. This course traces the impact of the war on American literature from 1861-1900. We will read eyewitness reportage, poetry, and fiction written during the war, and then trace the course of US literary memory and imagination in the aftermath, through Reconstruction to the turn of the century. A list of readings is below.

The course also offers an opportunity to conduct original archival research in the Wilson Library's excellent collections of rare Civil War materials. EN 344 fulfills the pre-1900 requirement and the American requirement.

Readings:

History:

Bruce Catton, *The Civil War*

Poetry, Fiction, Memoir:

Louisa May Alcott, *Hospital Sketches*.

Emily Dickinson, selected wartime poems.

Henry Timrod, selected wartime poems.

Whitman Walt, *Drum Taps and Memoranda During the War*

Herman Melville, *Battle-Pieces*

Keckley, Elizabeth. *Behind the Scenes, Or, Thirty Years a Slave and Four Years in the White House*.

Charles Chesnut, Charles. *The Conjure Woman and Other Tales*

Ambrose Bierce. *Tales of Soldiers and Civilians*. Ed. Tom Quirk. Penguin Classics, 2000.

Mary Chesnut. *Diary From Dixie*

Stephen Crane. *The Red Badge of Courage*

Requirements:

1. Brief reader's response papers throughout the term
2. Oral presentation and written report on a Civil War-related work in the Wilson Library collections.
3. Annotated bibliography connected to final research paper
4. Draft and revision of 10-15 page research paper.
5. Active participation

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

NOTE: Students enrolling in this section of 345 are REQUIRED to enroll in one recitation section: ENGL 345-601, ENGL 345-602, ENGL 345-603, or ENGL 345-604.

ENGL 347 Section 001***The American Novel*****TR 12:30-1:45****Instructor: Dore, F.****Maximum Enrollment: 35****Session:****FALL 2014**

From Humbert Humbert's quest for the aesthetic in *Lolita* to Oedipa Mass's obsessive literary study in *The Crying of Lot 49*, postwar authors frequently employ the allegory of the road trip. The Federal Aid Highway Act of 1956 provided 25 billion dollars to create 41,000 miles of interstate highways over the next twenty years. With Jack Kerouac's *On the Road* as our template, we will discuss the contemporary problem it famously encapsulated when it was published in 1957: what happens to literary meaning in an age of unprecedented mobility? In the early 1960s the cultural critic Marshall McLuhan argued that highways and technology were shrinking space by decreasing the amount of time between points on the globe. In such an environment, postwar critics suggested, both poetry and the novel were becoming outmoded as film and popular music came to dominate. This course examines the contemporary American novel in this context. Should we understand the postwar American novel as comprising a "literature of exhaustion," to use John Barth's term? Do Flannery O'Connor's novel-like short stories exhibit a need for brevity in the postwar world that novels cannot fit? Does the contemporary novel's obsession with rock and roll—in writing by John Jeremiah Sullivan, Jonathan Lethem, and Jennifer Egan, to name a few—indicate that the novel has at last caved in, has become a zombie form? A central question focusing our discussions will be the prevalent assumption emerging in these years that both author and novel are dead. How might we understand this wildly influential idea in historical terms? Does the author "die" along with the novel? Finally, is the postmodern assumption that the author should be understood as "dead" refuted or affirmed in the contemporary period?

ENGL 350 Section 001***20th-Century British and American Poetry*****TR 9:30-10:45****Instructor: Lensing, G.****Maximum Enrollment: 35****Session:****FALL 2014**

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

ENGL 359 Section 001***Latina Feminisms*****TR 11:00-12:15****Instructor: Halperin, L.****Maximum Enrollment: 35****Session:****FALL 2014**

This intersectional discussion course will introduce students to U.S. Latina feminisms, concentrating on texts by Chicana, Cuban American, Dominican American, and Puerto Rican writers. We will examine the multiplicity of Latina feminisms and will challenge the idea of a single and static Latina feminism. Building on Chicana feminist and U.S. Third World feminist platforms that advance the idea that the personal is political and that theory can be found in praxis, the Latina writers whose works we will analyze present their theories across an array of literary genres, including: theory (in the strict, narrow sense of the term), essays, memoirs, novels, vignettes, and films. We will explore the historical formations of Latina feminisms and read texts that ask what it means to be a Latina writer. We also will analyze texts considered foundational in the development of a Latina feminist literary "canon." Throughout the semester, we continually will ask what it means for a text or writer to be classified as Latina and/or feminist.

ENGL 364 Section 001	<i>Introduction to Latina/o Studies</i>	TR 9:30-10:45
Instructor: Halperin, L.	Maximum Enrollment: 35	Session: fall 2014

This intersectional discussion course introduces students to the transdisciplinary field of Latina/o Studies, a field that generally combines the humanities and social sciences. Given this transdisciplinarity, the course contents will draw from histories, memoirs, theoretical essays, fiction, films and documentaries, music, and media. The course will begin by contextualizing the historical experiences of different Latina/o groups, including Chicanas/os, Puerto Ricans, Dominican Americans, and Cuban Americans. It will then investigate what it means to be Latina/o in the United States, critically examining the formation of, and differentiation between, group labels like “Latina/o” and “Hispanic.” Subsequently, it will explore the racial heterogeneity of Latinas/os. It will conclude by focusing on Latina/o migration and labor.

