

ENGLISH DEPARTMENT COURSE DESCRIPTIONS

SUMMER 2015

Summer at Carolina: Session A	May 11th - May 15th
Summer at Carolina: Session B	May 11th - May 28th
Summer at Carolina: Session C	May 11th - June 18th
Summer at Carolina: Session D	May 11th - July 30th
Summer at Carolina: Session E	June 1st - June 25th
Summer at Carolina: Session F	June 8th - July 30th
Summer at Carolina: Session G	June 29th - August 7th
Summer at Carolina: Session H	July 6th - July 29th

All English courses 300 and above require ENGL 101, 102, and one course between ENGL 270-292

Summer at Carolina: Session B

ENGL 102.005 RHETORIC AND COMPOSITION MTWRF 10:05-12:35 GAVIN
 Instruction and intensive practice in researching, analyzing, and composing written arguments about academic and public issues.

ENGL 285.001 THEMES IN AMERICAN WRITING MTWRF 1:15-3:45 SCHWEBEL
(Designed for Non-English majors)

The American School

This three-week course explores the personal possibilities of young adulthood in postwar and contemporary America by reading both fictional "School Stories" (including Young Adult novels) and nonfictional memoirs of the high school and college years. As a nation, the United States has long placed faith in the classroom as the bedrock of American democracy, a platform from which all children, regardless of birth, can get a fair shake at a middle-class future. American mass culture, meanwhile, often celebrates high school "Glory Days" and the "Bright College Years" of one's twenties as the pinnacle of existence. The novels and memoirs we'll explore together put these hopes head-to-head with realities as young adults across the decades confront institutional racism, sexism, and classism; grapple with peer pressure, jealousies, and first loves; and invariably emerge from the cauldron of school as newly chastened adults. Readings may include: *A Separate Peace*, *Warriors Don't Cry*, *Be True to Your School*, *The Chocolate War*, *Black Ice*, *The Absolutely True Diary of a Part-Time Indian*, *Looking for Alaska*, and *The Disreputable History of Frankie Landau-Banks*.

ENGL 360.001 CREATIVE WRITING MTWRF 10:05-12:35 JOHNSON
 This course is designed especially for students interested in writing for an audience of children and/or young adults. Workshop participants will explore the demands of these genres through reading representative primary texts and relevant secondary texts. Students will produce manuscripts in any number of genres (including but not limited to picture books, short fiction, poetry, and memoir). Depending on the genres in which students are working, they will submit one or more pieces of original work at the end of the semester. In addition, students will turn in statements reflecting upon the writing process. *This course is not for those who think of the field as "kiddie lit" or imagine beginning their lives as writers with children's books and then "graduating" to adult literature.*

ENGL 566.001 TOPICS: THE MATING GAME IN CLASSIC HOLLYWOOD MOVIES RHU
MTWRF 1:15-3:15, TR 3:30-5:30
 This course studies comedies and melodramas from the first three decades of the sound era and their more recent inheritors, like *Groundhog Day*, *Moonstruck*, *High Fidelity*, *The Eternal Sunshine of a Spotless Mind*, and *Far From Heaven*. Films will be analyzed in terms of features that define them as comedies, melodramas, and thrillers, and in terms of their preoccupation with relations between the sexes. In light of these American "talkies," what constitutes a genuine marriage or makes such an alliance impossible? Do such questions require public and/or private responses? Besides those mentioned above, films will include *It Happened One Night*, *The Lady Eve*, *His Girl Friday*, *The Philadelphia Story*, *Adam's Rib*, *Stella Dallas*, *Gaslight*, *Now, Voyager*, *Letter from an Unknown Woman*, *Vertigo*, and *North by Northwest*. Some films will be analyzed in tandem with literary texts and film criticism. Grades will be based on regular journal entries and a final exam. Graduate students will be expected to read additional theoretical essays and to write a longer and more substantive final research paper.

