ENGL 270-286 Designed for Non-majors.

ENGL 270/CPLT 270.001 WORLD LITERATURE MWF 9:05-9:55 FEDTKE
Selected masterpieces of world literature from antiquity to present. For more information, contact the instructor.

ENGL 270/CPLT 270.002 WORLD LITERATURE TTH 9:30-10:45 BOSE
This is a survey of significant literary texts from different cultures and languages starting from the ancient period and ending in the modern. For more information, please contact the instructor.

ENGL 270/CPLT 270.003 WORLD LITERATURE TTH 12:30-1:45 BOSE
This is a survey of significant literary texts from different cultures and languages starting from the ancient period and ending in the modern. For more information, please contact the instructor.

ENGL E270.300 WORLD LITERATURE MW 5:30-6:45 WRIGHT
Survey of selected masterpieces from World Literature from antiquity to the present. The course introduces students to a broad range of literature, while developing the ability to express an understanding of that literature both orally and in writing.

ENGL E270.301 WORLD LITERATURE TTH 5:30-6:45 WRIGHT
Survey of selected masterpieces from World Literature from antiquity to the present. The course introduces students to a broad range of literature, while developing the ability to express an understanding of that literature both orally and in writing.

ENGL 282-001 FICTION MWF 8:00-8:50 SEDBERRY
Fictionists often include sex and/or violence as a topic, theme, or mimesis praxeos. Often choosing to represent sex and violence as prurient instincts, fictionists explore these instincts’ influence on language and consider how they challenge, disrupt, create, and/or reinvent order as well as personal and cultural identity. In this course, we will study the influence of sex and violence on the language of fiction and the effect of sex and violence on individuals and culture (as represented in fiction)—of particular interests will be scenes of sexualized violence and/or violent sexuality. We will read Norman Mailer, Cormac McCarthy, Angela Carter, Anthony Burgess, and others.

ENGL 282-002 FICTION MWF 12:20-1:10 COMPTON
An examination of prose fiction from a variety of cultures within and outside of the United States that explores the relationship of people to the places they live. Students will read fiction from a variety of authors including James Joyce, James Ellroy, Raymond Chandler, William Faulkner, Ernest J. Gaines and others.

ENGL 282-003 FICTION TTH 9:30-10:45 STAFF
Fiction from several countries and historical periods, illustrating the nature of the genre. For more information, contact the instructor.

ENGL 282-005 FICTION TTH 2:00-3:15 BUTTERWORTH
Fiction from several countries and historical periods, illustrating the nature of the genre. For more information, contact the instructor.
ENGL 282-501 FICTION TTH 12:30-1:45 JOHNSON

(Restricted to SC Honors College Students)

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

ENGL E282-092 FICTION SAT. 9:00-2:00 HUNGERFORD

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

ENGL E282-300 FICTION TTH 5:30-6:45 HUTTO

In the course we read short stories by a wide range of authors from the early 19th century to the current age. My goals are to teach the students how to read critically, help them try to understand what makes the story work, or not; we discuss the authors’ lives/works; we build vocabulary skills. The students take quizzes almost each time on the reading for that class. I give a mid-term and a final exam. I do my best to make the class interesting, informative, and enjoyable. Let me know if you need more information.

ENGL E282-801 FICTION TTH 5:30-8:15 LEWIS

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

ENGL E282-851 FICTION TTH 5:30-8:15 LEWIS

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

ENGL 283-001 THEMES IN BRITISH WRITING MW 11:15-12:05, TH 8:00-8:50 D. MILLER

(Designed for Non-majors)

Family, Story, Self

Our identities as individuals grow out of family relationships. How do we negotiate the transition out of the family and into a world of adult relationships?

One way we do this is by telling stories. In English 283 this term, we'll take a look at some of our culture's most enduring stories about the tensions between family and the individual self. We'll start with Romeo and Juliet and A Midsummer Night’s Dream—one tragedy and one comedy, both by Shakespeare, both about young love and the demands of family loyalty. We'll go on to Jane Austen's Pride and Prejudice and Charles Dicken's Great Expectations, two powerful novels of family shame and the path to self-discovery. We will take a detour into modern American culture with Richard Wright's stunning novel Native Son, which we'll contrast to one of the great Hollywood comedies of the Depression era: The Philadelphia Story, starring Katharine Hepburn, Cary Grant, and James Stewart. We'll wind up the semester with British author Phillip Pullman's visionary trilogy, His Dark Materials.

With all these narratives, we'll be asking what kind of structure the family has, how individual roles within the family are defined, and what kinds of conflicts or tensions various forms of family life tend to foster. We'll also think about how families fit into larger social structures—what they have to do with nations, races, social and economic classes—and how these larger structures may shape family life from within. Naturally, we will also have to talk about the powerful emotions that bind families together and often drive them apart: love and hatred, intimacy and privacy, power and dependency, the need to respect boundaries and the allure of crossing them.

PAPERS: one critical essay, 5-7 pages; QUIZZES: weekly, in discussion sections; EXAMS: two hour tests and one final exam; TEXTS: Shakespeare, Romeo and Juliet (Penguin paperback); A Midsummer Night's Dream (Penguin paperback); Jane Austen, Pride and Prejudice (Norton critical edition); Charles Dickens, Great Expectations (Penguin classics); Richard Wright, Native Son (Harper Perennial); George Kukor, director, The Philadelphia Story
Reading a variety of British texts that exemplify persistent themes of British culture. For more information, please contact the instructor.

ENGL 283-009 THEMES IN BRITISH WRITING MWF 9:05-9:55 HONAKER

(Designed for Non-majors)

Reading a variety of British texts that exemplify persistent themes of British culture. For more information, please contact the instructor.

ENGL 283-010 THEMES IN BRITISH WRITING MWF 12:20-1:10 POTTIER

(Designed for Non-majors)

This course examines the ways in which history and literature accentuate, challenge, or complement one another. We will consider and question notions such as “historic truth,” “reality,” “perception,” and “fact,” and think about what historical knowledge brings to our understanding of fiction as well as what historical fiction brings to our knowledge of history. Texts will probably include works by authors such as Charles Dickens, George Eliot, Robert Browning, George Bernard Shaw, Emma Donaghue, Julian Barnes, Rebecca West, and Ian McEwan.