ENGL 400 Section 001	<i>Advanced Composition for Teachers</i>	TR 12:30-1:45
Instructor: Funt, A.	Maximum Enrollment: 22	Session: FALL 2014

This course combines frequent writing practice with discussions of rhetorical theories and strategies for teaching writing. The course examines ways to design effective writing courses, assignments, and instructional materials.

ENGL 442 Section 001	<i>Victorian Lit. - Contemporary Issues</i>	TR 2:00-3:15
Instructor: Taylor, B.	Maximum Enrollment: 35	Session: FALL 2014

The study of an individual Victorian writer, a group (such as the Pre-Raphaelites), a theme (such as imperialism), or genre (such as Victorian epic or the serialized novel).

ENGL 475 Section 001	<i>Southern Lit. -Contemporary Issues</i>	TR 11:00-12:15
Instructor: Salvaggio, R.	Maximum Enrollment: 35	Session: FALL 2014

Readings in the literature of this distinctly un-American city—where Africans shaped poetry in Congo Square long before anyone there even spoke English, and where passion and longing infused literature well before Tennessee Williams wrote his play about an old “Streetcar Named Desire.” As one early observer said of New Orleans, it resembled Bagdad or Cairo more than anyplace in North America. So with the city’s literary heritage, connected more to the Caribbean than the United States, and perfectly situated as a pivot for studies of the global south. This course will inevitably expand the borders of what counts as the “literature of the US South,” if indeed New Orleans is south at all, or if it forever remains, as some suggest, “south of south.” Our literary texts will span three centuries, beginning with African slave songs sung in Congo Square in the 1700’s, Creole poetry and novels in the 1800’s (both before and after the invasion of “Americans” mid-century following the sale of the Louisiana territory to the newly-formed United States), and a wide range of quintessentially New Orleans writers in the 20th century who have stamped the literary legacy of this city. We will also read works from the burgeoning field of post-Katrina writing, including memoirs and stories of flood and recovery, loss and memory, and a reckoning with impending environmental disaster that surrounds the fate of the city as its surrounding marshlands continue to wash away. As one recent New Orleans writer says, “There’s trouble in the world. The kind you can’t fix.” If reading literature helps us to navigate troubled worlds, then the literature of New Orleans tracks that journey from the earliest Indian chants on through the chants of today’s Mardi Gras Indians, from its formation in the swamplands of river and gulf to its response to human and environmental catastrophe in our own precarious times.

Materials: Literary texts, cultural history, soundtracks, some film and photos, on-line archives.

ENGL 659 Section 001	<i>War in Twentieth-Century Literature (PWAD 659)</i>	MWF 10:00-10:50
Instructor: Armitage, C.	Maximum Enrollment: 35	Session: FALL 2014

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. Attention will also be paid 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

ENGL 662 Section 001	<i>History of Literary Criticism: Order and Disorder in</i>	R 3:30-6:20
Instructor: Curtain, T.	Maximum Enrollment: 20	Session: FALL 2014

ENGL 662: *Order and Disorder in the Human Sciences*
Professor Tyler Curtain

To make sense of literary texts, we use hermeneutical tools that were forged in the great experiments in knowledge making of the 17th and early-18th centuries. This course will provide students with a working knowledge of the historical emergence of the study of literature by examining its precursors: linguistics, biology, and political economy. We will examine how those disciplines have been brought to bear on the "problem" of the literary arts. What is a novel? How do poems mean? What tools do we use to "unpack" the meaning of a book, a chapter, a paragraph, or a word? What is the propositional content of literary critical work? That is to say, how should we answer the following question. What does one know that one did not know after reading a literary critical essay or book?

The course's reading list will include Michel Foucault, *The Order of Things* (Vintage Books, 1994); Charles Darwin, *On the Origin of Species: A Facsimile of the First Edition* (Harvard Paperbacks, intro by Ernst Mayr); Jean-Jacques Rousseau, Johann Gottfried Herder, *On the Origin of Language* (University of Chicago Press, 2012); Adam Smith, *The Theory of Moral Sentiments* (Penguin Classics) [Please get the Kindle Edition, Ryan Patrick Hanley (Editor), Amartya Sen (Introduction), 2010. As far as I know, the paperback edition is no longer in print, so if you cannot find it used in paperback, please buy the e-version of the book, which can be read on any laptop or computer.] In addition to the primary texts, I will provide a course packet of literary critical and theoretical essays drawn from the past century that exemplify the strengths and weaknesses of the larger trends within knowledge production that concerns itself with or imagines its object of analysis to be "literature."

HNRS 355 Section 001

Special Topics: Seamus Heaney

TR 11:00-12:15

Instructor: Lensing, G.

Maximum Enrollment: 35

Session:

FALL 2014

This will be the first time a full semester has been dedicated to this Northern Irish poet, Nobel Prize recipient, and UNC honorary degree recipient who died in 2013.

The course will take up the volumes of poetry by Heaney with roughly one volume per week. We will consider the political poems that address the sectarian conflicts of Northern Ireland, the poems of his boyhood world in County Derry, his lyric poems, his long dramatic poem "Station Island," in which he encounters the ghosts of his past, etc. The course will be a good introduction into the study of poetry itself. One 20-page paper and final exam.

3.0 CREDIT HOUR COURSE; FULFILLS LA-LITERARY ARTS REQUIREMENT.

George Lensing is the Mann Family Distinguished Professor in the Department of English and Comparative Literature.