Summer at Carolina: Session C

ENGL 360.002 CREATIVE WRITING MTWRF 2:50-4:05 AMADON
This course is an introduction to the writing of poetry and fiction. We will learn, as a class, ways of responding to creative work and use our discussions as a means of defining our own aims and values as writers and poets. The final goal of this course is a portfolio of original creative work, but peer response is fundamental; both will factor heavily in the final grade. The class will read works by contemporary and canonical writers as a way of expanding our view of what our writing can do. However, this course is designed as a creative writing workshop, and the majority of class time will be devoted to discussing new writing from students.

Summer at Carolina: Session E

ENGL 102.001 RHETORIC AND COMPOSITON MTWRF 10:05-12:05 DINGS
Instruction and intensive practice in researching, analyzing, and composing written arguments about academic and public issues.

ENGL 102.002 RHETORIC AND COMPOSITION MTWRF 1:15-3:15 DINGS
Instruction and intensive practice in researching, analyzing, and composing written arguments about academic and public issues.

ENGL 285.002 THEMES IN AMERICAN WRITING
(Designed for Non-English majors) **MTWRF 2:50-4:50 WOERTENDYKE**
Pirates, Ships, and the Atlantic World in American Literature



Since “the golden age” of piracy in the 17th and 18th centuries, buccaneers have retained a powerful role in popular and political narratives. Romantic and rebellious, figures of freedom as well as of terror, pirates continue to entertain – even haunt – US culture into our contemporary moment. Why? This course will explore Atlantic world piracy, from the Spanish new world and imperial British colonial outposts; to nineteenth-century US romance fiction and contemporary military responses to piracy-as-terrorism off the coasts of Africa. We will look at early travel histories such as Daniel Defoe’s *A General History of the Pyrates* and A.O. Exquemelin’s *Buccaneers of America*, children’s tales such as J.M. Barrie’s *Peter Pan* and Robert Louis Stevenson’s *Treasure Island*, nineteenth-century popular romance such as “Lieutenant” Murray’s *Fanny Campbell, or the Female Pirate Captain* and J.H. Ingraham’s *Lafitte, the Pirate of the Gulf*, and finally to contemporary tales of piracy—films like *Pirates of the Caribbean* and the recent *Captain Phillips*. How have pirates like Blackbeard, William “Captain” Kidd, and Henry Morgan fueled such various literary accounts for the last four centuries? And how do pirate narratives represent, or challenge, such various cultural, historical, and political contexts? These are the materials and questions that will make up this course.

ENGL 288.001 ENGLISH LITERATURE MTWRF 1:15-3:15 SHIFFLETT
A survey of British literature organized by basic genre (drama, lyric poetry, epic poetry, prose fiction). Requirements are likely to include daily quizzes on assigned readings, weekly writing exercises, and a final exam.

ENGL 385.001 MODERNISM MTWRF 10:05-12:05 GLAVEY
This course will serve as an introduction to the literature of Anglo-American--and, to a much lesser extent, European--modernism. Our first goal will be to understand the specific features of particular early-twentieth-century texts: how they are put together as works of art, what they attempt to achieve, how they may or may not challenge contemporary readers. From there we will consider how they respond to, reflect, and resist the processes of modernization. One of our primary questions will be: What does it feel like to be modern? In thinking through what literature tells us about this question, we will consider the epistemological, psychological, and sociological facets of modernity as reflected and rewritten by the particular formal and thematic choices of our authors. Authors covered will include Djuna Barnes, Andre Breton, T. S. Eliot, Ernest Hemingway, Langston Hughes, Zora Neale Hurston, James Joyce, Mina Loy, Richard Bruce Nugent, Ezra Pound, Marcel Proust, Gertrude Stein, Wallace Stevens, William Carlos Williams, and Virginia Woolf. Requirements for the course include an essay, a creative project, and a final exam.

