ENGLISH 270-286 designed for non-majors

ENGL 270-001 WORLD LITERATURE MWF 10:10-11:00 WUETIG
(Cross-listed with CPLT 270)
Selected masterpieces of world literature from antiquity to present. For more information, please contact the instructor.

ENGL 270-002 WORLD LITERATURE TTH 2:00-3:15 STAFF
(Cross-listed with CPLT 270)
Same as ENGL 270-001

ENGL E270 WORLD LITERATURE TTH 5:30-6:45 CLEMENTI
(Cross-listed with CPLT E270)
This course will give students a unique opportunity to study and gain a very good understanding of Western history and culture through an in-depth approach to some (an infinitesimal fraction) of its most representative literary works. From Genesis to the Holocaust, we will look at those texts that were able to formulate universal concerns regarding ethics, human purpose, the building and bettering of society, and that dealt with questions of origins and ends, with the birth and death of the Hero, the search for Truth and the loss of all certainties. Each book blazes a trail for us through the Western literary territory, from one era to the next, from old to new discoveries, ideologies, philosophies, world conceptions, personal as well as national or global self-understanding, and more. The large breadth of this approach will allow students to grasp the historical and cultural continuum in a comprehensive but also critical and intellectually stimulating way.

ENGL 282-002 FICTION TTH 9:30-10:45 STAFF
(Designed for non-majors)
Same as ENGL 282-001

ENGL 282-003 FICTION MW 11:15-12:05, Th 2:00 BLACKWELL
(Designed for Non-English Majors)
"Lying to Tell the Truth." In this course, we will read fiction based on real events or people in order to gain an understanding of fiction as a genre. We’ll grapple with questions raised by the intersection of fiction and life: Is fiction a good way to learn about history, geography, and science? Can we look to the past to understand the present? Can fiction be more "true" than historical accounts? What insights and forms of experience does fiction offer that reporting does not? What are its limits? Do writers depicting tragedies have responsibilities to the real-life victims? What liberties do writers take, and which techniques do they use to make stories come alive? How does narrative help us make sense of the human condition? Along the way, we’ll learn about a range of historical events, from the 1937 massacre of Haitians in the Dominican Republic to the 1985 firebombing of a Philadelphia commune, from the Crucifixion to the Cultural Revolution, and from adventures of explorer Alexander von Humboldt to the short, notorious life of Billy the Kid.

ENGL 282-004 FICTION MW 11:15-12:05, Th 2:00 BLACKWELL
Same as ENGL 282-003

ENGL 282-005 FICTION MW 11:15-12:05, Th 12:30 BLACKWELL
Same as ENGL 282-003

ENGL 282-006 FICTION MW 11:15-12:05, Th 2:00 BLACKWELL
Same as ENGL 282-003

ENGL 282-007 FICTION MW 11:15-12:05, F 9:05 BLACKWELL
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"London Calling: The City and the Country in the British Imagination"

How does thinking about the country help city-dwellers think about themselves? And as cities grow and change, what new ways of depicting them become necessary? This course will look (with a couple of detours into the past) at how, as London swelled over the course of the 19th and 20th centuries, writers depicted their anxieties about the metropolis, and how they displaced them into depictions of rural life.

We'll be reading fiction, short and long, by writers such as Dickens, Hardy, Doyle, Stevenson, Grahame, Lawrence, Woolf, Gibbons, Greene, Bowen, and Gaiman, as well as watching at least one film.
ENGL 283-011  THEMES IN BRITISH WRITING  MW 9:05-9:55, Th 2:00  COHEN
(Designed for Non-English Majors)
Same as ENGL 283-003

ENGL 283-012  THEMES IN BRITISH WRITING  MW 9:05-9:55, F 9:05  COHEN
(Designed for Non-English Majors)
Same as ENGL 283-003

ENGL 283-501  THEMES IN BRITISH WRITING  MW 8:40-9:55  SIBLEY-JONES
(Designed for Non-English Majors)
Reading a variety of British texts that exemplify persistent themes of British culture.

ENGL 284-001  DRAMA  MW 8:40-9:55  SHIELDS
Drama from several countries and historical periods, illustrating the nature of the genre. For more
information, contact instructor.