ENGL 283-011 THEMES IN BRITISH WRITING TTH 9:30-10:45 WISE

(Designed for Non-majors)

Reading a variety of British texts that exemplify persistent themes of British culture. For more information, please contact the instructor.
ENGL 283-012 THEMES IN BRITISH WRITING TTH 2:00-3:15 ELMORE

(Designed for Non-majors)

"They Are Coming!": Invasion Anxiety in British Literature

This course explores the fears of invasion manifest in the literature of the British Isles, paying particular attention to the literature of the 19th and 20th centuries. Course may include works by authors such as Mary Shelley, Bram Stoker, H.G. Wells, Joesph Conrad, and E.M. Forster. Course requirements include daily quizzes, midterm and final exams and two essays.

ENGL 283-501 THEMES IN BRITISH WRITING TTH 2:00-3:15 RHU

(Restricted to SC Honors College Students)

Falling in Love Again? From Much Ado to High Fidelity

A study of classic texts centrally concerned with relations between the sexes. Literary works will be examined with regard to such issues as marriage and divorce, boredom and imagination, self-absorption and felt connection with others. Themes of this sort will come into play along with questions of genre and social context. Writers studied may include William Shakespeare, Jane Austen, Gustave Flaubert, Henry James, Henrik Ibsen, Kate Chopin, George Bernard Shaw, Walker Percy, and Nick Hornby. Pertinent films will be included in class discussions and assignments.

ENGL E283-851 THEMES IN BRITISH WRITING MW 5:30-8:15 LEWIS

(Designed for Non-majors)

Reading a variety of British texts that exemplify persistent themes of British culture. For more information, please contact the instructor.

ENGL 284-001 DRAMA MWF 10:10-11:00 COMPTON

An introduction to drama and theatre through the exploration of dramatic literature and theatre in performance. Students will read and write about a variety of plays, attend theatrical performances, present short oral reports and participate in a term project. There will be a midterm and a final exam.

ENGL 284-002 DRAMA TTH 3:30-4:45 MCALLISTER

An introduction to the basic dramatic elements, genres, theatrical styles, and major playwrights of Western drama, from ancient Greece to post-colonial Nigeria to twenty-first century middle-America.

ENGL 285-001 THEMES IN AMERICAN WRITING MW 9:05-9:55, TH 8:00-8:50 COWART

(Designed for Non-majors)

American Neurosis/American Sanity

Ezra Pound defined literature as "news that stays news." William Carlos Williams adds: "It is difficult/to get the news from poems/yet men die miserably every day/for lack/of what is found there." This course will consider American psychological health as reflected—positively or negatively—in our national literature. We'll read mostly short stories and short novels (including a couple of complete collections of short fiction by Flannery O'Connor and J. D. Salinger), with occasional forays into the work of poets such as Whitman, Dickinson, and Frost.

ENGL 285-002 THEMES IN AMERICAN WRITING MW 9:05-9:55, TH 2:00-2:50 COWART
Same as ENGL 285-001.

ENGL 285-003 THEMES IN AMERICAN WRITING MW 9:05-9:55, TH 12:30-1:20 COWART
Same as ENGL 285-001.

ENGL 285-004 THEMES IN AMERICAN WRITING MW 9:05-9:55, TH 2:00-2:50 COWART
Same as ENGL 285-001.

ENGL 285-005 THEMES IN AMERICAN WRITING MW 9:05-9:55, TH 3:30-4:20 COWART
Same as ENGL 285-001.

Same as ENGL 285-001.

ENGL 285-007 THEMES IN AMERICAN WRITING MW 9:05-9:55, F 10:10-11:00 COWART
Same as ENGL 285-001.

ENGL 285-008 THEMES IN AMERICAN WRITING MW 9:05-9:55, F 10:10-11:00 COWART
Same as ENGL 285-001.

ENGL 285-009 THEMES IN AMERICAN WRITING MW 9:05-9:55, F 11:15-12:05 COWART
Same as ENGL 285-001.

ENGL 285-010 THEMES IN AMERICAN WRITING MW 9:05-9:55, F 11:15-12:05 COWART
Same as ENGL 285-001.

ENGL 285-011 THEMES IN AMERICAN WRITING MW 9:05-9:55, F 12:20-1:10 COWART
Same as ENGL 285-001.

ENGL 285-012 THEMES IN AMERICAN WRITING MW 9:05-9:55, F 1:25-2:15 COWART
Same as ENGL 285-001.

ENGL 285-013 THEMES IN AMERICAN WRITING MWF 10:10-11:00 CAGLE
(Designed for Non-majors)
"Systems of Order"

Henry Adams wrote that "Chaos was the law of nature; Order was the dream of man." This course will consider Adams's statement as we examine various productions and disruptions of systems of order in American literature published during the last century. If order was / is "the dream of man," we will contemplate the promise of such systems, and what they ultimately deliver. We'll read short stories, poetry, and several novels. Reading quizzes, two short papers, a midterm and final exam. Major texts: The Mysterious Stranger, Mark Twain (1916); Uncle Tom's Children, Richard Wright (1938); The Leaning Tower and Other Stories, Katherine Anne Porter (1944); The Snows of Kilimanjaro, Ernest Hemingway (1961); The Crying of Lot 49, Thomas Pynchon (1966); End Zone, Don DeLillo (1972); All the Pretty Horses, Cormac McCarthy (1992)

ENGL 285-014 THEMES IN AMERICAN WRITING MWF 12:20-1:10 STAFF
(Designed for Non-majors)

Reading a variety of American texts that exemplify persistent themes of American culture. For more information, please contact the instructor.
Few ideas hold a more tenacious grip on the American psyche than that of the Self-Made Man. From the "Founding Fathers" to African-American abolitionists, westward migrants to children of immigrants, the promise that one can "pull oneself up by the bootstraps" and "make it big" whispers into the ears of each American generation. A democratic electorate, public education system, and tradition of free enterprise form the building blocks of this treasured American Dream, which manifests itself in both conservative and liberal traditions. As dime novels, silent movies, Hollywood films, and 21st century game shows make clear, American consumers past and present have responded to the concept’s allure. Is the notion of the Self-Made Man (or woman) myth, reality, or some combination of the two? In the face of considerable hardship, including racism, nativism, and sexism, why have disadvantaged groups clung to the metaphor, rejecting its conservative overtones in favor of its liberating possibilities? This course probes these intriguing but ultimately unanswerable questions. Authors may include Franklin, Douglass, Yezierska, Fitzgerald, Alger, Howells, Dresier, and Wilder, and Wright.

ENGL 285-016 THEMES IN AMERICAN WRITING  MW 2:30-3:45 STAFF
(Designed for Non-majors)
Reading a variety of American texts that exemplify persistent themes of American culture. For more information, please contact the instructor.

