

ENGL 603, Section 001***Oral Communication for International Students*****Instructor: Lee, Y.****R 03:30-05:45****Maximum Enrollment: 15**

This course is open to international students. The goal of the course is to help students improve pronunciation and fluency by introducing word stress, intonation, rhythm of English speech, and the use of idioms. Emphasis will also be on refining oral communication skills in academic contexts by helping students develop strategies for leading and participating in group discussions and making oral presentations.

IMPORTANT NOTES: ENGL 603 grants 3 credit hours toward full-time status but **NOT** toward graduation.

ENGL 660, Section 001***War in Shakespeare's Plays (PWAD 660)*****Instructor: Armitage, C.****TR 03:30-04:45****Maximum Enrollment: 25/35**

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

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

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

NOTE: This course is crosslisted with PWAD 660.1

ENGL 663, Section 001*Postcolonial Theory: Cultures of Political Violence***Instructor: Ahuja, N.****TR 11:00-12:15****Maximum Enrollment: 30****Cultures of Political Violence**

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

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

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

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

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

ENGL 783, Section 001*Proseminar in British Lit, 1770-1870: Juvenile Literature***Instructor: Langbauer/Taylor****TR 09:30-10:45****Maximum Enrollment: 15**

This nineteenth-century British proseminar will explore the current methodology of the field, with particular attention to archival work and critical scholarship, as well as examining how "theory," might be defined today. We will also explore transatlantic approaches.

Our focus will be on juvenilia. We will consider canonical—and not so canonical but still important—nineteenth-century poetry and novels by exploring the relation of authors' childhood writing to their later work. We will concentrate on paired selections of juvenile and celebrated writing by key nineteenth-century British and American writers. Authors will be chosen from among Alcott, Austen, the Brontes, Barrett Browning, Byron, Carroll, Dickens, Eliot, Kipling, Longfellow, Poe, Shelley, Stevenson, Tennyson, Twain, Wells, Woolf.

ENGL 785, Section 001

Proseminar in Lit after 1870: Posthumanism

Instructor: Taylor, M.

TR 12:30-01:45

Maximum Enrollment: 15

Although the posthuman frequently is associated with current or near-future developments in cybernetics and immersive virtual realities, the idea that we might benefit from expanding the boundaries of our bodies (and thus our selves) is both centuries-old and inclusive of a range of traditionally technophobic discourses, from aesthetic romanticism and transcendentalist metaphysics to the deep ecology movement and critical animal studies. With this broad definition in mind, our course will survey major statements in “posthumanist” literature, painting, film, web media, and philosophy from the nineteenth through the twenty-first centuries; address the differences and similarities between popular and critical posthumanisms; reflect upon posthumanism’s political and ethical implications; and ask what futures, if any, the posthuman might have.

Likely theorists/philosophers to be included: Donna Haraway, Giorgio Agamben, Bruno Latour, Michel Serres, Gilles Deleuze and Felix Guattari, Cary Wolfe, and N. Katherine Hayles. We also will consider the following: short fiction by Edgar Allan Poe and Franz Kafka; H. G. Wells’s *The Island of Dr. Moreau*; William Gibson’s seminal cyberpunk novel, *Neuromancer*; Richard Powers’s *Galatea 2.2*, a meditation on the metaphysics of artificial intelligence; STELARC’s transhumanist website; Peter Høeg’s recent *The Woman and the Ape*; select paintings by Francis Bacon; Stanley Kubrick and Steven Spielberg’s *A.I.*; and Werner Herzog’s *Grizzly Man*.

Format: Presentations; multiple short essays or one seminar paper.

Contemporary American Autobiography

This proseminar focuses on the non-fiction genre of autobiography (or memoir) as well as on related theory such as the nature of experience, considerations of identity and authority in first-person texts, notions of truth in a postmodern world, and the idea of memoir as history, art, or literature. Instead of following an historical trajectory, the proseminar is designed around primary texts that raise contemporary issues about the production and functions of autobiography: (a) Truth, Memory, and Contemporary Memoir (issues related to imagination, reliability, authority, history-making; personal, historical, cultural memory); (b) The Cultural Work of Life Writing (issues raised by new forms like autoethnography or testimony; self and subject positioning; ethics; intellectual or emotional benefits of life-writing).

