ENGLISH DEPARTMENT COURSE DESCRIPTIONS
FALL 2012

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<th>Course Code</th>
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<tr>
<td>ENGL 270-001</td>
<td>WORLD LITERATURE</td>
<td>MWF 1:25-2:15</td>
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| ENGL 270-501 | WORLD LITERATURE | TTH 3:30-4:45 | GUO
|              |              | (Restricted to SC Honors College Students Only: Cross-listed with CPLT 270.501) | |
| ENGL 282-001 | FICTION | MWF 8:00-8:50 | STAFF
| ENGL 282-002 | FICTION | MWF 9:05-9:55 | STAFF
| ENGL 282-003 | FICTION | MWF 12:20-1:10 | STAFF
| ENGL 282-007 | FICTION | MW 9:05-9:55, Th 9:30 | COWART
| ENGL 282-008 | FICTION | MW 9:05-9:55, Th 11:00 | COWART
| ENGL 282-009 | FICTION | MW 9:05-9:55, Th 8:00 | COWART

Selected masterpieces of world literature from antiquity to present. For more information, please contact the instructor.

Selected masterpieces of world literature from antiquity to present. For more information, please contact the instructor.

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

Prerequisites: ENGL 101 and 102 or equivalent

In addition to three short contemporary novels, we'll explore a mix of classic, modern, and contemporary short fiction, including stories by Washington Irving, Nathaniel Hawthorne, Katherine Anne Porter, Flannery O'Connor, D.H. Lawrence, Conrad, Faulkner, Fitzgerald, Joyce, Flannery O'Connor, and J. D. Salinger.

PLEASE NOTE: No devices that can be connected to the internet may be operated in the classroom.

SEMIESTER GRADE:
10% daily reading quizzes
30% two hour exams
40% two papers (three-five pages each)
20% final exam

Texts:
Hawthorne, *Young Goodman Brown and Other Short Stories* (Dover ISBN: 0486270602)
Joyce, *Dubliners* (Dover ISBN 0486417824)
Cather, “Neighbour Rosicky” (etext)
Fitzgerald, “Babylon Revisited” (etext)
Lawrence, *Selected Short Stories* (Dover ISBN: 0486277941)
Salinger *Nine Stories* (Back Bay Books ISBN 0316767727)
ENGL 282-010
Same as ENGL 282-007
FICTION
MW 9:05-9:55, Th 2:00
COWART

ENGL 282-011
Same as ENGL 282-007
FICTION
MW 9:05-9:55, Th 3:30
COWART

ENGL 282-012
Same as ENGL 282-007
FICTION
MW 9:05-9:55, F 9:05
COWART

ENGL 282-013
Same as ENGL 282-007
FICTION
MW 9:05-9:55, F 10:10
COWART

ENGL 282-014
Same as ENGL 282-007
FICTION
MW 9:05-9:55, F 11:15
COWART

ENGL 282-015
Same as ENGL 282-007
FICTION
MW 9:05-9:55, F 12:20
COWART

ENGL 282-016
Same as ENGL 282-007
FICTION
MW 9:05-9:55, F 1:25
COWART

ENGL 282-501
(RESTRICTED TO SC HONORS COLLEGE STUDENTS ONLY)
In addition to three short contemporary novels, we'll explore a mix of classic, modern, and contemporary short fiction, including stories by Washington Irving, Nathaniel Hawthorne, Katherine Anne Porter, Flannery O'Connor, D.H. Lawrence, Conrad, Faulkner, Fitzgerald, Joyce, Flannery O'Connor, and J. D. Salinger.

Pleasing: No devices can be connected to the internet may be operated in the classroom.

Semester grade:
15% daily reading quizzes
15% midterms
50% two five-page papers
20% final exam

Texts:
Irving, The Legend of Sleepy Hollow and Rip Van Winkle (Dover ISBN 0486289285)
Hawthorne, Young Goodman Brown and Other Short Stories (Dover ISBN: 0486270602)
Porter, Collected Stories of Katherine Anne Porter (Harcourt Brace ISBN 0156188767)
Faulkner, Three Famous Short Novels (Random House ISBN: 0394701496)
Conrad, The Secret Sharer and Other Stories (Dover ISBN 0486275469)
Joyce, Dubliners (Dover ISBN 0486417824)
Cather, “Neighbour Rosicky” (etext)
Fitzgerald, “Babylon Revisited” (etext)
Lawrence, Selected Short Stories (Dover ISBN: 0486277941)
Salinger Nine Stories (Back Bay Books ISBN 0316767727)
O'Connor, Complete Stories (Farrar, Straus ISBN 0374515360)
Gardner, Grendel (Vintage ISBN 067972311)