ENGL 285-017 THEMES IN AMERICAN WRITING TTH 11:00-12:15 HAGSTETTE
(Designed for Non-majors)
Covers a variety of American texts that exemplify persistent themes of American culture. For more information, please contact the instructor.

ENGL 285-018 THEMES IN AMERICAN WRITING  TTH 12:30-1:45 BRINKMEYER
(Designed for Non-majors)
This course will look at the ways that American authors have used the Western—and the idea of the West—both to shape and to question the cultural myths of America. Issues we will be examining include: the attributes of the American hero; the dark underside of manifest destiny; and the tension between individual freedom and social order. Tentative list of books: Owen Wister, *The Virginian*; Zane Gray, *Riders of the Purple Sage*; Walter Van Tilburg Clark, *The Ox-Box Incident*; Jack Shaeffer, *Shane*; Cormac McCarthy, *Blood Meridian*; Percival Everett, *God's Country*; James Dickey, *Deliverance*; Barbara Kingsolver, *The Bean Trees*; and Jon Krakauer, *Into the Wild*. Requirements: Quizes, 2 5-7 page papers, final exam.

ENGL 285-501 THEMES IN AMERICAN WRITING  T TH 11:00-12:15 DAVIS
(Restricted to SC Honors College Students)
Love and Loss
This course, designed for non-English majors, rapidly surveys a number of representative American writings from the colonial period to the present by focusing on the paired themes of love and loss. Students will write two short papers and participate in two group projects; they will also take a midterm and final exam.

ENGL E285-300 THEMES IN AMERICAN WRITING  MW 6:00-7:15 WILLIAMS
(Designed for Non-majors)
Covers a variety of American texts that exemplify persistent themes of American culture. For more information, please contact the instructor.
ENGL E285-301 THEMES IN AMERICAN WRITING  TTH 5:30-6:45  RIVERS

(Designed for Non-majors)

Covers a variety of American texts that exemplify persistent themes of American culture. For more information, please contact the instructor.

ENGL E285-851 THEMES IN AMERICAN WRITING  MW 5:30-8:15  FUNDERBURK

(Designed for Non-majors)

Covers a variety of American texts that exemplify persistent themes of American culture. For more information, please contact the instructor.

ENGL 286-001 POETRY  MWF 11:15-12:05  REID

This course is designed to immerse you in the rich waters of learning how to hear the music, hear the message, and grasp the techniques used by a wide variety of poets. Conventions associated with understanding form and the art of understanding the words of the poet will be explored. You will look at works by male and female poets; you will read the works of poets from a wide variety of cultures; you will examine a number of issues being explored through the art of writing poems, and you will leave this course understanding the value, the need, and the power of poetry in today’s world. Grades will be determined by exams, both long and short papers, quizzes, class participation, and attendance.

ENGL 286-002 POETRY  MWF 1:25-2:15  STAFF

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

ENGL 286-003 POETRY  MW 3:35-4:50  RICE

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.

Assignments and grading: 2-3 short papers, approximately 2-3 pages each (40%); midterm and final examinations (50%); class preparation, participation, and attendance (10%)


ENGL 286-005 POETRY  TTH 11:00-12:15  PREMO

In this special section of Poetry, we will focus primarily on the work of contemporary poets whose writings explore the relationship between nature, the planet, and our threatened environment. In addition to the usual, regular mix of lecture and discussion in this class, we will also be exploring “eco-pedagogies,” which means that we will be moving outside of the normal format of the classroom environment to spend time outdoors and on field trips, as well as experiencing non-hierarchical learning environments.

ENGL 286-006 POETRY  TTH 12:30-1:45  STAFF

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

ENGL E286-851 POETRY  TTH 5:30-8:15  RAGAN

Poetry from several countries and historical periods, illustrating the nature of the genre. For more information, please contact the instructor.
ENGL 287 is Required for English Majors

ENGL 287-001 AMERICAN LITERATURE MW 3:30-4:50 KEYSER

English 287 provides an introduction to American literature from the colonial period to the early twentieth century. We will discuss works by major American writers such as Bradstreet, Franklin, Hawthorne, Poe, Emerson, Thoreau, Dickinson, Whitman, Douglass, Twain, Hemingway, Eliot, Faulkner, and Hurston. Participants in the class will develop close reading skills while learning about prominent authors, themes, and movements from American literary history. Discussions will center on changing depictions and conceptions of national identity, literary form and genre, and ethnic and gendered perspectives on the American experience.

REQUIREMENTS: One critical essay, short writing assignments, reading quizzes, a mid-term, and a final exam.

ENGL 287-002 AMERICAN LITERATURE MW 2:30-3:45 WHITTED

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 will include Nathaniel Hawthorne, Kate Chopin, Charles Chesnutt, T. S. Eliot, Flannery O'Connor, Toni Cade Bambara, Hisaye Yamamoto, Tim O'Brien, and Sherman Alexie. 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, weekly quizzes, three essays, and a final exam. Please note: this course is designed for English majors and minors.

ENGL 287-003 AMERICAN LITERATURE TTH 9:30-10:45 WOERTENDYKE

This course is designed to introduce a broad spectrum of American Literature. From its earliest points of contact with Europe, South America, the West Indies, and Africa to its more modern forms of nationalism, American Literature remains a complex mix of Puritanism, Enlightenment, Romance, and Realism. We will read poetry, tales, non-fiction prose, gothic romances, political treatises, trial reports, cartoons, and novels in the semester. Requirements include reading quizzes, written critiques/summaries, one good essay, a midterm and a final exam. The course is designed for English majors.

ENGL 287-004 AMERICAN LITERATURE TTH 11:00-12:15 JAMES

Survey of American literature; major authors, genres, and periods. For more information, contact the professor.

ENGL 287-005 AMERICAN LITERATURE TTH 2:00-3:15 JAMES

Survey of American literature; major authors, genres, and periods. For more information, contact the professor.

ENGL E287-300 AMERICAN LITERATURE MW 5:30-6:45 LAMB

Survey of American literature; major authors, genres, and periods. For more information, contact the professor.

