ENGLISH DEPARTMENT COURSE DESCRIPTIONS  
SPRING 2010

**English 270-286 designed for non-majors**

ENGL/CPLT 270-001  WORLD LITERATURE  MWF 9:05-9:55  STAFF
(Designed for non-majors)

Selected masterpieces of world literature from antiquity to present.

ENGL/CPLT E270-300  WORLD LITERATURE  MW 5:30-6:45  CLEMENTI
(Designed for non-majors)

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

ENGL/CPLT Z270-801  WORLD LITERATURE  MW 5:20-7:50  WRIGHT JT
(Designed for non-majors)

Selected masterpieces of world literature from antiquity to present

ENGL 282-001  FICTION  MWF 8:00-8:50  STAFF
(Designed for non-majors)

Fiction from several countries and historical periods, illustrating the nature of the genre.

ENGL 282-002  FICTION  MWF 1:25-2:15  STAFF
(Designed for non-majors)

Fiction from several countries and historical periods, illustrating the nature of the genre.

ENGL 282-003  FICTION  MW 2:30-3:45  CLEMENTI

Starting with the Enlightenment, this course will look at the ways in which modern literature, art and culture have dealt with the question of God, Justice and the human bond—taking inspiration from or issue with the way in which these concepts are problematized and represented in the Hebrew Bible. We will compare how the Judaic ethical and philosophical tradition as formulated in the bible has influenced the Western canon and is echoed in modern Jewish and non-Jewish texts. Our analysis of the selected works will move in three directions: we will look for Biblical
symbology and imagery in modern literature and art; we will analyze how modern philosophers, authors and artists have reused and transformed certain biblical stories; finally, our most important task will be to understand how these intellectuals have questioned, repudiated or resignified the relation between Man-God/Man-Man (in their historical and national contexts). Together we will explore the Jewish concepts of Exile, justice and messianism, while unearthing the traces left by the Hebrew stories about creation, Akedah, slavery, sibling rivalry, the Tower of Babel, etc. in Western cultural production.

ENGL 282-004 FICTION TTH 8:00-9:15 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 9:30-10:45 STAFF

Same as ENGL 282-004

ENGL 282-007 FICTION TTH 3:30-4:45 STAFF

Same as ENGL 282-004

ENGL 282-501 FICTION TTH 9:30-10:45 RIVERS

(Designed for non-majors; Restricted to South Carolina 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 S 9:00-2:00PM HUNGFORD

(Designed for non-majors)

Same as ENGL 282-004

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

(Designed for non-majors)

Same as ENGL 282-004

ENGL E282-851 FICTION MW 5:30-8:30 ELLIOTT

(Designed for non-majors)

Same as ENGL 282-004

ENGL 283-003 THEMES IN BRITISH LIT TTH 2:00-3:15 FELDMAN

(Designed for non-majors)

The Romantic period ushered in what we now call environmental literature. Long known for the poetry of nature, Romantic-era literature has shaped the consciousness of our own time. This course will consider how the relationship between people, the landscape, and other living things was imagined in both prose and poetry and how that imagining intersected with class, race, gender, politics, science, economics, ethics and law. Both environmentalism and Romanticism emphasize introspection and self-reflection, so we will think about these texts in relation to our own experience and the ways we choose to live in the world, both collectively and as individuals.
Class requirements: Two group presentations, two 5-page essays, mid-term and final examination.

ENGL 283-004  THEMES IN BRITISH LIT  MW 11:15-12:05, TH 2:00  JARRELLS
(Designed for non-majors)

“East and West”

How have ideas about what constitutes the East – or the “Orient” – shaped the West’s view of itself? This question will direct our survey of British literature from the eighteenth century to the present. Starting with the Arabian Nights Entertainments, translated between 1704-1717, we will study a broad range of writing about the East and about Britain’s increasing interests there (economic, political, religious, scientific, cultural). Works studied will include “oriental” or Eastern tales by Joseph Addison, Samuel Johnson, Clara Reeve, and Lord Byron; travel accounts by Mary Wortley Montagu and Rory Stewart; novels by Mary Shelley, E.M. Forster, and Amitav Ghosh; and films by Stephen Frears / Hanif Kureishi and Gillo Pontecorvo.