ENGL 283-001  THEMES IN BRITISH WRITING: LOVE, LOSS & COMMUNITY  MADDEN
(Designed for Non-English Majors)  MW 11:15-12:05, Th 9:30
How do we define our communities? What is the relation of the family to the larger community? How do love and loss complicate our sense of belonging? How do forms of social difference determine our place in the community? In this course, we will examine British and Irish texts that represent various kinds of community: family, church, neighborhood, and nation. As we read the literature, we will explore the various ways that communities can be structured or fractured, and we will examine texts in which love and loss—sexual and romantic desire, public and private mourning—complicate community formation. The texts come from the nineteenth and twentieth centuries, with a special emphasis on Irish culture and on texts that foreground issues of mourning and loss, human empathy, and community. Among the texts we will read: A Star Called Henry by Roddy Doyle, The Curious Incident of the Dog in the Night-Time by Mark Haddon, and If Nobody Speaks of Remarkable Things by Jon McGregor, as well as selected poems (Tennyson, Wilde, Arnold, Harrison) and plays (Friel, O'Rowe).
ENGL 283-002  THEMES IN BRITISH WRITING: LOVE, LOSS & COMMUNITY  (Designed for Non-English Majors)  MW 11:15-12:05, Th 11:00  Same as ENGL 283-001

ENGL 283-003  THEMES IN BRITISH WRITING: LOVE, LOSS & COMMUNITY  (Designed for Non-English Majors)  MW 11:15-12:05, Th 12:30  Same as ENGL 283-001

ENGL 283-004  THEMES IN BRITISH WRITING: LOVE, LOSS & COMMUNITY  (Designed for Non-English Majors)  MW 11:15-12:05, Th 2:00  Same as ENGL 283-001

ENGL 283-005  THEMES IN BRITISH WRITING: LOVE, LOSS & COMMUNITY  (Designed for Non-English Majors)  MW 11:15-12:05, Th 3:30  Same as ENGL 283-001

ENGL 283-006  THEMES IN BRITISH WRITING: LOVE, LOSS & COMMUNITY  (Designed for Non-English Majors)  MW 11:15-12:05, F 9:05  Same as ENGL 283-001

ENGL 283-007  THEMES IN BRITISH WRITING: LOVE, LOSS & COMMUNITY  (Designed for Non-English Majors)  MW 11:15-12:05, F 12:20  Same as ENGL 283-001

ENGL 283-008  THEMES IN BRITISH WRITING: LOVE, LOSS & COMMUNITY  (Designed for Non-English Majors)  MW 11:15-12:05, F 1:25  Same as ENGL 283-001

ENGL 283-009  THEMES IN BRITISH WRITING: LOVE, LOSS & COMMUNITY  (Designed for Non-English Majors)  MW 11:15-12:05, F 10:10  Same as ENGL 283-001

ENGL 283-010  THEMES IN BRITISH WRITING: LOVE, LOSS & COMMUNITY  (Designed for Non-English Majors)  MW 11:15-12:05, F 3:35  Same as ENGL 283-001

ENGL 283-011  THEMES IN BRITISH WRITING  MWF 9:05-9:55  STAFF  (Designed for Non-English Majors)  Reading a variety of British texts that exemplify persistent themes of British culture. For more information, please contact instructor.

ENGL 283-012  THEMES IN BRITISH WRITING  TTh 2:00-3:15  GULICK  (Designed for Non-English Majors)  Same as ENGL 283-011

ENGL 283-013  THEMES IN BRITISH WRITING  TTh 9:30-10:45  GULICK  (Designed for Non-English Majors)  Same as ENGL 283-011

ENGL 284-001  DRAMA  MWF 1:25-2:15  STAFF  Drama from several countries and historical periods, illustrating the nature of the genre. For more information, please contact instructor. Prerequisites: ENGL 101 and 102 or equivalent.

ENGL 284-005  DRAMA  TTh 2:00-3:15  McALLISTER  This Carolina Core course introduces students to the major and minor dramatic genres (tragedy, comedy, melodrama, modern drama, etc.) and theatrical styles (realism/naturalism, epic theater, absurdism, etc.) in western theater. Our guiding questions will be: Why drama? Why do we transform "social dramas" into aesthetic dramas? What purposes do these cultural performances serve at specific historical moments and in different representational modes? The course is divided into five units. Unit one introduces students to anthropologist Victor Turner's theory of "social drama" (breach, crisis, redressive machinery, reconciliation), as it applies to important, often life-changing events in our real lives. In this opening unit, we will also ground students in the (5) basic structural elements of aesthetic drama (plot, character, idea, language, given circumstances). In unit two, we examine the emergence of tragedy and comedy in the classical and early modern periods. For unit three, we focus on structural and cultural analyses of modern dramas, while unit four turns to structural and cultural investigations of postmodern drama. Unit five closes the course
with a brief look at dramatic development in film, television, and new media, especially multi-platform storytelling. Class assignments include: (3) three short critical response papers, (3) unit exams, a short and non-intimidating original drama (5-pages), active participation in class discussions, and an oral presentation consisting of a "social drama" narrative, a short playwright presentation, a monologue performance, OR a "transmedia" presentation.