ENGL 284-002  DRAMA  MW 2:30-3:45  McALLISTER
(Designed for Non-English Majors)
This course introduces students to the major dramatic genres (tragedy, comedy, modern drama)
and performance styles (naturalism, epic theater, absurdism) of Western theater. Our guiding
question will be why drama, or what purpose(s) does it serve at a specific historical moment? First,
we will absorb Victor Turner's theory of "social drama" (breach, crisis, redressive action,
reintegration) as it applies to real-life drama and cultural performance. After grounding students in
textual, practical, and critical reading strategies, we will analyze plays (Euripides, Ibsen, Hansberry,
Kushner) as performance texts and cultural documents. Assignments include weekly responses, a
longer essay, a midterm and final exam, and the option of an oral report or a monologue
performance. For more information, contact the instructor: memcal@hotmail.com.

ENGL 285-002  THEMES IN AMERICAN WRITING  MWF 10:10-11:00  STAFF
(Designed for non-majors)
Same as ENGL 285-001

ENGL 285-003  THEMES IN AMERICAN WRITING  MWF 12:20-1:10  STAFF
(Designed for non-majors)
Same as ENGL 285-001

ENGL 285-004  THEMES IN AMERICAN WRITING  MW 2:30-3:45  STAFF
(Designed for non-majors)
Same as ENGL 285-001

ENGL 285-005  THEMES IN AMERICAN WRITING  TTH 8:00-9:15  STAFF
(Designed for non-majors)
Same as ENGL 285-001

ENGL 285-007  THEMES IN AMERICAN WRITING  TTH 11:00-12:15  STEELE
(Designed for non-majors)
This course will look at the widely varying ways that Colonial and American writers have
responded to nature -- in its widely varying forms -- over the past five centuries. Readings will take
us from the howling wilderness to the picturesque landscape to the wild frontier and beyond.
Throughout, we will consider the metaphorical and material roles played by nature in U.S.
nationalism and cultural politics. Readings will include works by Bradstreet, Cooper, Emerson,
Thoreau, Dickinson, Cather, Hurston, Wright, Erdrich and others. There will be a midterm, a final,
and a short critical paper.

ENGL 285-008  THEMES IN AMERICAN WRITING  TTH 12:30-1:45  STAFF
(Designed for non-majors)
Same as ENGL 285-001

ENGL 285-501  THEMES IN AMERICAN WRITING  MWF 10:10-11:00  BURNS
(Restricted to South Carolina Honors College)
Themes in American Writing Literature will explore America between the wars: 1914-1945.
An introduction to poetry, this course will emphasize the reading, understanding, and analysis of English-language poetry, ranging from the 16th century to the present. Students will learn to discern how poets use form, sound and rhythm, and figurative language to communicate their meanings, and to advance their skills in deciphering this highly-compressed form of communication.

Poetry from several countries and historical periods, illustrating the nature of the genre. For more information, please contact the instructor.

ENGL 287 is a survey of American Literature from its colonial origins in the fifteenth century to the dawn of the twentieth. To goal of the course is to introduce you to the broad sweep of American literary history and to help you develop your skills as close readers. Readings will include poems, short stories, novels, and non-fictional prose, and the periods we will cover include the Age of Atlantic Exploration, Puritanism, the Enlightenment, Neoclassicism, Transcendentalism and Romanticism, Realism, and Modernism. Assessment will be based on two essays, a midterm, a final examination, and a variety of briefer, in-class and take-home assignments.

This course surveys the development of narrative in American Literature and focuses on how a diverse range of writers grapple with issues of nation, identity, and representation in their creative work. Course readings and assignments will emphasize close textual analysis and critical thinking tasks. Authors under investigation may include Hawthorne, Poe, Chopin, Chesnutt, Eliot, O’Connor, Bambara, and O’Brien. Required texts: *Heath Anthology of American Literature (Concise Edition)* and Gene Luen Yang’s graphic novel, *American Born Chinese*. Grades will be based on discussion groups, regular quizzes, a close reading essay, a midterm and a final exam. **This course is designed for English majors.**

This course traces the history of literature in the U.S., focusing especially on the period 1850 to the present. We will discuss major literary movements and their relationship to the historical moment at which each emerged. At the same time, the course will emphasize the persistence of certain concerns across the period under study: the meaning of “freedom” and its relationship to the idea of America; the legacy of chattel slavery and the place of race in the imagination of white and black authors; the meanings of “manhood” for writers anxious about the feminizing effects of American culture on one hand, the perceived unmanliness of writing as a profession on the other; the persistent attempts by women and minority writers to develop literary forms adequate to their experience; and the place of capitalism (industrial and consumer) in the literary imagination of writers from all backgrounds.