Besides an introduction to the ways of reading autobiography, graduate students will read a collection of primary texts (see list below) with the goal of formulating a research question, applying theoretical ideas to the reading of autobiographical texts, becoming aware of the status of autobiographical work in the field, conducting research, and producing critical arguments. As part of the department's Critical Speaker Series, Professor Lynn Bloom, an autobiographer, biographer, critic, and writing teacher will be a guest lecturer in this course in February.

The course will guide graduate students through the process of producing an article-length essay in anticipation of publication. Students will be asked to initiate class discussions of selected texts and pertinent theory and criticism. The course will emphasize discussion, class presentations, and include collaborative practices such as reading and writing groups. The librarians at Davis will be directly involved in facilitating students' research. At the semester's end, students will deliver presentations on their topics at a mini-conference.

To meet these goals, students will be asked

1. to create a research question and develop a research proposal;
2. to determine the methodology(ies) and different approaches appropriate for the research project (for example, working with primary documents and/or archival materials, applying theory, performing close reading, involving historical development, or some combination of these);
3. to present project proposals to the class for comment and suggestions;
4. to write an article-length essay on a topic or book from the course;
5. to present a conference-length presentation based on the longer written article;
6. to experience the process of preparing an article for submission to a relevant journal.

Texts include (1) Reading Autobiography by Sidonie Smith and Julia Watson; (2) Truth in Nonfiction edited by David Lazar; (3) Night by Elie Wiesel, A New Translation by Marion Wiesel; (4) Firebird by Mark Doty; (5) The Liars' Club by Mary Karr; (6) Brothers and Keepers by John Edgar Wideman; (7) The Woman Warrior by Maxine Hong Kingston; (8) Refuge by Terry Tempest Williams. In addition, other readings will be selections from other primary and critical sources that will be assigned as the course evolves.

ENGL 814, Section 001

History of the English Language

Instructor: O'Neill, P.

TR 03:30-04:45

Maximum Enrollment: 15

A historical and linguistic survey of the English language from its humble origins as a dialect of West Germanic to its current status as the international language for excellence. Students are encouraged to bring to bear their own expertise in particular stages/aspects of the English language, especially in the choice of a research topic.

Exams & Papers: Mid-term and final exam; a major research paper.

Teaching Method: Mainly discussion and benevolent interrogation.

Texts:

J. Algeo & T. Pyles, *The Origins and Development of the English Language*, 5th Edition.

J. Algeo & E.A. Butcher, *Problems in the Origins and Development of the English Language*, 5th Edition.

Staging Women's History in Early Modern Drama

This course has several goals. First, we will consider the representation of women on the early modern stage, examining in particular their social roles and occupational identities. What did it mean to be a wife, mother, widow, maid, whore, virgin, queen, duchess, witch, wise-woman, gossip, citizen wife, city wife, old wife, midwife, cunning woman, crone, scold, shrew, gentlewoman, lady, wet-nurse, healer, roaring girl, shopkeeper, etc.? Second, we will enrich our understanding of contemporary marriage relations, domestic practices, religious beliefs, kinship networks, community interactions, and social hierarchies by reading excerpts from a range of primary texts of the period, including pamphlet literature, household manuals, conduct books, homilies, sermons, ballads, medical writing, and receipt books. Third, we will explore how we might use drama as evidence in researching and writing about the history of women's experiences (while also interrogating what counts as "experience"). Other topics may include female spectatorship, the all male stage, cross-dressing, gendered economics, and how constructions of gender, race, ethnicity, and sexuality interacted in the period. Finally, we will evaluate some of the trends in feminist criticism by both literary scholars and historians (including some classic essays by Joan W. Scott, Joan Kelly, Gayle Rubin, and Natalie Zemon Davis) with an eye toward where scholarship might go next.

This course will be open and useful not only to students of Renaissance literature but also to those interested in early American literature, women's studies, and theater history.

Plays on the syllabus: William Shakespeare's *The Taming of the Shrew*, *The Winter's Tale*, *Antony and Cleopatra*, and *The Merry Wives of Windsor*; Anon, *Arden of Faversham*; Thomas Middleton and Thomas Dekker's *The Roaring Girl*; Thomas Middleton's *A Chaste Maid in Cheapside*; Thomas Heywood's *A Woman Killed with Kindness*, *The Fair Maid of the Exchange*, and *The Wise Woman of Hogsdon*; William Rowley, Thomas Dekker, and John Ford, *The Witch of Edmonton*; John Webster, *The Duchess of Malfi*; Thomas Middleton and William Rowley, *The Changeling*; Ben Jonson, *Epicoene*, or *The Silent Woman*.