ENGL 285-012 THEMES IN AMERICAN WRITING MWF 11:15-12:05 STAFF
(Designed for Non-English Majors)
Reading a variety of American texts that exemplify persistent themes of American culture. For more information, please contact the instructor.

ENGL 285-013 THEMES IN AMERICAN WRITING TTh 8:00-9:15 STAFF
(Designed for non-majors)
Same as ENGL 285-012

ENGL 285-014 THEMES IN AMERICAN WRITING TTh 11:00-12:15 STAFF
(Designed for non-majors)
Same as ENGL 285-012

ENGL 285-015 THEMES IN AMERICAN WRITING MWF 12:20-1:10 STAFF
(Designed for Non-English Majors)
Same as ENGL 285-0012

ENGL 285-018 THEMES IN AMERICAN WRITING TTh 9:30-10:45 STEELE
(Designed for Non-English 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 286-001 POETRY MW 2:30-3:45 STAFF
Poetry from several countries and historical periods, illustrating the nature of the genre. For more information, please contact the instructor.

ENGL 286-501 POETRY TTh 12:30-1:45 VANDERBORG
This class is an introduction to narrative and lyric poetry, emphasizing the ways that different forms and styles reflect a poem’s themes. The course will begin with selections from Ovid’s Metamorphoses (in course reader, available at Universal Copies) and will use the Norton Anthology of Poetry, shorter 5th edition (at campus bookstore) as its main text, supplemented by additional poems from the course reader. Each class includes a brief lecture followed by extensive discussion.

Learning Outcomes:
1. Gain a critical vocabulary for analyzing poetry
2. Learn scansion techniques
3. Practice close reading poems

Assignments:
There will be two midterm tests and a final, as well as a group presentation, quizzes, and class preparation assignments.

ENGL 287-001 AMERICAN LITERATURE TTh 12:30-1:45 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 287-002 AMERICAN LITERATURE TTh 9:30-10:45 DAVIS
(Designed for English majors)
This course surveys U.S. literature from the colonial period to the present moment. It should provide you with a broad sense of U.S. literary history while introducing you to a diverse array of writers, literary movements, and modes. We will focus primarily on works of poetry and fiction with the goal of helping you to sharpen your close reading skills. The course is organized around the theme of love and loss, with an emphasis on how this theme allowed writers of various backgrounds, from various periods and places, both to connect apparently private feelings and experiences to larger social issues and to stir empathy in readers. Grades will be based on participation, quizzes, two close reading exercises, a group presentation on a contemporary love song, a midterm, and a final.
ENGL 287-003 AMERICAN LITERATURE MWF 10:10-11:00 STAFF
(Designed for English majors)
Same as ENGL 287-001

ENGL 287-004 AMERICAN LITERATURE MWF 1:25-2:15 STAFF
(Designed for English majors)
Same as ENGL 287-001

ENGL 287-501 AMERICAN LITERATURE TTH 12:30-1:45 WOERTENDYKE
(Designed for English majors)
(Restricted To South Carolina Honors College Students Only)
This course is designed to introduce American literary history by exploring a broad range of materials across the seventeenth, eighteenth, and nineteenth centuries, including the political pamphlet, autobiography, travel narrative, tale, short story, play, poetry, and essay. We will emphasize literary genre alongside the conditions of its production, circulation, and reprinting. Throughout, we will consider what geography and authorship mean in an era of anonymity and trace the trajectory of one text’s publication through cheap pamphlets, periodicals, two-volume books, and anthologies. At all times, we will attend to the historical, political, and economic conditions that gave rise to the literature of the early national period through the twentieth century. Requirements include intensive reading, leading discussions, short papers, a presentation, a review, and an exam. This course is especially designed for English majors.

ENGL 288-001 ENGLISH LITERATURE MWF 10:10-11:00 STAFF
(Designed for English majors)
An introduction to English 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 288-002 ENGLISH LITERATURE TTH 2:00-3:15 STERN
(Designed for English majors)
The survey is designed to give you a broad overview of major themes and concerns of English literature; this section will focus on literature from Chaucer to the present. Students will learn to identify stylistic and generic modes of a range of literary periods; will be introduced to the historical underpinnings of the literature; and will learn theoretical tools through which to interpret literary works beyond the scope of this class. Homework and paper assignments emphasize thesis development, concise writing, and critical analysis. Course requirements include two short papers, a midterm and a final exam, and weekly written responses to the reading.

ENGL 288-003 ENGLISH LITERATURE MW 4:00-5:15 JARRELLS
(Designed for English majors)
A survey of British writing from the eighteenth to the twentieth century. Readings will be organized primarily by period and genre: we will study the periodical essay, Romantic lyrics, the Victorian novel (and its Modernist successor), blank-verse epic, and the dramatic monologue. However, some close attention will be paid to historical and thematic links across periods and genres – in particular, 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 an expanding British empire.