REQUIREMENTS: 2-page close reading exercise; 5-page paper; weekly reading quizzes; take-home midterm; final exam.

This course introduces the great sweep of American literature from its beginnings in the 1600s through the twentieth century. We will read many of its most resonant voices: Puritan settlers, Native Americans, Revolutionary leaders and Romantic poets; responses to the Civil War, to the immense social upheavals that followed, and to the hopes, doubts and losses of the twentieth century. From the beginning, American literature has been fueled by paradoxes: the quest for freedom in a slave society; the dream (or nightmare!) of wilderness in an industrial landscape; the unifying ideal of “America” against fractured interests and competing claims. This survey will highlight key works of American literature as they play across the unfolding of national myth and history. Our readings will include Puritan poetry and captivity narratives, autobiographies by
Franklin, Equiano, and Douglass, Thoreau’s *Walden*, poetry by Whitman and Dickinson, short stories by Hawthorne, Melville, and Rebecca Harding Davis, Twain’s *Huck Finn*, Kate Chopin’s *The Awakening*, and works by Native American writers.

Students will be required to complete a number of short response writings as well as two formal 5-7 page papers, and to take both a midterm and a final exam.


ENGL 287-501 AMERICAN LITERATURE TTH 2:00-3:15 Staff (Restricted To South Carolina Honors College Students Only)
Survey of American literature: major authors, genres, and periods. Designed for English majors.

ENGL 288-001 ENGLISH LITERATURE I MWF 10:10-11:00 STAFF (Designed for English majors)
British poetry, drama, and prose from Beowulf to the 18th century. Designed for English majors. For more information, please contact instructor.

ENGL 288-002 ENGLISH LITERATURE I TTH 11:00-12:15 Staff (Designed for English majors)
Same as ENGL 288-001

ENGL 289-001 ENGLISH LITERATURE II MW 8:40-9:55 JARRELLS (Designed for English majors)
In this course, we will survey British writing from the Romantic to the Modern period (that is, from the end of the eighteenth century to the middle of the twentieth). Readings will be organized primarily by period and genre: we will study the Romantic lyric, the Victorian novel (and its Modernist successor), blank-verse epic, the dramatic monologue, and the essay. However, some close attention will be paid to historical and thematic links across periods and genres – in particular, to issues relating to revolution and reform; to the idea of “culture” and the development of a national literature; and to the role that literature played in mediating and representing a rapidly expanding British empire.

ENGL 289-003 ENGLISH LITERATURE II TTH 11:00-12:15 FELDMAN (Designed for English majors)
A survey, specifically designed for English majors, of British literature from the Romantic era to the present. We will discuss texts by canonical and non-canonical authors to understand not only the effects of unresolved artistic, political and social conflicts over time but how these conflicts still inform our world. The course includes poetry and fiction by some of the most interesting writers of the last two centuries. TEXTS: Longman Anthology of British Literature, volume 2, and *Frankenstein*. REQUIREMENTS: reading quizzes and response paragraphs, 2 essays (5-7 pages), class presentation, final exam. Class participation will be a major part of the final grade.

ENGL 289-004 ENGLISH LITERATURE II TTH 2:00-3:15 COWART (Designed for English Majors)
This course, aimed at sophomore English majors but welcoming nonmajors and students less and more advanced, is intended to promote knowledge of literary and intellectual history. Students may expect to learn a good deal about the workings of some important and exemplary texts. They should also improve skills associated with close-reading, writing, and analytical thinking. Though proceeding chronologically from 1790 to well up into the twentieth century, this course will not be organized around a single theme. Rather, we’ll read widely across the spectrum of British literature, aspiring, like Pope, to “catch the manners, living as they rise.” The reading load will not be excessively heavy, but we’ll try to cover a lot of ground, aiming at a representative if hasty sampling. Emphasis on poetry and fiction, with occasional selections in nonfiction. Attention to Romantics, Victorians, Moderns. The course will include daily reading quizzes, a midterm, and a final. Students will also memorize a short poem and write a couple of 5-page analytical papers.

5. Prerequisites or co-requisites: normally, the freshman composition sequence (ENGL 101-102)
6. How grade will be determined:
daily writing or reading quizzes 10%
poem memorization 5%
midterm 15%
2 3-5 page papers 50%
final exam 20%
This seminar explores both the lived experience of children growing up in the American South and the representations of that experience in children’s literature, both contemporaneous and earlier print styles and how they suggest new directions for the form and function of the book in the 21st century.