ENGL 283-005  THEMES IN BRITISH LIT  MW 11:15-12:05, TH 2:00  JARRELLS
(Designed for non-majors)

Same as ENGL 283-004

ENGL 283-006  THEMES IN BRITISH LIT  MW 11:15-12:05, TH 12:30  JARRELLS
(Designed for non-majors)

Same as ENGL 283-004

ENGL 283-007  THEMES IN BRITISH LIT  MW 11:15-12:05, TH 2:00  JARRELLS
(Designed for non-majors)

Same as ENGL 283-004

ENGL 283-008  THEMES IN BRITISH LIT  MW 11:15-12:05, F 10:10  JARRELLS
(Designed for non-majors)

Same as ENGL 283-004

ENGL 283-009  THEMES IN BRITISH LIT  MW 11:15-12:05, F 10:10  JARRELLS
(Designed for non-majors)

Same as ENGL 283-004

ENGL 283-010  THEMES IN BRITISH LIT  MW 11:15-12:05, F 11:15  JARRELLS
(Designed for non-majors)

Same as ENGL 283-004

ENGL 283-011  THEMES IN BRITISH LIT  MW 11:15-12:05, F 12:20  JARRELLS
(Designed for non-majors)

Same as ENGL 283-004
ENGL 284-001 DRAMA TTH 12:30-1:45 GIESKES

(Designed for non-majors)

This course is intended to introduce students to a broad range of European and American plays from classical Greece to the 20\textsuperscript{th} century. We will examine a variety of genres (tragedy, comedy, mixed forms) as well as movements such as epic theatre, realism, and absurdism. Students will read some historical and theoretical works (Aristotle, Sir Philip Sidney, Brecht, etc) along with the playtexts. We will be reading plays both as literary texts and scripts for performance. We will pay attention to the social and historical contexts of the production and reception of theatre. Playwrights likely to include Aeschylus, Sophocles, Plautus, Marlowe, Shakespeare, Sheridan, Chekhov, Churchill, Beckett, Brecht, Stoppard (this list is subject to change). Course requirements to include two formal essays, two shorter written assignments and a final exam.

ENGL 285-001 THEMES IN AMERICAN LIT MW 9:05-9:55, TH 8:00 TRAFTON

(Designed for non-majors)

This is a course which builds on the reading and writing skills taught in lower division English classes, but which moves beyond them to a more sophisticated approach to the analysis of literature: the study of literary texts within the framework of culture. Whether studied as isolated aesthetic objects composed entirely of structure and technique, as examples of the times or places in which they were written, as a code of meanings deciphered by professors, or as direct communications between writer and reader, all literary texts emerge from and can be placed in a wide range of cultural frameworks. In this course, we will attempt to understand the links between texts and culture as much as possible.

ENGL 285-002 THEMES IN AMERICAN LIT MW 9:05-9:55, TH 2:00 TRAFTON

(Designed for non-majors)

Same as ENGL 285-001

ENGL 285-003 THEMES IN AMERICAN LIT MW 9:05-9:55, TH 12:30 TRAFTON

(Designed for non-majors)

Same as ENGL 285-001

ENGL 285-004 THEMES IN AMERICAN LIT MW 9:05-9:55, TH 2:00 TRAFTON

(Designed for non-majors)

Same as ENGL 285-001

ENGL 285-005 THEMES IN AMERICAN LIT MW 9:05-9:55, TH 3:30 TRAFTON

(Designed for non-majors)

Same as ENGL 285-001

ENGL 285-006 THEMES IN AMERICAN LIT MW 9:05-9:55, F 9:05 TRAFTON

(Designed for non-majors)