ENGL 288-004 ENGLISH LITERATURE TTH 12:30-1:45 GWARA
(Designed for English majors)
A survey of British Literature from Old English (excluding Beowulf) to Chaucer, Shakespeare, Donne and Defoe. The course will emphasize non-traditional texts.

ENGL 288-005 ENGLISH LITERATURE TTH 9:30-10:45 RICHEY
(Designed for English majors)
An introduction to English 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.
SCHC 350S-501  PROSEM: BIRTH & DEATH OF THE BOOK  TTH 12:30-1:45  JACKSON  
(Restricted to SC Honors College Students Only)  
With the rise of the Internet calling into question the very future of the book as a viable technology, it seems like an especially good time to explore the book’s past. Where do books come from? How are they printed, published, and promoted? How are they shipped, stored, sold, and read? How long have they been around, and how much longer are they likely to be so? The Birth and Death of the Book will explore the history of the book as a technology, as a means of information storage and retrieval, as a commodity, an art form, and as a way of understanding the world. It will introduce students to the history of the book from the beginning of the first millennium to the beginning of the second, ranging across continents, cultures, and centuries. It will also explore the ways in which the book has been threatened with extinction or irrelevance by other forms of communication (including telephones, televisions, and especially computers), and consider the book’s possible futures. The class will entail a mixture of readings in historical and literary sources; hands-on experience with books hundreds of years old and hot off the press; experimentation with printing presses and web publishing; and lots of bold, speculative thinking. Possible themes will include the psychology and physiology of reading; the Harry Potter craze as a publishing phenomenon; book burning, book burning, and book theft; the invention of the printing press; censorship and libel as products of a print-oriented universe; the commercialization of books; the rise of book clubs; the experience of reading, writing, and publishing digitally; and many other topics. The goal of the class is to help students become more aware of media history and their current media environment, and to promote careful analytic thought through a variety of in-class and take home writing and research assignments.

SCHC 352J  PROSEM: WOMEN & MODERNISM  MWF 12:20-1:10  COHEN  
(Restricted to SC Honors College Students Only)  
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. Authors treated may include some or all of the following: Schreiner, Stein, Loy, Warner, West, Woolf, Sitwell, H.D., Rhys, Barnes.

SCHC 452N-501  PROSEM: LITERARY ANNUAL  TTH 2-3:15  FELDMAN  
(Restricted to SC Honors College Students Only)  
Literary annuals played a significant but still largely undocumented role in the culture of early and mid-nineteenth century Britain and America. Annuals circulated literature to a largely middle class reading audience, and, for the first time, allowed ordinary people to own reproductions of major works of art. Within the pages of literary annuals, the short story blossomed as a genre. Many of these books were best sellers. They typically contain poetry, short fiction and non-fiction by important literary figures, such as Elizabeth Barrett Browning, Samuel Taylor Coleridge, Ralph Waldo Emerson, Nathaniel Hawthorne, Anna Letitia Barbauld, Henry Wadsworth Longfellow, Edgar Allan Poe, Walter Scott, Mary Shelley, Harriet Beecher Stowe, Alfred Lord Tennyson, and William Wordsworth. By modern standards, these books were extraordinarily expensive and, thus, were generally given only on special occasions. They are a remarkable index to the taste and popular culture of their time and document the increasing economic importance of the female reader and the influence she came to exert on the subject matter and style of literature. In this course, we will read and discuss a selection of these literary annuals. Using the large collection in the Thomas Cooper Library as our chief resource, students will conduct original research and will publish their work in a digital archive to be used by researchers throughout the world.

SCHC 453O-501  PROSEM: SHAKESPEARE & PHILOSOPHY  MW 2:30-3:45  RHU  
(Restricted to SC Honors College Students Only)  
Plato famously keeps most poets out of his ideal city. Except for fight songs and cheerleading, poetry is dangerously irrational and awakens destructive passions that undermine good citizenship and the authority of the state. Besides, poets represent reality from a great distance, second-hand. They also make things up or repeat questionable, often indecent myths. They are not only inauthentic; they are lies. Aristotle disagrees. He demonstrates the logic of tragedy and the public benefits of how it handles human emotions. It awakens audiences to truths of the human heart. These differences between classical philosophers set the terms of debate for two millennia and beyond, with no poet more central to such discussions than William Shakespeare. This course will carefully study a handful of Shakespeare’s plays with an emphasis on how they have been taken up by philosophical interpreters and how the plays themselves teach us to think philosophically about what they represent on stage and how we respond to it. Stanley Cavell will be the philosopher most
ENGL 360-001  CREATIVE WRITING  MW 4:00-5:15  BARILLA
Workshop course on writing original fiction, poetry, drama, and creative nonfiction. For more information, please contact the instructor.

ENGL 360-002  CREATIVE WRITING  TTH 11:00-12:15  DINGS
This is an introductory course in creative writing that will focus on short fiction and poetry. We will read and discuss professional stories and poems that will serve as models of technique. Students then will write their own stories and poems which will be discussed in class using the workshop method. Revision is expected. Grading will be done by portfolio.