Learning Outcomes:
1. Encounter a range of postmodern experiments with the idea and the material conventions of the book.
2. Gain familiarity with recent genres such as artists’ books, palimpsests, graphic novels, and hypertexts, as well as understand their ties to earlier twentieth-century poetry and collage.
3. Practice close reading innovative poetry and fiction.

Assignments:
There will be two brief response papers and a longer seminar paper. Class participation and preparation assignments will also be counted toward the final grade.

This class will explore the literary relationship between women and modernity from the 1890s on. We will read a number of modern and modernist women’s fictions, paying special attention to the way such works negotiate with different historical and linguistic spaces (traditional domestic spaces, politicized public spaces, bodily spaces, the spaces of exile) and with the masculine rhetorics of history, religion and canon. Grades will be based on several short (600-word) papers, a final 12-15 paper with revision, and vigorous participation.

We will read some combination of the following books: Showalter, ed., Daughters of Decadence; Stein, Three Lives and/or Tender Buttons; Loy, The Lost Lunar Baedeker; West, The Return of the Soldier and/or Harriet Hume; Warner, Lolly Willowes; Woolf, A Room of One’s Own and Orlando; H.D., héritmone; Barnes, Nightwood; Rhys, After Leaving Mr. Mackenzie and/or Wide Sargasso Sea.

ENGL 360-001 CREATIVE WRITING MW 8:40-9:55 WALDRON
Workshop course on writing original fiction, poetry, drama, and creative nonfiction. For more information, please contact instructor.

ENGL 360-002 CREATIVE WRITING MWF 10:10-11:00 STAFF
Same as ENGL 360-001

ENGL 360-003 CREATIVE WRITING TTH 11:00-12:15 DINGS
After reading professional short stories and poems and learning about fundamental techniques, students will write short stories and poems that use those techniques. The aim here is to create art, not just fulfill assignments. To that purpose students are encouraged to find and develop their own content as well as individuate their use of techniques in a growth toward their own unique style and voice. Stories and poems will be read and discussed in class by the students’ peers. Grading is done by portfolio; significant revision of original drafts is expected.
This section of English 360 will introduce participants to contemporary poetry writing. Although this is an introductory course that presumes little or no previous study of poetry writing, it is appropriate both for students who are interested in going on to more advanced creative writing classes, as well as those who simply want to become better readers of poetry by learning more about how poems are put together. The course assumes that reading, writing, and listening to poetry go together, so we will do a lot of all three. Readings from a poetry-writing textbook, coursepack of essays about the writing life, and several recent books of poetry, as well as attending local poetry readings, will familiarize students with some of the ways contemporary poets use the English language. In addition to critical reading and thoughtful discussions about published poets and their strategies, students will experiment with crafting their own poems in various styles. Since one of the aims of this course is to help students become more skilled readers of their own writing and the writing of others, the second half of English 360 will include a number of "workshops," in which student writers receive feedback from their peers.

Kant characterized Enlightenment as "the ability to use one's understanding without guidance from another." Although his was not yet an enlightened age, he said, it was an "age of Enlightenment"—that is, it was an age in which Enlightenment had become possible, thanks to scientific discoveries, newspapers, printed books, coffee houses, public debate, and genres like the moral essay, political economy, and the novel. In this class, we will attend to this age of reason (the 1740s-1790s) by looking at some of the discoveries, books, activities, and genres that defined it. But we also will pay close attention to the role that fiction played in the Enlightenment. Authors studied will include Locke, Addison, Mary Wortley Montagu, Voltaire, Montesquieu, Samuel Richardson, Rousseau, Hume, Adam Smith, Diderot, Sarah Scott, Mary Wollstonecraft, and William Godwin.

Romantic literature can be thought of as a revolutionary literature before all else. It first arose as a response to the American Revolution of 1776, and to the calls for "liberty, equality, fraternity" and human rights for all that swept from the United States to France, to Haiti and Latin America, and back across the Atlantic to Europe and beyond. The revolutionary wars released explosive energies which carried into literature: in effect, romantic writers enacted a revolution in print. They criticized and inspired; they awakened calls for revolution, then tried to domesticate the terrifying energies released by violence; they turned to art and to nature as imaginative escapes, sites for social criticism, and paths to personal reflection and self-improvement. We will look at key romantic writings from England and the United States, including poetry, novels, and nonfiction, to ask, How did these writers speak to each other? How do they speak to us, today? Requirements include two short essays, a class presentation, and a final exam.