ENGL 432.001 YOUNG ADULT LITERATURE MTWRF 1:15-3:51 JOHNSON
 This course is a broad introduction to the world of contemporary American Young Adult (YA) literature. (It could easily be subtitled “The cultural politics of the American children’s and YA book world.”) Students will examine texts, including picture books, graphic novels, fiction, and nonfiction that are in some way related to central ideas of and about America and Americans of various backgrounds, experiences, and orientations to the world. Discussion topics will include the meaning of literary excellence in YA literature, the politics of the YA/children’s book publishing world, and current issues and controversies in the field. **The professor is mindful that many students in this course are Education students; however, students should bear in mind that this is an English course.**

ENGL 450.E01 ENGLISH GRAMMAR MTWRF 5:10-7:30 STAFF
(Cross-listed with LING 421.E01 and CPLT 270.E01)
 Major structures of English morphology and syntax; role of language history and social and regional variation in understanding contemporary English.

Summer at Carolina: Session H

ENGL 102.003 RHETORIC & COMPOSITION MTWRF 10:05-12:05 TRAFTON
 Instruction and intensive practice in researching, analyzing, and composing written arguments about academic and public issues.

ENGL 102.004 RHETORIC & COMPOSITION MTWRF 11:40:1:40 BROCK
 English 102 builds on English 101 to help prepare students for the writing they will do in future college courses and beyond. While English 101 honed students' ability to critically read and closely analyze a text, English 102 emphasizes developing well-reasoned argumentative papers that draw on multiple sources and viewpoints. During the semester, students learn to identify the elements of an effective argument and to apply those principles in composing researched essays about academic and public issues. This course also strengthens students' information by teaching strategies for finding, assessing, using, citing, and documenting sources.

ENGL 282.001 FICTION MTWRF 10:05-12:05 STEELE
(Designed for Non-majors)
 This course will examine the theme of individual and collective identity in selected writings by American authors, including nonfiction and legal texts. There will be two tests, an oral report, and a critical paper.

ENGL 283.001 THEMES IN BRITISH WRITING MTWRF 1:15-3:15 RICE
(Designed for Non-majors)
The Subaltern Matrix--Class, Gender, Coloniality
 This course will survey the reflections of patriarchal power and subordination in English fiction, from the end of the nineteenth century to the end of the twentieth. Tentatively, among the works read will be H.G. Wells' *The Time Machine*; Joseph Conrad's *Heart of Darkness*; James Joyce's *Dubliners*; stories by Katherine Mansfield; George Orwell's *1984*; Margaret Drabble's *The Millstone*; Tsitsi Dangarembga's *Nervous Conditions*, and Kazuo Ishiguro's *The Remains of the Day*.

Requirements:
 Brief objective quizzes for each assignment
 Midterm
 Final examination
 Final critical paper (5pp; comparison of two works; titles TBA)

ENGL 287.001 AMERICAN LITERATURE MTWRF 2:50-4:50 TRAFTON
(Designed for English majors)
 An introduction to American literary history, emphasizing the analysis of literary texts, the development of literary traditions over time, the emergence of new genres and forms, and the writing of successful essays about literature.

ENGL 389.001 THE ENGLISH LANGUAGE MTWRF 2:50-4:50 STAFF
(Cross-listed with LING 301.001)
 Introduction to the field of linguistics with an emphasis on English. Cover the English sound system, word structure, and grammar. Explores history of English, American dialects, social registers, and style.

ENGL 435.001

THE SHORT STORY

MTWRF 10:05-12:05

RICE

An introduction to the short-story genre and to theories of interpretation, through in-depth reading of works by five international masters of the form: Anton Chekov, Katherine Mansfield, James Joyce, Ernest Hemingway, and Jorge Luis Borges. This class will concentrate on close reading, analysis, and interpretation of individual stories, on the cultural contexts of the works, and on theories of narrative.

Texts (tentatively):

A. Chekov, *Short Stories*

K. Mansfield, *Selected Stories*

J. Joyce, *Dubliners*

E. Hemingway, *in our time*

J.L. Borges, *Ficciones*

Papers (2): a brief diagnostic essay (c. 2 pp.) and a comparative critical essay (c. 5 pp. ea.)

Examinations (2): short answers (possible), identifications, and analytical essay(s).

Quizzes: There will be daily quizzes (3-5 brief objective questions) on the assigned readings.

Format: mix of informal lecture and class discussion, with emphasis on the latter.