ENGL 360-003  CREATIVE WRITING  TTH 9:30-10:45  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 360-004  CREATIVE WRITING  MWF 9:05-9:55  STAFF
Same as ENGL 360-001

ENGL 360-501  CREATIVE WRITING  TTH 12:30-1:45  DINGS
(Restricted to SC Honors College Students Only)
This is an introductory course in creative writing that will focus on short fiction and poetry. We will read and discuss professional stories and poems that will serve as models of technique. Students then will write their own stories and poems which will be discussed in class using the workshop method. Revision is expected. Grading will be done by portfolio.

ENGL E360-300  CREATIVE WRITING  MW 5:30-6:45  BARILLA
Workshop course on writing original fiction, poetry, drama, and creative nonfiction. For more information, please contact the instructor.

ENGL 380-001  EPIC TO ROMANCE  TTH 9:30-10:45  GWARA
(Cross-listed with CPLT 380-001)
Comprehensive exploration of medieval and other pre-Renaissance literature using texts representative of the evolution of dominant literary forms. Cross-listed Course: CPLT 380

ENGL 381-001  THE RENAISSANCE  TTH 2:00-3:15  SHIFFLETT
(Cross-listed with CPLT 381-001)
A survey of European literature at the threshold of the modern world, 1300-1700, with consideration given to ancient authors who served to inspire the Renaissance movement. Ancient authors to be studied are likely to include Cicero, Horace, Virgil, Ovid, Seneca, and Lucan. Modern authors to be studied are likely to include Petrarch, Valla, Pico, Vives, Erasmus, More, Machiavelli, Ariosto, Castiglione, Rabelais, Spenser, Montaigne, Sidney, Shakespeare, Cervantes, Jonson, Cornelle, Milton, and Dryden. Requirements are likely to include two exams and one research paper.

ENGL 394-001  REALISM  TTH 12:30-1:45  DAVIS
(Cross-listed with CPLT 384-001)
"Realism is nothing more and nothing less than the truthful treatment of material," the novelist and literary critic William Dean Howells wrote in 1889. This definition by a leading proponent of American literary realism is not as straightforward as it may seem. In this course, we'll explore what realists in the United States meant by such loaded terms as "the truth" and "the real." We'll also examine why these writers believed literature should accurately represent these terms instead of providing a delightful escape from them. Grades will be based on a presentation, reading quizzes, a paper, a midterm, and a final.

ENGL 385-001  MODERNISM  MW 2:30-3:45  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 387-001 INTRO TO RHETORIC TTH 2:00-3:15 ERCOLINI
(cross-listed with SPCH 387)
The term rhetoric, particularly in contemporary political discourse, is often used to mean empty speech (opposed to action) designed to dress things up to look better than they are (deception about actual conditions or issues). Rhetoric, however, has a rich, complex, and important history that distinguishes responsible discourse from that which is deceptive, shallow, and unethical. Rhetoric can furthermore be characterized as an orientation, a way of seeing, a way of knowing. This course examines this robust field of rhetoric in three dimensions: the history of rhetoric (particularly ancient Greek and Roman) as a set of practices, pedagogies, and ways of encountering the world; rhetoric as a critical practice of reading, interpretation, and intervention; and finally as the site of various contemporary theories and debates on the relation between persuasion and knowledge, the nature of language and its influence, and how everyday culture and experience perform important political and social functions.

ENGL 388-001 HIST LIT CRITICISM/THEORY TTH 12:30-1:45 STEELE
This course will cover major figures in literary theory from Plato to the present. There will be two tests, an oral report, and a paper.

ENGL 389-002 THE ENGLISH LANGUAGE MWF 10:10-11:00 CHUN
(Cross-listed with LING 301-002)
This course introduces students to the field of linguistics with an emphasis on the English language. It will provide a broad survey of various aspects of language structure and language use, including the sounds, words, and grammars of languages as well as their social, cultural, and historical significance. Students will learn how to describe languages, apply basic analytical techniques to language data, understand what we know when we "know" a language, and explore what language reveals about human beings, their histories, and their cultures. The course is designed for linguists and non-linguists interested in language issues. By the end of the semester, students should be able to:

- Understand basic theoretical concepts in linguistics.
- Analyze language data with methods acquired in class.
- Question common assumptions about the nature of languages and their speakers.

ENGL 389-300 THE ENGLISH LANGUAGE MW 5:30-6:45 STAFF
(Cross-listed with LING 301-300)
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 TTH 12:30-1:45 BEECROFT
(Cross-listed with CPLT 301-001)
European masterpieces from antiquity to the beginning of the Renaissance. For more information, please contact the instructor.

ENGL 403-001 THE 17TH CENTURY TTH 11:00-12:15 RICHEY
Poetry and prose of major 17th-century writers (excluding Milton). For more information, please contact the instructor.