This course will explore realism as a concept that we find in lots of disciplines and as a term used to characterize works of specific literary period. We will look at a variety of literary texts from inside and outside the period as well as some short readings from law and philosophy. The course will study the ways that literature embraced, rejected and reworked a scientific conception of realism. There will be two tests, an oral presentation, and a ten-page term paper.

This course provides an introduction to Anglo-American literary modernism through the lens of the city. 19th-century French Poet Charles Baudelaire imagined the modern world through the eyes of the flâneur, wandering the metropolis, detached from his peers, and yet intimately connected to this modern space. British and American modernists took up this call for urban independence and artistic and personal experimentation. In this course, we will consider works by T.S. Eliot, Virginia Woolf, Nella Larsen, James Joyce, Jean Toomer, and others. We will talk about the tension in the city space between isolation and connectedness and how that tension plays out in the formal innovations of high modernism. The coursework will include two papers, reading quizzes, and a final exam.

An introduction to and overview of the literature of "postmodernism," concentrating on a selection of representative international works of fiction. The course will entail some consideration of what constitutes an adequate definition of this term: What is/was postmodernism? How does/did it differ from or reconstruct modernism? Is postmodernism a conceptual or merely a temporal term?

**ENGL 387-001**  INTRO TO RHETORIC  TTH 12:30-1:45  DOXTADER  
(Cross-listed with SPCH 387)  
Theories of human communication useful for understanding and informing the everyday work of writers. Emphasis on intensive analysis and writing. For more information, please contact instructor.

**ENGL 388-001**  HIST LIT CRITICISM/THEORY  TTH 11:00-12:15  MUCKELBAUER  
Representative theories of literature from Plato through the 20th century. For more information, contact the instructor. For more information, please contact the instructor.

**ENGL 389-001**  THE ENGLISH LANGUAGE  MW 4:00-5:15  GWARA  
(Cross-listed with LING 301)  
Introduction to the field of linguistics with an emphasis on English. Covers the English sound system, word structure, and grammar. Explores history of English, American dialects, social registers, and style.

**ENGL 389-002**  THE ENGLISH LANGUAGE  TTH 9:30-10:45  STAFF  
(Cross-listed with LING 301)  
Introduction to the field of linguistics with an emphasis on English. Covers the English sound system, word structure, and grammar. Explores history of English, American dialects, social registers, and style. For more information, please contact the instructor.

**ENGL 390-001**  GREAT BOOKS WEST WORLD I  MWF 9:05-9:55  MILLER  
(Cross-listed with CPLT 301)  
European masterpieces from antiquity to the beginning of the Renaissance. For more information, please contact the instructor.

**ENGL 391-001**  GREAT BOOKS WEST WORLD II  TTH 3:30-4:45  GULICK  
(Cross-listed with CPLT 302)  
What is the Western World, what is the connection between this world and its Great Books, and who gets to come up with answers to these questions in the first place? Rooting ourselves in a comparative approach to literature—that is, discussing texts from different national, geographical and historical contexts alongside one another—we will read closely and carefully across four centuries of writing in European languages. Attending particularly to narrative genres, we will interrogate the relationship between literature and overseas exploration, nation-building, empire and the “globalization” of peoples, goods and ideas in the modern world. Authors will include Columbus, Montaigne, Cervantes, Behn, Diderot, Rousseau, Mary Prince, Melville, Woolf, Kafka, Borges, Calvino, Walcott and Rushdie. Participants will find this course helpful not only as a survey (incomplete, as all surveys are) of modern western literature, but also as a forum for voicing some critical questions about what it means to talk and think about a literary canon whose origins are much messier than we often assume, and whose implications for the present are equally messy and contested. You do not need to be a literature major to take this course; you should, however, prepare to read voraciously, write carefully, and approach discussions with inquisitiveness and candor.

**ENGL 405-001**  SHAKESPEARE’S TRAGEDIES  TTH 9:30-10:45  GIESKES  
We will read a representative selection of Shakespeare’s tragedies while placing the plays in their dramatic and historical contexts. Our intent will be to read the plays closely as literature—objects of verbal art—and as playtexts—scripts for theatrical production. In addition we will attempt to situate Shakespeare’s plays in the context in which they were produced: early modern London. TEXTS: likely to include *Titus Andronicus, Romeo and Juliet, Hamlet, Troilus and Cressida, Othello, King Lear,* and *Macbeth.* We will also read extensive selections from McDonald’s *Companion to Shakespeare.* REQUIREMENTS: three papers, a play or film review, a treatment of one scene, and a final exam.