ENGL 841, Section 001

Seminar in 19th Century Romanticism in England

Instructor: Moskal, J.

R 03:30-06:20

Maximum Enrollment: 15

Mary Shelley's *Frankenstein* (1818), the most-frequently taught novel in American universities, has achieved its notoriety, in part, because scholars have isolated it from the author's other works (positing Mary Shelley as a "one-book author") and, at times, from its specific historical context in the English Regency. English 841 counters such isolating narratives for co-opting *Frankenstein* by studying it in two widely-respected literary contexts: the decade of its composition and the oeuvre of its author.

Accordingly, the assigned readings cover three areas. For about a third of the course, students read excerpts of core Romantic-period texts addressing the French Revolution, gender roles and women's rights, the abolition of slavery, and the problem of defining "the human" in the face of ever more powerful science and technology. The second third of the readings consists of core Mary Shelleyan texts: her Gothic novel, *Frankenstein*, with attention to the damage-control attempted in the 1831 revisions of the scandalous 1818 text; her treatment of father-daughter incest, unpublished for a century after her death; her historical novel, *Valperga* (1823), a subtle, conflicted contribution to contemporaneous religious controversies that is centered on a woman savior crushed by a patriarchal and sexually abusive church authority; her analysis of the flaws of a generation of English liberals, condensed for convenience's sake into her biography of Rousseau; and her mature view of the possibilities for political reform in Europe in *Rambles in Germany and Italy* (1844). The final third of the readings will be determined by the students' own interests: more Gothic novels, perhaps, for the popular-literature aficionado in our midst; or U.S. analogues to *Frankenstein* for the transatlantically-minded. Please feel free to contact the instructor early to talk about your hopes for this section of the course.

Students write short weekly papers (one to two pages) responding to the assigned reading and a 25-page seminar paper, which is also presented orally to the class. The course is designed so that members will learn from each other as well as from the instructor.

Specialists in national literatures other than British and American are welcome in this course. A list of publications by previous members of this seminar is posted on the instructor's door, Greenlaw 523. If you have questions, please contact the instructor by email at jmoskal@email.unc.edu or by phone at 962-8766.

Culture, Consciousness, and the Child

This seminar approaches post-Civil War fiction and poetry through the analytical lens of the child. Our inquiry will center on a formal technique developed in the nineteenth century: the use of a child's point of view in literary works written largely for an adult audience. The focus on youthful subjectivity provides a critical springboard for investigating 1) changing conceptions of childhood and adulthood during the period, 2) emerging ideas about the psychological and social impact of literature, and 3) anxieties about agency, assimilation, and environmental influences in an expanding, modernizing culture. We'll investigate the influence of evolutionary theory, pragmatist philosophy, emergent social sciences, and the child study movement on fin-de-siècle writers. By examining the aesthetic, cultural, and philosophical uses to which different conceptions of child subjectivity are put, we'll weigh the subversive potential as well as the moral injunctions bound up in this figure, both then and now.

Readings:

- Louisa May Alcott, *Little Women*, "Recollections of My Childhood"
- Horatio Alger, *Ragged Dick*; or, *Street Life in New York with the Bootblacks*
- Stephen Crane, *Maggie: A Girl of the Streets*, *Whilomville Stories*, other selected stories
- Emily Dickinson, selected poems and letters
- W. E. B. Dubois, selections from *The Souls of Black Folk*
- William Faulkner, *The Sound and the Fury*, "Barn Burning"
- Henry James, *What Maisie Knew*, "The Turn of the Screw," "Pupil"
- Sarah Orne Jewett, *Deephaven*, "A White Heron"
- Zitaka Ša, *American Indian Stories*
- Mark Twain, *The Adventures of Tom Sawyer*; No. 44, *The Mysterious Stranger*
- Walt Whitman, selected poems
- Anzia Yezierska, *The Bread Givers*

Supplemental readings will likely include work by Phillipe Ariès, Bill Brown, Gillian Brown, John Dewey, Lee Edelman, Judith Fetterley, Leslie Fiedler, Philip Fisher, Susan Honeyman, William James, Kenneth Kidd, Caroline Levander, Steven Mintz, Michael Moon, Karen Sanchez-Eppler, Caroline Steedman.

Requirements: Presentation on a historical topic, annotated bibliography & discussion questions for one author/work, 20-page seminar paper.

ENGL 860, Section 001

Seminar in 20th Century Lit., English & American

Instructor: Cooper, P.