ENGL 405-001 SHAKESPEARE’S TRAGEDIES MW 8:40-9:55 RHU
A survey of Shakespeare’s great tragedies, which are the most secure basis of his literary reputation: Hamlet, Othello, King Lear, and Macbeth, among other relevant texts. We will consider these plays in the light of various challenges that they inevitably pose to interpreters. History, philosophy, performance, and philology will constitute main lines of our wide-ranging approaches to these canonical works. We will also read The Winter’s Tale in an effort to understand how Shakespeare found a way out of tragedy.

ENGL E405-300 SHAKESPEARE’S TRAGEDIES MW 5:30-6:45 LEVINE
In this course we will study Shakespeare’s tragedies in relation to his time and to our own. Looking closely at seven plays (Titus Andronicus, Hamlet, Othello, King Lear, Macbeth, Coriolanus, and The Winter's Tale), we will examine the interplay between these popular dramas and the Elizabethan-Jacobean culture in which they were produced, taking up such issues as politics, social order, gender, race, and family relations. The goals of the semester are several: you should come away from this course with a solid grounding in Shakespeare’s major plays and with the ability and confidence to read his other plays on your own; you should sharpen your analytical skills through the careful reading of literature and criticism and become better writers of critical papers; and you will, I hope, learn to read and think about Shakespeare in ways that matter to you. (Requirements include quizzes, two papers, midterm, and final).

ENGL 406-001  SHAKESPEARE'S COM & HIST  TTH 12:30-1:45  GIESKES
We will read seven or eight plays this semester ranging from the beginning of Shakespeare’s career to its midpoint—the period of the comedies and history plays. Our goal 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. Shakespeare’s plays are intimately involved with that context and our reading will be enriched by an understanding of his times. We will likely read Richard III, Love's Labors Lost, Richard II, A Midsummer Night's Dream, As You Like It, Henry IV, Henry V, and possibly Measure for Measure or Troilus and Cressida.

Assignments: 3 papers, an Early English Books project, a play review, quizzes and a final exam.

ENGL 411-001  BRITISH ROMANTIC LITERATURE  TTH 11:00-12:15  FELDMAN
In this survey of British literature from the Romantic era, 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 the world in which we live. We will read poetry and fiction by some of the most interesting and insightful writers of the period, including William Blake, Anna Letitia Barbauld, Charlotte Smith, William Wordsworth, Samuel Taylor Coleridge, Helen Maria Williams, Jane Taylor, Felicia Hemans, Jane Austen, Lord Byron, John Keats, Mary Tighe, Mary Shelley, Percy Bysshe Shelley, and others. Throughout the semester, we will examine the intricacies of poetic and novelistic form, even as we explore Romantic literature in the context of its historical production. How were the essays, poems, and novels of the era shaped by political events of the day—events which included the French Revolution and the Napoleonic Wars? How did Romantic-era authors seek to shape history through their art?

Course requirements include: Two 5-page analytical and interpretive essays, quizzes, homework, and a final exam. Class participation is important and will contribute to the final grade.

ENGL 413-001  MODERN ENGLISH LITERATURE  MWF 10:10-11:00  COHEN
This course will trace major concerns of twentieth-century British literature, including shifting ideas about nation, empire, and history. We’ll look at the role gender plays in these configurations, and the way literary form is deployed in their redefinition, as well as the relations between modernity and questions of genre; we’ll be reading a number of short works, as well as longer fictions, in an effort to cover a century of self-conscious experimentation. Probable writers treated: Wells, West, Forster, Woolf, Waugh or Orwell, Greene, Rhys, Carter, Swift, Evaristo.

ENGL 416-001  THE ENGLISH NOVEL II  TTH 11:00-12:15  STERN
This course traces the development of the English novel, from Austen to the present. Throughout the semester, we’ll be focusing on questions of form – what makes a novel a novel? What other literary forms does it assimilate, and to what end? How do British authors use formal innovations to represent the psychological and cultural impact of economic, political, and scientific change? We’ll be reading wonderful novels by Austen, Dickens, Collins, Carroll, James, Woolf, and Ghosh, alongside secondary scholarship putting the novel into formal, stylistic, and historical context.

Course requirements include hefty weekly reading assignments, informal responses to the readings, two short research projects, and two essays. Students who enjoy fiction will find this course both challenging and pleasurable. Conversely, students who don’t like to read should avoid this course at all costs.

ENGL 419-501  TOPICS: ENGLISH LITERATURE  TTH 3:30-4:45  STAFF
(Restricted to SC Honors College Students Only)
Intensive study of selected topics. May be repeated for credit under a different suffix. For more information, please contact instructor.

ENGL 421-001  AMERICAN LIT 1830-1860  TTH 9:30-10:45  JACKSON
English 421 offers an intensive introduction to the literature of the antebellum 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 426-001 AMERICAN POETRY TTH 9:30-10:45 VANDERBORG
This course explores the creative forms and themes of modern American poetry, ranging from precursors such as Walt Whitman and Emily Dickinson to early and late twentieth-century authors—and a quick look ahead to poetry in the 21st century! How did these poets “make it new,” as Pound put it, and what specific conventions of genre, syntax, and symbolism did they revise or break? What makes them uniquely American?