**ENGL 406-001**  SHAKESPEARE’S COM & HIST  MW 2:30-3:45  SHIFFLETT  
We shall study several plays and recent scholarly articles that deal with them. Discussions of the plays will focus on characters, plots, and messages that Shakespeare conveys to us concerning history, politics, and the good life. Discussions of the scholarly articles will focus on their arguments and the extent to which they help us understand what is most important to us about the plays. You
will be quizzed daily on your reading of the plays and articles, but your main task will be to write an eight-page essay on an aspect of one or more of the plays that is suitable for inclusion in a volume of essays devoted to undergraduate research in the humanities. To assist you in writing the essay, we shall meet occasionally in the Thomas Cooper Library and, whenever necessary, work on writing problems in class.

ENGL 406  SHAKESPEARE'S COM & HIST  MW 5:30-6:45  LEVINE
This course examines Shakespeare's comedies and histories in relation to his time and to our own. Looking closely at seven plays (A Midsummer Night's Dream, The Merchant of Venice, Richard II, 1 Henry IV, Henry V, Twelfth Night and Measure for Measure), we'll examine the interplay between these popular plays and the Elizabethan-Jacobean culture in which they were produced, taking up such issues as politics, social order, gender, and family relations. Our approach should raise provocative and important questions, which we'll then use to structure class discussion and writing assignments. Two papers, quizzes, mid-term, and final exam.

ENGL 421-001  AMERICAN LIT 1830-1860  MW 8:40-9:55  JACKSON
English 421 offers an intensive introduction to the literature of the ante-bellum period, an era of explosive social, religious, and political ferment. Against a background of territorial expansion, debates over slavery and women's rights, the rise of big cities, the advent of evangelical revivals, the emergence of the middle class, and the development of mass media, authors grappled with what it meant to write about America and what it meant to be an American writer. Our readings will include novels (several of them substantial), short stories, poems, and a variety of non-fictional genres: some of these texts are utterly ethereal, others painfully gritty. Authors will likely include Edgar Allen Poe, Harriet Beecher Stowe, Ralph Waldo Emerson, Henry David Thoreau, David Walker, William Lloyd Garrison, Fanny Fern, Nathaniel Hawthorne, Herman Melville, Walt Whitman, Lydia Maria Child, E.D.E.N. Southworth, and N. P. Willis. Topics to be explored will include transcendentalism, sentimentalism, the gothic, abolitionist writing, urban journalism, travel narratives, regionalism, nationalism, and feminism. REQUIREMENTS: several essays, a midterm, a final exam, and some in-class assignments.

ENGL 427-001  SOUTHERN LITERATURE  MW 2:30-3:45  SHELDS
Representative works of Southern writers. For more information, please contact the instructor.

ENGL 428A-001  AFRI-AMER LIT TO 1903  TTH 2:00-3:15  TRAFTON
Representative works of African-American writers to 1903. For more information, please contact the instructor.

ENGL 429D-001  TOPICS: POST MODERN BLK LIT  TTH 12:30-1:45  WHITTED
(Cross-listed with AFRO 398D)
How does African-American fiction manifest the fragmentation, historical demythologization, and deep cultural questioning of the postmodern condition? In what ways are the identity politics of Harlem Renaissance and Civil Rights era literatures transformed by the hybrid subjectivity of our contemporary moment? Our goal in this course is to assemble a working definition of postmodern black fiction through selected texts from the last four decades. Readings will emphasize the uses of metafiction, speculative and fantasy genres, pop culture, intertextual pastiche and satire. Authors under investigation may include Ralph Ellison, Toni Morrison, Ishmael Reed, Octavia Butler, Percival Everett, Edward P. Jones, Colson Whitehead, Aaron McGruder, Suzan Lori-Parks, Terrance Hayes, Nikki Finney, and Junot Díaz.
Grades will be based on group discussion, weekly written assignments or quizzes, a close reading paper, and midterm and final examinations.

ENGL 430K-001  TOPICS/BLK SOUTH CAROLINA WRITERS  TTH 9:30-10:45  ALAO
(Cross-listed with AFRO 398K)
Topics in African American Literature. For more information, please contact the instructor.

ENGL 431-300  CHILDREN'S LITERATURE  MW 5:30-6:45  SCHWEBEL
This course provides an introduction to the critical study of children's literature. We begin by tracing the history of English-language children's books, taking a close look at classic 19th and 20th century novels by authors such as Alcott, Twain, Montgomery, Burnett, and Baum. We then turn our attention to the great expansion of children's literature at mid-century, exploring the proliferation and politics of literary prizes, the increased publication of books authored by people of color, and the arrival of new experimentations in genre and form. Authors may include White, Patterson, Lowry, Rowling, Curtis, and Selznick.