ENGL 288 is Required for English Majors

ENGL 288-001 ENGLISH LITERATURE I MW 2:30-3:45 GIESKES

ENGL 288 covers a wide range of important English texts from Beowulf to the early eighteenth century. We will undertake the critical reading of texts from the beginnings of literature in English to the later English Renaissance. Our intention will be to recognize the diversity of the English tradition while also recognizing important connections between works from very different times and cultures. Readings in the Norton Anthology of English Literature (volume one) to include: Beowulf, Canterbury Tales, Spenser's The Faerie Queens, Milton's Paradise Lost, poems by Wyatt, Surrey, Sidney, Donne, Milton, and Shakespeare, as well as drama from the middle ages to the Renaissance.
We will survey English literature, beginning with the first works sung by bards around 900 A.D. (necessarily in translation), and will move on to the English texts of the Middle Ages, Renaissance, and Restoration. By proceeding in chronological fashion, we will be able to see how each period revises and transforms the literary forms of those who have gone before them, encoding in the process their unique and innovative attitudes toward history, politics, gender, and aesthetics. Most of this literature is written in poetry, and most of it does tell a story. Nevertheless, this means we will need to read very slowly and carefully.

A survey of major works of British literature from the fourteenth through the eighteenth centuries. Emphasis will be placed on generic concepts that help us to compare and contrast literary works in meaningful ways, on social and political functions of literature during times of great social and political change, and on ideas of form and beauty that encouraged writers to look beyond their daily lives and imagine better lives and better worlds. Requirements are likely to include four exams and one research paper. Required Text: The Norton Anthology of English Literature, 7th Edition, Volumes 1A-1C (paperback): these are much lighter than the whole volume. (Bring your Book to class each time we meet; you will need it for analytical discussion!!)

ENGL 289 is Required for English Majors

British poetry, drama, and prose from the 18th century to the present. For more information, contact the instructor.

This course is a survey of British literature from 1800 to the present. Our first objective will be to gain some familiarity with major periods, issues, and authors in British literature of the last two centuries—exploring historical, generic, and thematic connections. Our second course objective will be to explore ways of thinking and writing about literature in general, and British literature in particular. Among the themes we will explore: the tension between the individual and his/her society, the retelling of traditional stories from other points of view, the status of Ireland, religious faith, and representations of social difference. Writing assignments will include 2 short critical essays, a memoir essay, and 1 final paper, as well as some short writing assignments (response papers) and occasional reading quizzes. There will be a midterm and a final exam (not comprehensive).

Geographies of Modern British Literature

What makes British literature “British”? What does it mean to think about England as a nation, an island, or a site of cultural production? How well do Ireland, Wales, Scotland and overseas colonial and postcolonial locales fit into our understanding of what British literature is all about?

This course is organized as a chronological investigation of post-1800 literary works of the British Isles. But it is also organized thematically, around the question of how space, place and Englishness are conceived and represented in a broad range of texts over the course of two hundred years. More specifically we’ll explore issues of landscape, lyric and subjectivity; gender, space and the development of the novel; imperial geographies; the invention of Ireland; and visions of London. Authors will likely include Wordsworth, Coleridge, Austen, Charlotte Brontë, Darwin, Doyle, Ruskin, Conrad, T.S. Eliot, Woolf, Joyce, Yeats, Rhys, Selvon, Heaney, Friel and Zadie Smith. Students can expect to read and write about texts from multiple periods and genres, develop their critical vocabulary for literary analysis, and think capaciously about the way that nation, language and literature fit together in the British literary canon.
ENGL 289-004 ENGLISH LITERATURE II TTH 2:00-3:15 STERN

A survey of British literature from the Romantic era to the present. Discussion of texts by canonical and non-canonical authors will emphasize major literary and historical movements. This course covers a range of genres, including poetry, non-fiction prose, the novel, drama, music, and film. TEXTS: Longman Anthology of British Literature, Volume 2; Jeanette Winterson, Sexing the Cherry. REQUIREMENTS: response paragraphs, two papers, two exams.

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

ENGL 360-001 CREATIVE WRITING MWF 9:05-9:55 KOETS

(Prereq: All English courses 300 and above require ENGL 101, 102, and one course between ENGL 270-292) This course will primarily focus on the writing of poetry. The course will include readings, technical instruction, and workshops where students will submit original writing. Students will photocopy their work and read it aloud, and will turn in revised work at the end of the semester

ENGL 360-002 CREATIVE WRITING MW 2:30-3:45 WALDRON

(Prereq: All English courses 300 and above require ENGL 101, 102, and one course between ENGL 270-292) This course serves as an introduction to the writing of poetry and fiction, and explores the ways in which the apparently discrete skills required to succeed in each genre overlap. The course covers the basic elements of these two major genres, and the writing life in general, while focusing primarily on prompts designed to jumpstart the imagination. Students will work increasingly on refining and revising their initial creative “outbursts,” in a workshop format: a willingness to share one’s own writing and give useful feedback to others is, therefore, essential.

ENGL 360-003 CREATIVE WRITING TTH 12:30-1:45 GREER

(Prereq: All English courses 300 and above require ENGL 101, 102, and one course between ENGL 270-292) Workshop course on writing original fiction, poetry, drama, and creative nonfiction. For more information, please contact the instructor.

ENGL 360-004 CREATIVE WRITING TTH 2:00-3:15 HALM

(Prereq: All English courses 300 and above require ENGL 101, 102, and one course between ENGL 270-292) Workshop course on writing original fiction, poetry, drama, and creative nonfiction. For more information, please contact the instructor.

ENGL 360-501 CREATIVE WRITING MW 11:15-12:30 BAJO

(Restricted to SC Honors College Students)

(Prereq: All English courses 300 and above require ENGL 101, 102, and one course between ENGL 270-292) The course will introduce students to elements of poetry composition and fiction writing. The course will be split equally for each genre, beginning with poetry. Students will study and discuss basic meters, forms and language dynamics, attempting to understand and express the relationship between structure and content in poems they compose and submit to workshop. For assessment, students will be expected to complete 3 - 4 substantial poems and a prose explanation of the poem’s aspirations. This close exploration of language will segue into a study of the basic elements of literary fiction. Students will compose two short stories drawing on their understanding of those elements and submit at least one to workshop, both for grading.
ENGL 381/CPLT 381 THE RENAISSANCE TTH 12:30-1:45 SHIFFLETT

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 383-001 ROMANTICISM MW 4:00-5:15 JARRELLS

The word “Romanticism” has come to refer to a couple of different – sometimes competing – things. It refers, for instance, to a period in British literary history, one that stretches from the 1780s to the 1830s and which was denominated many years after the fact. It also refers to a rather broad movement or ideology, one that stretches across national and period markers and which groups together texts and authors that share a set of ideas about nature and imagination, nation and self. In this course, we will attend to both senses of the term. Thus some attention will be given at the start of the course to ideas and ideals shared by writers like Rousseau, Goethe, Charlotte Smith, and Wordsworth. From there we will work to understand how these ideas and ideals were introduced, engaged with, and circulated in the British Isles (and to a lesser extent in North America) at the end of the eighteenth century and the beginning of the nineteenth. Requirements include two essays, an exam, and participation in an online discussion forum.