W 02:00-04:50

Maximum Enrollment: 15

Questions of Power: Four Contemporary South African Novelists

This course will explore the fiction and critical writings of four novelists whose work has both shaped and reflected the literary culture of South Africa over the last thirty-five years. We'll begin with the controversial figure of Nadine Gordimer, whose depictions of race and gender relations during and after apartheid have been both celebrated and vilified. We'll consider Gordimer as a white, feminist (?) writer – radical, resisting, hated, and revered. We'll move on to Bessie Head, a “coloured” or mixed-race writer who left her native Kwazulu-Natal to live in exile in a village in Botswana. Head writes with great urgency about sexuality and mental illness in the troubled southern Africa of the 1970s and '80. Unlike Head, who died young and in relative obscurity, J. M. Coetzee is an international figure – a white writer of Afrikaaner heritage, at home in the Anglocentric intellectual tradition, yet uneasy with the energies of the South Africa he inhabits both before and after apartheid. He too has been both admired, particularly as a postmodern stylist and theorist, and scathingly criticized for his apparent detachment from the pressing realities of racism. Finally, we'll study Zakes Mda, a black writer who closely examines the society that emerged after the democratic elections of 1994, and the controversial work of the Truth and Reconciliation Commission. A playwright and poet as well as a novelist, Mda's status as a cosmopolitan figure reflects tellingly on the breadth of South African art in the post-apartheid, postcolonial era. By immersing ourselves in the work of these four writers, we'll experience aspects of South Africa's history through the lens of fiction, and gain some perspective on the country's tumultuous passage into the twenty-first century.

Texts to be chosen from among the following: Gordimer -- *Burger's Daughter* (1979), *July's People* (1981), *My Son's Story* (1990), *None to Accompany Me* (1994), *The Pickup* (2001). Head – *Maru* (1971), *A Question of Power* (1974), *Serowe, Village of the Rain Wind* (1981), *A Woman Alone* (1990). Coetzee – *Dusklands* (1974), *Waiting for the Barbarians* (1980), *Age of Iron* (1990), *Disgrace* (1999), *Elizabeth Costello* (2003). Mda – *Ways of Dying* (1995), *The Heart of Redness* (2000), *The Madonna of Excelsior* (2004), *Cion* (2007). Assorted critical and theoretical writings.

ENGL 861, Section 001

Sem. in Lit. & Cult. Theory: AFAM Theory & Poetics

Instructor: Fisher, R.

T 03:30-06:20

Maximum Enrollment: 15

English 861 is an examination of contemporary African American literary theory and poetics. Students will be provided with a foundation in early twentieth century theory and poetics before being introduced to theoretical works published between 1950 and 2009. Topics covered will include the phenomenology of race, masculinity studies, black queer studies, African American feminisms, post-soul aesthetics, and studies in diaspora, jazz, and memory. Course requirements include an oral presentation, one short paper of 10-15 pages, and a final paper of 20-25 pages.

ENGL 862, Section 001***Cultural Studies: Race in Contemp. American Culture*****Instructor: Ho, J.****R 03:30-06:20****Maximum Enrollment: 15**

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 academic texts to provide a theoretical, historical, and social knowledge on race in its many different contemporary cultural forms: literature, film, music, sports journalism, 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 and multiracial identities.

ENGL 864, Section 001***Studies in Latina/o Literature, Culture & Criticism*****Instructor: Halperin, L.****M 03:00-05:50****Maximum Enrollment: 15****Latina Feminisms**

This course introduces graduate students to a variety of (U.S.) Latina feminisms. We will read reflections on what it means to be a Latina writer, and we will learn about formations of Latina feminisms and Latina contributions to the academy. Through our reading of theory, memoirs, poetry, short stories, and novels, we will challenge the idea of a monolithic Latina feminism, and we will explore the multiplicity of Latina feminisms. The first part of the course will primarily focus on Chicana feminisms, given the formative role Chicana feminisms have played in the establishment and articulations of other Latina feminisms, and the second part of the course will focus on writings by Puerto Rican, Dominican American, Cuban American, and Panamanian American women. Throughout the course, we will critically interrogate the very idea of a Latina feminism, or of Latina feminisms, and we will ask what makes a text or writer Latina and/or feminist.

ENGL 877, Section 001***Introduction to Modern Irish II*****Instructor: O'Neill, P.****W 09:00-11:30****Maximum Enrollment: 15**

Selected readings from various genres: the autobiography (*IMo Sceal Fein!*, *IPeigl*), and poetry (the *laisling* and the *lcaoineadh!*).