ENGL 432-001  ADOLESCENT LITERATURE  TTH 12:30-1:45  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 437-001  WOMEN WRITERS  TTH 9:30-10:45  ADAMS
(Cross-listed with WGST 437)
This course will focus on writing by nineteenth-century U.S. women, with significant attention to relevant historical and literary contexts. We will consider a range of topics including genre, print culture, sentimentalism and realism, politics and reform, nationalism and regionalism, and the intersecting discourses of gender, race, and class. Authors may include Catharine Sedgwick, Maria Stewart, Margaret Fuller, Harriet Jacobs, Harriet Beecher Stowe, Rebecca Harding Davis, Emily Dickinson, Kate Chopin, Adah, Isaacs Mencken, Sarah Winneemucca Hopkins, and Pauline Hopkins.

ENGL 438D-001  STUDIES: THE LIT OF AFRICA  TTH 12:30-1:45  GULICK
The idea of Africa enters into North America’s cultural imagination through a dense web of mediating images and narratives—from Conrad’s Heart of Darkness to Disney’s The Lion King to news media depictions of an HIV-ravaged continent. In this intensive introduction to African literature, we’ll move beyond these pervasive representations and investigate how Africa has presented *itself* in fiction, drama, poetry and film in the late 20th and early 21st centuries. We’ll read a wide variety of literary texts, many in translation, from an array of regions, countries, cultures and historical contexts. We’ll likely explore themes such as anticolonial struggle; national identity; neocolonialism; gender and sexuality; war; and truth and reconciliation. Authors will likely include Tutuola, Soyinka, Dangarembga, Marechera, Coetze, Djebar, Ngugi, Fugard and Aido. We’ll screen at least a couple of films.

You don’t need to be a literature major to take this course. But you should plan to read voraciously, write carefully, engage with textual material that departs from many North American and European literary conventions, and approach discussions with inquisitiveness, candor and generosity.

ENGL 450-001  ENGLISH GRAMMAR  MW 2:30-3:45  DISTERHEFT
(Cross-listed with LING 421)
An intensive survey of English grammar: sentence structure, the verbal system, discourse, and transformations. Also discussed are semantics, social restrictions on grammar and usage, histories of various constructions, etc. Please read Chapter 1 of the textbook before the first class meeting.
REQUIREMENTS: one midterm, one final.

ENGL 457-001  AFRICAN AMERICAN ENGLISH  TTH 2:00-3:15  WELDON
(Cross-listed with LING 442/ANTH 442/AFRO442)
This course is designed to introduce students to the structure, history, and use of the distinctive varieties of English used by and among many African Americans in the U.S. In this course, we will examine some of the linguistic features that distinguish African-American English (AAE) from other varieties of American English. We will consider theories regarding the history and emergence of AAE. We will look at the representation of AAE in literature. We will examine the structure and function of various expressive speech events in the African-American speech community. And we will consider attitudinal issues regarding the use of AAE, especially as they relate to education and the acquisition of Standard English.

ENGL 460-001  ADVANCED WRITING  MWF 1:25-2:15  STAFF
Extensive practice in different types of nonfiction writing. For more information, please contact the instructor.

ENGL 460-002  ADVANCED WRITING  MWF 9:05-9:55  STAFF
Same as ENGL 460-001

ENGL 460-003  ADVANCED WRITING  MWF 10:10-11:00  STAFF
Same as ENGL 460-001

ENGL 460-004  ADVANCED WRITING  MW 2:30-3:45  HOLCOMB
This course introduces you to the rhetorical conventions of several types of nonfiction writing. Although it devotes some attention to academic writing, this course focuses primarily on genres of
Intensive study of selected topics. For more information, please contact the instructor.

### ENGL 467

**TOPICS IN RHETORIC**

**TTH 9:30-10:45**

**HAWK**

Intensive study of selected topics. For more information, please contact the instructor.

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nonfiction found in popular presses (e.g., *The New Yorker*, *Harper’s*, and *The Atlantic Monthly*). As a result of reading and discussing many samples of nonfiction prose, you will be better able not only to analyze the conventions that help define this genre but also to incorporate them into your own writing repertoire.