ENGL 385-001 MODERNISM TTH 3:30-4:45 FORTER

This course examines modernism as a set of responses to the increasingly complex, disorienting, and rapidly changing world that emerged in the years between 1880 and 1930. We will pay special attention to the relation between modernism’s formal inventiveness—its stylistic experimentation—and the global economic expansion that took place in this period. This will entail thinking about how such expansion gave rise to psychic and social forms of disequilibrium that authors sought to record and negotiate—and for which they felt the need to invent new forms. We will ask about the relations between this literature and the First World War: can we conceive of the formal peculiarities and difficulties of modernist texts as attempts to record the fragmentation and disorientation that many contemporaries traced to the “Great War”? Is the war itself best understood as a unique, unprecedented event, or as one cataclysmic symptom of the spread of industrial capitalism in the years 1890-1920? Pursuing these questions will involve us in a range of literary, musical, and visual texts from the American, British, French, and German traditions. Other issues central to our inquiry will be: the place of gender in modernist representation; black modernism and the African diaspora; the relations between historical and psychological modes of trauma; and the liberatory or utopian dimensions of modernist texts. TEXTS: works by Kafka, Hemingway, Picasso, Matisse, Stravinsky, Coltrane, Bessie Smith, Langston Hughes, Jean Toomer, H.D., Otro Dix, Kandinsky, Tillie Olsen, Dos Passos, Joyce, Aaron Douglas, Faulkner, Woolf, Rilke, Mallarme; REQUIREMENTS: a personal narrative; two short papers; one long paper; one creative project.

ENGL 386-001 POSTMODERNISM TTH 9:30-10:45 VANDERBORG

We will cover an international selection of post-World War II fiction, focusing on the metaphor of the city. How are communal spaces and histories described in the texts? Who inhabits these postmodern cities? The course is reading-intensive and discussion-oriented, with brief introductory lectures. Close reading of textual passages is emphasized. Authors include Salman Rushdie, Kurt Vonnegut, Jorge Luis Borges, Sophie Calle, Dionne Brand, Maxine Hong Kingston, and others.

ENGL 387/SPCH 387 INTRO. TO RHETORIC TTH 2:00-3:15 WATSON

We rarely hear the word rhetoric used today without a negative connotation: empty rhetoric or mere rhetoric. Yet rhetoric is an ancient and useful system of study, the principles of which have been employed in law, politics, education, science, and religion from classical Greece and Rome, through the Middle Ages and the Renaissance, into modern times. This course will explore how rhetoric is variously defined, and how it shapes the way people develop, organize, and deliver their ideas in a variety of contexts. Students will be introduced to the history and theories of rhetoric, especially as they apply to contemporary issues and situations. Students will write several 4-6 page papers and do an oral presentation.
Representative theories of literature from Plato through the 20th century. For more information, contact the instructor.

ENGL 389-001/LING 301  THE ENGLISH LANG.  TTH 9:30-10:45  WARNICK

Introduction to the field of linguistics with an emphasis on English. Covers the English sound system, word structure, and grammar. Explores the history of English, American dialects, social registers, and style.

ENGL 389-002/LING 301  THE ENGLISH LANG.  MW 1:25-2:40  MANN

Introduction to the field of linguistics with an emphasis on English. Covers the English sound system, word structure, and grammar. Explores the history of English, American dialects, social registers, and style.

ENGL 391-001/CPLT 302  GREAT BKS. WESTERN WORLD II  MW 12:20-1:35  CLEMENTI

Through the discovery, analysis and interpretation of several international works of fiction in English translation, this course will enable students to understand in its historical context the evolution (and revolution) of modern European literary traditions from the Enlightenment to the present. This course is structured chronologically and its approach is strongly comparative and interdisciplinary—taking into account history, philosophy, the development of the modern artistic taste in painting, architecture, music, theater and film. Through a thorough treatment of textual and metatextual issues students will begin to clearly see how the present is shaped from this complex literary, artistic and historical past, as well as how we are active creators in our time of cultural discourses that are already shaping the future. The emphasis will be on in-depth engagement with the primary source material, critical thinking and oral exposition.

ENGL 392-001/CPLT 303  GREAT BKS. EASTERN WORLD  TTH 2:00-3:15  GUO

This course invites students to examine a number of masterpieces from the Chinese, Indian, Islamic, and Japanese traditions in a variety of genres such as poetry, drama, novel, and short story. While we will mainly deal with literary texts in translation, visual texts such as films, paintings and prints are also included. We will also pay attention to the historical and cultural contexts in which these texts emerged. The goal of the course is to help students acquire the ability to think critically about these texts and analyze them from a comparative perspective.

ENGL 405-001  SHAKESPEARE'S TRAGEDIES  MW 2:30-3:45  LEVINE

This course examines 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’ll 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. Two papers, quizzes, mid-term, and final exam.

ENGL 405-002  SHAKESPEARE’S TRAGEDIES  TTH 11:00-12:15  RHU

A survey of Shakespeare’s major tragedies and romances from Hamlet to The Tempest. Attention to genre and other matters of literary interest will be set against the background of Renaissance thought and English political history. A range of current critical and creative responses will also be explored. There may be, in addition, some discussion of Shakespeare’s non-dramatic poetry.

ENGL E405-300  SHAKESPEARE’S TRAGEDIES  TUES. 5:30-8:15  HJELM

A survey of Shakespeare’s Tragedies. For details, see instructor.
ENGL 406-001  SHAKESPEARE’S COMEDIES/HIST.  TTH 9:30-10:45  RICHEY

We’ll address Shakespeare’s Comedies and Histories as representations of cultural anxiety about power, race, gender and sexuality, as finely nuanced literary art, as theatrical performance, and as contemporary cinema. To develop our ideas, we will read essays by one of the finest literary and critical minds of our time, Harry Berger Junior. **Required Texts:** *The Norton Shakespeare*, ed. Stephen Greenblatt. Essays from Harry Berger’s *Making Trifles of Terrors: Redistributing Complicities in Shakespeare*, on Blackboard. **Requirements:** daily analytical discussion questions/abstracts, One critical 5-7 page paper, a second project of your choice, a midterm, and a final exam.