Course goals
1. To gain familiarity with key modern poets and movements.
2. To practice close reading techniques for poetic analysis.

Assignments
1. A midterm exam
2. A final
3. A 3-page class preparation essay (approx. 900 words) on any brief poem or passage from a particular day’s reading on the syllabus
4. One 7-page essay (approx. 2100 words)
5. 5 Blackboard discussion postings
6. Quizzes

ENGL 428A-001 AFRI-AMER LIT TO 1903 TTH 3:30-4:45 TRAFTON
(Cross-listed with AFAM 398L-001)
Representative of African-American writers to 1903.
Note: All Literature Courses 300 and above require ENGL 101, 102, and one course between ENGL 270-292.

ENGL 429-001 TOPICS: AMERICAN LITERATURE TTH 2:00-3:15 STAFF
Intensive study of selected topics. May be repeated for credit under a different suffix. For more information, please contact the instructor.

ENGL 429-001 TOPICS: FOOD FIGHT MW 4:00-5:15 SHIELDS
Debating the fate of nature, the ethics of food, and the ends of agriculture in the literature of ecological apocalypse and agrarian utopia. Beginning with the Model Farm “theorists of the 1830s, the Grahamites and physical culture diet theorists of the body beautiful movement, to the Agrarians and Green Revolution utopians of the 20th Century, to Michael Pollan and the Neo-Agrarians of the 21st Century we will explore the one matter that everyone must pay attention to in order to live: what we eat.

ENGL 429Z-001 SOUTHERN WRITERS AND THE WEST MWF 1:25-2:15 BRINKMEYER
This course will explore Southern writers of the twentieth century who write about the American West. In reading Southern literature from an East-West (rather than a North-South) orientation, we will focus on how Southern writers invoke and rewrite competing cultural mythologies of the South and the West. Tentative reading list includes: James Dickey, Deliverance; Cormac McCarthy, No Country for Old Men; Larry McMurtry, Horseman, Pass By; Darcy Steinke, Suicide Blonde; Doris Betts, Heading West; Barbara Kingsolver, The Bean Trees; Frederick Barthelme, Painted Desert; Chris Offutt, The Good Brother; and Richard Ford, Wildlife. Requirements: participation; midterm; research paper; and final exam.

ENGL 430F-001 BLACK WOMEN WRITERS TTH 9:30-10:45 ALAO
(Meets with AFAM 398C-001)
The 1970s represented a renaissance in African American women's writers. This course will explore how black women's writing during this period represented an extension of earlier concerns, themes, and motifs in black writing as well as a radical shift in the representation of black women's lives, voices, and experiences. Students will identify how black women writers contemplate not only the experiences of race, but also gender and sexuality. In doing so, they will analyze different genres of writing such as prose, poetry, and drama. This class will look at works
by writers such as Toni Morrison, Paule Marshall, Alice Walker and Toni Cade Bambara. In addition to literature, students will explore music, film, literary criticism, and black feminist criticism.

**ENGL 431B-001 PICTURE BOOKS TTH 11:00-12:15 JOHNSON**
This course will introduce students to the history of illustrated books for children (facilitated by the outstanding holdings in the university library's historical children's book collection housed in the Ernest Hollings Library). The bulk of the course, however, will focus on contemporary picture books. Topics of investigation will range from the mechanics of picture books, to disturbing images in picture books, to the career and legacy of Dr. Seuss, to award-winning picture books, and more. Students will leave the course with a greater appreciation for the children's book publishing industry and current issues and controversies in the field.

**ENGL 432-001 YOUNG ADULT LITERATURE MW 2:30-3:45 SCHWEBEL**
While many people understand Young Adult Literature as the “problem novels” that first became popular in the 1970s, the genre is much more capacious. In this course we read both newly released novels and literary classics written for middle and high school students. Our focus is on two genres: dystopian literature and historical fiction. A major emphasis of study will be on contextualization; that is, how to better understand a novel by examining the ways in which it is in dialogue with contemporary and historical discourses, including those of race, class, and gender.

**ENGL 435-001 THE SHORT STORY MW 4:00-5:15 RICE**
Description: 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:
- 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.

**ENGL E437-300 WOMEN WRITERS MW 5:30-6:45 CLEMENTI**
(Cross-listed with WGST E437-300)
This course explores representative works of literature and other art genres by women--from a specific historical, geographical and cultural perspective.