**ENGL 460-007**

**ADVANCED WRITING**

**TTH 12:30-1:45**

**GREER**

Same as ENGL 460.001

**ENGL 461-001**

**THE TEACHING OF WRITING**

**MW 4:00-5:15**

**HOLCOMB**

This course explores the theory and practice of teaching writing in middle and secondary school. During the semester, you will develop and test approaches and practices that will prove useful to you as a teacher of writing. As a result, you will also cultivate your own talents as a writer: not only will you work through many of the assignments designed for your future students, but you will study writing from the perspectives of analyst, critic, and scholar. The course goal is to enhance your awareness of the processes, challenges, and powers of writing inside and outside of the classroom.

**ENGL 462-001**

**TECHNICAL WRITING**

**MWF 10:10-11:00**

**STAFF**

Preparation for and practice in types of writing important to scientists, engineers, and computer scientists, from brief technical letters to formal articles and reports. For more information, please contact the instructor.

**ENGL 463-002**

**BUSINESS WRITING**

**MW 8:40-9:55**

**RIVERS**

Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.

**ENGL 463-003**

Same as ENGL 463-002

**BUSINESS WRITING**

**MWF 9:059:55**

**STAFF**

**ENGL 463-004**

Same as ENGL 463-002

**BUSINESS WRITING**

**MWF 10:10-11:00**

**STAFF**

**ENGL 463-005**

Same as ENGL 463-002

**BUSINESS WRITING**

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

**STAFF**

**ENGL 463-007**

Same as ENGL 463-002

**BUSINESS WRITING**

**TTH 8:00-9:15**

**STAFF**

**ENGL 463-009**

Same as ENGL 463.002

**BUSINESS WRITING**

**TTH 11:00-12:15**

**STAFF**

**ENGL 464-001**

**POETRY WORKSHOP**

**TTH 2:00-3:15**

**DINGS**

(Prerequisite: ENGL 360)

Some experience in writing poetry at the 360 level is highly recommended. Students will focus on the most important techniques involved in the writing of poetry by closely reading a variety of professional poems and by writing poems which use those techniques. The aim here is to create art, not just fulfill assignments. To that purpose students are encouraged to find and develop their own content as well as individuate their use of techniques in a growth toward their own unique style and voice. Poems will be read and discussed in class by the students' peers. Grading is done by portfolio; significant revision of original drafts is expected.

**ENGL 465-001**

**FICTION WORKSHOP**

**MW 4:00-5:15**

**BAJO**

(Pre-requisite English 360)

This course explores the intricacies of the literary elements studied basically in English 360 to teach students how to write literary short stories. Students will use models and discussion to gain an understanding of the level of story composition at stake in this course, then they will begin submitting new stories of their own to workshop assessment in order to discover how to enhance readerly impact. The course is designed for writers aspiring to MFA fiction programs or to students of literature who wish to deepen their perspective on language by exploring the other side of the printed page.

**ENGL 467-001**

**TOPICS IN RHETORIC**

**TTH 9:30-10:45**

**HAWK**

Intensive study of selected topics. For more information, please contact the instructor.
ENGL 566P  Topics American Film:  TTH 3:30 – 4:45  FORTER
Contemporary Masculinities (cross-listed FILM 566P/meets with w/WGST 796)
This is a course about the representation of masculinity in contemporary cinema. We will screen films that both celebrate and critique conventional (or “normative”) manhood—that is, films that embrace a masculinity committed to power, privilege, and toxic expressions of violence, and films that challenge or imagine alternatives to that manhood. The course will ask you to think about how the category of masculinity intersects or interacts with “femininity,” (queer) sexuality, whiteness and racial “otherness,” national identity, and transnational modes of identification. It will explore how specific film genres contribute to the production of particular kinds of contemporary manhood—and how they at times subvert those versions. It will examine how cinema negotiates and refashions contemporary history in its representations of gender. Finally, the class will examine the psychology underlying male violence, especially the question of how the nuclear family serves as a site for transmitting such violence.

TEXTS: films will include The Dark Knight, 3:10 to Yuma, Affliction, In the Cut, Velvet Goldmine, Mysterious Skin, and Fight Club. We will also read theoretical essays by Susan Bordo, Judith Butler, Susan Courtney, R. W. Connell, Cathy Caruth, Hazel Carby, Richard Dyer, Sigmund Freud, D.A. Miller, Kaja Silverman, Ben Singer, Linda Williams, and others

REQUIREMENTS: one practice sequence analysis; two four-page papers; one ten-page paper.