ENGL 411-001  BRITISH ROMANTIC LITERATURE  TTH 2:00-3:15  FELDMAN

To understand our world and our values, we will explore works by writers of the romantic era in Britain. We will read selections from the poetry and/or prose of writers such as Jane Austen, William Wordsworth, Mary Robinson, Samuel Taylor Coleridge, Charlotte Smith, William Blake, Percy Bysshe Shelley, Mary Wollstonecraft Shelley, John Keats, Lord Byron, and Felicia Hemans. We will examine the way in which literature responded to various forces, including political events (such as the American and French revolutions), aesthetics, social class, the abolitionist movement, the feminist movement, innovations in the book trade and an increasingly literate public. Classes are taught by the lecture/discussion method. There will be two short essays, a midterm and a final exam.

ENGL 412-001  VICTORIAN LITERATURE  TTH 11:00-12:15  STERN

Filth. Sex. Money. Speed. This class will survey the seamier components of Victorian culture. Students should expect to read positively shocking novels, utterly mad poetry, despairingly sober non-fiction prose, and deeply affecting melodramas, and a healthy dose of historical and secondary materials. Likely authors include various Brontes, Dickens, Collins, Braddon, Stoker, Wilde, both Browning, Tennyson, Mayhew, Chadwick, Foucault, and Sedgwick. The reading load will be heavy but rewarding. Assignments include a research project, one short paper, one longer essay, and an in-class exam.

ENGL 415-001  THE ENGLISH NOVEL I  MW 2:30-3:45  JARRELLS

The aim of this course is to provide an introduction to the features, contexts, conditions, and “rise” of the novel in the eighteenth century. We will begin by discussing some of the genres that contributed to and competed with the novel in the early years of the eighteenth century – genres like spiritual autobiography, “news” from abroad, the periodical essay, and secret history (or “scandal” fiction). Next we’ll turn to the novel itself: to the different forms it assumed over the course of the century; to the different effects produced by these forms; and to various critical statements through which writers from the eighteenth to the twenty-first century have attempted to account for and understand this rich and dynamic genre. Authors to be studied include Aphra Behn, Eliza Haywood, Daniel Defoe, Samuel Richardson, Henry Fielding, Samuel Johnson, Francis Burney, Jane Austen, William Hazlitt, and Anna Barbauld. **Requirements:** one short essay (3-4 pp.), one longer essay (6-8 pp.), a presentation, and an exam.

ENGL 419R-001  TOPIC/ LONDON 1880-2008  MWF 11:15-12:05  COHEN

In the Streets of the Modern City: London 1880-2008

The London of the 1880s was the largest city in the world, with four million inhabitants; the archetypal modern city, it was the nerve center of nation and empire. Yet even as Queen Victoria’s Golden Jubilee was marked in London by processions of imperial trips in an orchestrated celebration of unity and might, the increasing attention paid to “Outcast London” revealed the city itself as a nexus of contradictions. Indeed, from that period onward, London in literature is a contested space, its streets the real and metaphoric venues for mingling and struggle among classes, genders, and cultures. This course will trace the way writers and filmmakers depicted the battles for literal and figurative control of the streets of London—from late-Victorian “social explorers” and their trips into the “darkest East End,” through suffragist activism, modernist transformation, and the violent changes wrought by war, to the multicultural ferment, artificial “tradition,” and historical negotiations of the London of today. We’ll read some of these writers: Stevenson, Wilde, Robins, Eliot, Huxley, Waugh, Woolf, Orwell, Bowen, Greene, Macaulay, MacInnes, Kureishi, Smith, Evaristo and Nicholson. Requirements will include short critiques, two longer papers, an exam, and spirited participation.
Founding father. The last frontier. The last of the Mohicans. The city on a hill. Love it or leave it. Who created the idea of “America,” anyway? And how did it become the governing ideal of the United States? This course proposes that “America” was created through language and literature, starting with the first tentative imaginings of explorers, propagandists, and settlers, shaped by the fighting words of Paine and Jefferson, and refined by the post-revolutionary fictions of early American novelists and playwrights. We will conduct a thematic survey of early American literature, in cultural, political, and philosophical context, exploring the creation of the idea of “America.” How did the colonists came to define themselves as “American,” separate from both the Indians and the English? Why did “nature” become so closely tied with American literature and identity? How does the witch trial fit in with an emergent democracy—or Jeffersonian democracy with a slave society? How, during the turbulent Revolution, did early American fiction and drama help us define ourselves to ourselves? And how are we even yet using the past to tell ourselves who we are today?

This survey examines how US theater artists and audiences have shaped and reshaped their national theater from the seventeenth century to the twenty-first century. The course divides this dramatic history (and present) into (6) partly thematic, partly chronological units: The Early National Stage: Euros, Afros, Indios; Popular Entertainment: Minstrels, Vaudeville, Broadway; Immigrant Experiences; Regional Dramas and Regional Theaters; Theater Collectives: Feminist, Black Arts, Political, Spiritual; and Solo Performance of Multiple Identities

The south: is it a region, a culture, an attitude, a phantom polity, a community? This course will introduce students to the distinctive and vivid voices that have at one time or another been identified with the south. It will explore “the south before there was a south”—“the culture that failed to become a nation”—and the 20th century region haunted by memory, troubled by racism, and animated by a hope for redemption and transcendence. We will read novels, poems, short stories, and brief histories. We will listen to some of the rich heritage of folk and popular music that came from the region. Authors: Captain John Smith, Ebenezer Cook, William Byrd, George Ogilvie, William Gilmore Simms, Edgar Allan Poe, Frederick Douglass, Mary Boykin Chesnut, Mark Twain, George W. Cable, Kate Chopin, Charles Chesnutt, Ellen Glasgow, William Faulkner, Richard Wright, Tennessee Williams, Walker Percy, Flannery O’Connor, Maya Angelou, Bobbie Anne Mason. There will be one substantial paper, two brief written exercises in interpretation, a brief written piece supplying the historical context of a reading, two tests, and an examination.

This course will provide an introduction to some of the most important issues, themes, and texts associated with African American literature. The selections we will cover will include poetry, drama, song and other folk traditions, political manifestos and correspondence, as well as the most recognizable forms in this tradition, the novel and the autobiography, which are often fused into the distinctly African American genre known as the slave narrative. Assignments for this course will include three five-page papers, weekly quizzes, a midterm, and a final exam.