**ENGL E439D-001 LANGUAGE & WHITENESS MW 12:20-1:35 CHUN**
(Cross-listed with LING 405D-001)
*Do whites have an ethnicity? What does it mean to be white in the United States? How is white language represented in the media? How do white youths speak? Do whites own Standard English? Why do some non-whites "talk white" and why do some whites "talk black"? How do non-whites resist whiteness through language? This course explores white identity, and its relationship with other kinds of identities, through the lens of linguistics. By learning sociolinguistic and linguistic anthropological methods of analysis, students will be able to describe "white" ways of speaking in the United States (e.g., Jewish, Greek, Southern, Valley Girl, Nerd), including stereotypical representations of white language by non-white speakers and vice versa. Students will also explore how race (e.g., whiteness) necessarily relates to gender (e.g., masculinity, femininity), sexuality (e.g., gay, straight), and class (e.g. middle-classness, working-classness). This course will give attention to both white and non-white language practices (e.g., linguistic appropriation, racist jokes, language policing) and their social consequences, including the maintenance and contestation of racial hierarchies in the United States and beyond.***
A description of the major characteristics of each stage of English from Pre-Old English through Old, Middle, Early Modern, and Contemporary; the changes which occurred in each period to produce today's language. We'll focus on the mechanisms of change in the phonology, morphology, lexicon, and syntax to see how each of these parts of the grammar changes from one period to another. Other areas we'll visit:

- the mechanisms of language change;
- population movements from the Continent to the British Isles;
- distant (Indo-European) and near (other Germanic) linguistic relations to English;
- the development of national varieties of English.

Weekly homework assignments; one midterm; one final exam.

ENGL 460-001 ADVANCED WRITING MW F 12:20-1:10 STAFF
Extensive practice in different types of nonfiction writing. For more information, please contact the instructor.

ENGL 460-002 ADVANCED WRITING TTH 3:30-4:45 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 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 460-003 ADVANCED WRITING TTH 12:30-1:45 HAWK
Same as ENGL 460-001.

ENGL 460-004 ADVANCED WRITING MWF 1:25-2:15 STAFF
Same as ENGL 460-001

ENGL 461-001 THE TEACHING OF WRITING TTH 3:30-4:45 SKIPPER
Theory and methods of teaching composition and extensive practice in various kinds of writing. Recommended for prospective writing teachers. For more information, please contact instructor.

ENGL 462-001 TECHNICAL WRITING MWF 12:20-1:10 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 463-001 BUSINESS WRITING MWF 9:05-9:55 STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact instructor.

ENGL 463-002 BUSINESS WRITING MWF 10:10-11:00 STAFF
Same as ENGL 463-001

ENGL 463-003 BUSINESS WRITING MWF 11:15-12:05 STAFF
Same as ENGL 463-001

ENGL 463-004 BUSINESS WRITING TTH 8:00-9:15 STAFF
Same as ENGL 463-001

ENGL 463-005 BUSINESS WRITING TTH 3:30-4:45 STAFF
Same as ENGL 463-001

ENGL 469-001 CREATIVE NONFICTION TTH 3:30-4:45 BARILLA
(Prerequisites: ENGL 360)
This course will be a workshop in creative nonfiction. We will explore various sub-genres and techniques such as collage, memoir and literary journalism, read polished examples and respond to writing exercises designed to prompt ideas and hone skills. The focus of the course, however, will be the writing and sharing of new creative work. Students will be expected to share their work with peers in a workshop setting, and to contribute constructively to these discussions. The goal will be to produce a portfolio of four polished essays.

ENGL 471-001 RHETORIC ROOTS/MODERN LIT MW 4:00-5:15 MUCKELBAUER
(Cross-listed with SPCH 471 and CLAS 471)
Classical rhetoric and its ongoing influence in the modern world, emphasizing how the study and use of language in ancient Greece and Rome continue to shape modern communication.
ENGL 491-001  ADVANCED POETRY WORKSHOP  MW 2:30-3:45  STAFF
Students will study poetry writing at an advanced undergraduate level through close readings of professional poetry, composition of original work, and regular practice in the evaluation of peer work. For more information, please contact instructor.

ENGL 492-001  ADVANCED FICTION WORKSHOP  TTH 2:00-3:15  BAJO
This will be a course in the writing of the contemporary literary short story. We will begin by studying stories by Maile Maloy, Denis Johnson, Tim Winton, and Louise Erdrich in order to explore the aim and possibilities of contemporary literary fiction. However, the course will primarily be a workshop for students’ own stories.

ENGL 566-001  TOPICS: U.S. FILM AND MEDIA  TTH 3:30-4:45  COOPER
(Cross-listed with FILM 566-001)
Media Censorship, 1873-1934 Through a consideration of infamously scandalous films, radio programs, and literary works, this course investigates how arguments about censorship shaped contemporary media culture. The 1873 passage of the Comstock Act, which prohibited the circulation of “obscene” material through the U.S. mail, and the 1934 establishment of Production Code Administration, which strengthened Hollywood’s self-censorship apparatus, bookend six decades of particularly intense and productive argument over how to manage conduct by managing mass produced and circulated information. In addition to artworks deemed injurious and immoral, students taking this course should be prepared to consider theoretical and historical approaches to the problem of media censorship and to conduct independent research projects.