This course will provide students with an overview to the major works, authors, themes, and issues associated with African American literary history from 1903 to the present. It spans several major black literary and cultural movements including those usually known as The Harlem Renaissance, the Social Protest Movement, the Black Arts Movement, and others. We will cover novels, short stories, plays, autobiographies, histories, and philosophy, beginning with the publication of W.E.B. Du Bois’ landmark interdisciplinary collection The Souls of Black Folk in 1903, and concluding with several black authors’ interrogations of the issues associated with postmodernism. Assignments for this course will include three five-page papers, weekly quizzes, and a final exam.
ENGL 429R-001  TOPIC/AMERICAN INDIAN LITERATURE  MW 2:30-3:45  R. WALLS

American Indians have long been trapped in a betwixt and between state, caught by the forces of past and present, tradition and assimilation, romanticization and caricature. Yet through it all, native voices have continued to speak of the Indian experience with great power and eloquence. This course will introduce Native American literature as a distinctive contribution to American and world literature. We will examine a wide range of expressive culture from the last century, including novels, poetry, autobiographies, performance of oral literature, music, and film. Through the passion, creativity, and humor of Indian authors, we will learn something of the historical experience of native men and women, and how they have reacted to massacres and mascots, racism and reservations, poverty and political oppression. Above all, we will try to understand how indigenous people have used literature to engage crucial issues of race and culture that continue to influence their lives: identity, self-discovery, the centrality of place, cultural survival, and the healing power of language and spirituality. Course assignments will include a mid-term exam, weekly writing responses, and a research paper.

ENGL 429W-001  TOPIC/BIRTH & DEATH OF THE BOOK  TTH 2:00-3:15 JACKSON

The Birth and Death of the Book: From Gutenberg to Google

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 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 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 irrelevancy 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 hoarding, 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 class should be of interest to students in English, History, Sociology, Psychology, and any other field of humanistic exploration.

ENGL 429Z/SOST 405P SOUTHERN WRITERS&THE WEST  TTH 3:30-4:46  BRINKMEYER

This course will explore the complex interplay between the South and West as seen in both literature and film. Although the emphasis will be on Southern writers, we will examine a few Western writers to help establish comparisons and contrasts, particularly with regard to issues of regional identity and the construction of social myths.

ENGL 430K.001  BLACK S. C. WRITERS  MW 12:20-1:35  WHITTED

(Cross-listed with AFRO 398K and SOST 430K)

This course examines how African-American writers imagine South Carolina, its distinctive history and culture, in literature. Readings will be drawn from a variety of historical moments and genres, including slave narratives and memoirs, novels, poetry, and children’s literature. We will also explore larger questions and challenges to southern identity in the literature as well as in critical scholarship. Authors under investigation may include: Jacob Stroyer, John Andrew Jackson, Mamie Fields, Augusta Baker, Alice Childress, Dori Sanders, Tom Feelings, Gloria Naylor, Nikky Finney, Dinah Johnson, Kwame Dawes, Terrance Hayes, and Percival Everett. Grades will be based on weekly quizzes, student-led discussion groups, two essays (a close-reading essay and a substantial research paper), and a final exam.
This course is a broad introduction to the world of contemporary American children’s literature. (It could be subtitled “The cultural politics of the American Children’s Book World.”) Students will examine texts, both picture books and chapter books, 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 children’s book writing and illustration, the politics of the children’s book publishing industry, and current issues and controversies in the field. Though the professor is mindful that many students in this course are Education students, students should bear in mind that this is an English course.

ENGL 432-001 ADOLESCENT LITERATURE MW 12:20-1:35 SCHWEBEL

While many people understand Adolescent 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 437/WOST 437 WOMEN WRITERS TTH 3:30-4:45 ADAM

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 Winnemucca Hopkins, and Pauline Hopkins.

ENGL 450-001/LING 421 ENGLISH GRAMMAR TTH 2:00-3:15 DISTERHEFT

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. TEXT: Dorothy Disterheft, Advanced Grammar: a manual for students. Prentice-Hall. REQUIREMENTS: one midterm, one final.

ENGL 453-001/LING 431 DEV. OF THE ENGLISH LANG. TTH 11:00-12:15 DISTERHEFT

A history of English, from the earliest texts to the modern period. Special emphasis will be placed upon the historical and linguistic developments which produced modern English as we know it: changes in morphology, phonology, and syntax; the influence of Roman occupation, Viking settlements, and the Normal invasion; the historical relationship between contemporary orthography and earlier phonological systems.

ENGL 455-001/LING 440 LANGUAGE IN SOCIETY MW 2:30-3:45 CHUN

Study of language patterns within and across social groups and contexts, focusing on how language reflects and creates speakers’ memberships, relationships, and identities. Special attention will be given to dialects and styles in U.S. settings.
ENGL 457-001 AFRICAN-AMERICAN ENGLISH TTH 11:00-12:15 WELDON

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. Cross-listed with LING 442, AFRO 442 and ANTH 442.

ENGL 460-001 ADVANCED WRITING MWF 10:10-11:00 HAYNSWORTH

This is an advanced class in nonfiction writing, with particular emphasis on creative, or literary, nonfiction, a hybrid genre that borrows techniques and approaches from journalism, fiction and even poetry to create innovative new ways of narrating the stories of our lives and interpreting the world around us. Because it does incorporate elements of so many other genres and because it gives writers a lot of room to experiment with their own voices and approaches, creative nonfiction affords students a lot of flexibility to focus on whatever specific writing goals they may have. The class will be run with that diversity of potential student interests in mind: assignments will be open-ended enough to allow each student to tailor them to his or her interests/objects. TEXTS: William Zinsser, On Writing Well, and Joyce Carol Oates, ed., The Best American Essays of the Century. REQUIREMENTS: Students will read and write a review of an acclaimed book-length work of nonfiction and write and revise 3 essays: a personal narrative, an interview/profile, and a final piece that fuses both memoir and journalistic reportage. The total amount of writing required for the class will be in the neighborhood of 20-25 pages. BOOKS: The Right Stuff; A Civil Action; Confederates in the Attic; Sedaris—Naked, Dress Your Family; Sarah Vowell; Tracy Kidder; Annie Dillard; David Foster Wallace.

ENGL 460-002 ADVANCED WRITING MWF 11:15-12:05 CAVANAUGH

Extensive practice in different types of nonfiction writing. For more information, please contact the instructor.

ENGL 460-005 ADVANCED WRITING TTH 8:00-9:15 COOK

The very fact that it's become incredibly passé to talk about how online technologies have had an enormous impact on the ways we communicate indicates just how significant these media have become. Our present technological circumstances have opened up amazing opportunities for self-publication, communication, identity construction, collaboration, and so forth, but among these changes what has remained more or less constant is the need to attract an audience by writing vivid, compelling prose.

This course introduces you to the genre of creative non-fiction and provides a forum for discussing, critiquing, working on, and learning from your own writing and the work of your classmates. Half writing workshop, half introduction to the genre, half course on the essay, this class will (1) introduce you some fine examples of nonfiction essay writing; (2) give you the opportunity to read, imitate, and internalize some of these models; (3) help you develop the kind of discipline good writing demands; and (4) offer you the chance to have your work read by an audience of smart, sophisticated readers (i.e., your classmates).


ENGL 460-006 ADVANCED WRITING TTH 9:30-10:45 PREMO-STEELE

This course will give students extensive practice in non-fiction writing, with particular emphasis on the growing field of "creative non-fiction," which includes a combination of memoir, fiction techniques and research. The professor is a widely published writer who has written on the themes of ecofeminism, nature, healing, and women's spirituality.
ENGL 460-007  ADVANCED WRITING  TTH 11:00-12:15  STAFF
Extensive practice in different types of nonfiction writing. For more information, please contact the instructor.

ENGL 460-008  ADVANCED WRITING  TTH 12:30-1:45  STAFF
Extensive practice in different types of nonfiction writing. For more information, please contact the instructor.

ENGL 460-009  ADVANCED WRITING  TTH 2:00-3:15  STAFF
Extensive practice in different types of nonfiction writing. For more information, please contact the instructor.

ENGL 460-010  ADVANCED WRITING  TTH 3:30-4:45  BUTTERWORTH
Extensive practice in different types of nonfiction writing. For more information, please contact the instructor.

ENGL 461-001  TEACHING OF WRITING  TTH 11:00-12:15  WATSON
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  MW 3:35-4:50  JENKINSON
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, contact the instructor.

ENGL 463-001  BUSINESS WRITING  MWF 8:00-8:50  TRUMPETER
This course is designed to teach students the conventions and concerns of business communication. We will spend the semester working individually and in groups to develop strategies for reading, creating and revising a wide variety of print and visual texts that students can expect to encounter in the business world. By composing memos, reports, e-mails, and other business documents that respond to real world scenarios, students will develop confidence in their abilities as clear and effective communicators, and the course emphasis on group work allows for the development of teamwork and time management skills that are essential to a successful business career.

ENGL 463-002  BUSINESS WRITING  MWF 9:05-9:55  KYZER
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  BUSINESS WRITING  MWF 10:10-11:00  STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.

ENGL 463-004  BUSINESS WRITING  MW 11:15-12:30  STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.

ENGL 463-007  BUSINESS WRITING  MW 2:30-3:45  STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.
ENGL 463-010 BUSINESS WRITING TTH 11:00-12:15 BOYLE
Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.

ENGL 463-011 BUSINESS WRITING TTH 3:30-4:45 STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.

ENGL E463-092 BUSINESS WRITING SAT. 9:00-2:00 PARROTT
Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.

ENGL E463-300 BUSINESS WRITING MON. 5:30-6:45 ANDERSON
Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.

ENGL E463-301 BUSINESS WRITING WED. 5:30-6:45 ANDERSON
Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.

ENGL 464-001 POETRY WORKSHOP TTH 11:00-12:15 DINGS
(Prerequisite: ENGL 360)
Workshop in writing poetry for students who have successfully completed ENGL 360. Please contact the instructor for further information.

ENGL 465-001 FICTION WORKSHOP MW 1:25-2:40 BAJO
(Prerequisite: ENGL 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, and 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 E465-300 FICTION WORKSHOP TTH 5:30-6:45 LAMB
(Prerequisite: ENGL 360)
This is a fiction workshop. The idea is to learn by doing, as well as by studying how others did it: why a story works, if it does, and why it doesn’t work if it doesn’t. Everybody has stories to tell and the ability to tell them. How good they are is another matter, but, generally speaking, the secret to good writing is rewriting. We also explore the creative impulse and the magic of story.

ENGL 469.001 CREATIVE NONFICTION TTH 3:30-4:45 BARILLA
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 an workshop setting, and to contribute constructively to these discussion. The goal will be to produce a portfolio of four polished essays.
Encountering moving images of all sizes, in public and in private, in fixed locations and even as we walk and drive, we live in an increasingly screen-saturated culture. To help us understand it, film and media theory and criticism provide a diverse body of modern thought as well as a rich repertoire of analytical tools. Informed by a wide range of intellectual traditions—semiotics, Marxism, psychoanalysis, feminism, critical race studies, and more—these theories of film and media often serve as lightning rods for addressing central questions about modern and postmodern life. We’ll analyze a selection of such writings from 1910 to the present to consider what screen culture is and has been, and what people have imagined it could be. We’ll also read pertinent films and media texts through the lenses offered by the critical writings, and use those moving images to reflect upon, complicate, and refine our ways of thinking about screen culture.

Film screenings will be held on Mondays from 4-6:30 p.m.

ENGL 490F.501 FAME/SHAME/REPUTATION IN ENGL. & AMER. CULT. TTH 11:00-12:15 JACKSON

“In the future,” wrote Andy Warhol, “everyone will be famous for fifteen minutes.” This class will explore the future of reputation as we move ever more into the internet age but also consider its past, by digging into the many and scandalous histories of fame, shame, notoriety, and reputation in centuries past. The through selected readings ranging from eighteenth century verse satires, nineteenth century novels, and twentieth century short stories, to the twenty-first century blogosphere and media empire, and with the assistance of some sociological, psychological, and anthropological scholarship, we will investigate what it means to have, get, hold on to, and lose a reputation, experience adulation and humiliation, be a somebody or a nobody, and live in worlds characterized by gossip, rumor, blackmail, character assassination and instant celebrity. The readings will be intense, but intensely interesting, and assessment will be through two essays and a series of shorter assignments. This class is limited to Honors College students.

ENGL 566P/FILM 566P TOPIC/CONTEMP. MASULINITIES TTH 12:30-1:45 FORTER

Topics in American Cinema Contemporary Masculinities

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 alternative 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 (and at times resisting) such violence.

FILMS: Fight Club (dir. David Fincher); Lone Star (dir. John Sayles); The Beat That My Heart Skipped (dir. Jacques Audiard); Brokeback Mountain (dir. Ang Lee); In the Cut (dir. Jane Campion); Old Boy (dir. Park Chan-Wook); Velvet Goldmine (dir. Todd Haynes); Mysterious Skin (dir. Gregg Araki); Affliction (dir. Paul Schrader); In the Valley of Elah (2007; dir. Paul Haggis).

REQUIREMENTS (undergraduate): bi-weekly response papers; two five-page papers; one ten-page paper. Film screenings will be held on Mondays from 7:30-9:30 p.m.