Same as ENGL 285-001

ENGL 285-007 THEMES IN AMERICAN LIT MW 9:05-9:55, F 10:10 TRAFTON

(Designed for non-majors)
Same as ENGL 285-001

ENGL 285-008  THEMES IN AMERICAN LIT  MW 9:05-9:55, F 11:15  TRAFTON  
(Designed for non-majors)

ENGL 285-009  THEMES IN AMERICAN LIT  MW 9:05-9:55, TH 12:30  TRAFTON  
(Designed for non-majors)

ENGL 285-010  THEMES IN AMERICAN LIT  MW 9:05-9:55, F 10:10  TRAFTON  
(Designed for non-majors)

ENGL 285-012  THEMES IN AMERICAN LIT  MW 2:30-3:45  STAFF  
(Designed for non-majors)

ENGL 285-015  THEMES IN AMERICAN LIT  TTH 12:30-1:45  SHIELDS  
(Designed for non-majors)

Reading a variety of American texts that exemplify persistent themes of American culture.

ENGL 285C-001  THEMES IN AMERICAN LIT  TTH 11:00-12:15  COOPER  
(Restricted To Opportunity Scholars)

Reading a variety of American texts that exemplify persistent themes of American culture.

ENGL 285C-002  THEMES IN AMERICAN LIT  MWF 11:15-12:05  JONES D  
(Restricted To Opportunity Scholars)

Reading a variety of American texts that exemplify persistent themes of American culture.

ENGL E285-851  THEMES IN AMERICAN LIT  MW 5:30-8:30  NESMITH C  
(Designed for non-majors)

Same as ENGL 285-001

ENGL 286-002  POETRY  MWF 12:20-1:10  VANDERBORG  
(Designed for non-majors)

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 4th 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.

ENGL 286-003 POETRY TTH 11:00-12:15 RICE TJ
(Designed for non-majors)

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.

ENGL 286-501 POETRY MWF 10:10-11:00 GLAVEY
(Restricted To South Carolina Honors College Students Only)

Poetry from several countries and historical periods, illustrating the nature of the genre.

ENGL 287-001 AMERICAN LITERATURE MWF 9:05-9:55 STAFF
(Designed for English majors)

Survey of American literature: major authors, genres, and periods.

ENGL 287-002 AMERICAN LITERATURE MWF 11:15-12:05 KEYSER
(Designed for English majors)

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 287-003 AMERICAN LITERATURE TTH 9:30-10:45 SCHWEBEL
(Designed for English majors)

This survey of American literature will focus primarily on novels and autobiographical writing published between the American Revolution and mid-twentieth century. The course is not intended to be exhaustive; central themes examined include slavery and freedom, courtship and marriage, and self-representation through text. Authors include: Franklin, Equiano, Foster, Poe, Hawthorne, Douglass, Wharton, Johnson, Yezierska, Fitzgerald, Hemingway, and Morrison. Students should expect to devote considerable time (5-6 hours) to out-of-class reading each week.

ENGL 287-004 AMERICAN LITERATURE TTH 11:00-12:15 WOERTENDYKE
(Designed for English majors)

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 287-005  AMERICAN LITERATURE  TTH 2:00-3:15  FORTER

(Designed for English majors)

This course traces the history of literature in the U.S. from the close of the Civil War (1865) to the present. We will discuss the major literary movements in this period and their relationship to the historical moment at which each emerged. At the same time, the course will emphasize the persistence of certain concerns across the period under study: the meaning of “freedom” and its relationship to the idea of America; the legacy of chattel slavery and place of race in the imagination of white and black authors; the meanings of “manhood” for writers anxious about the feminizing effects of American culture on one hand, the perceived unmanliness of writing as a profession on the other; the persistent attempts by women and minority writers to develop literary forms adequate to their experience; and the place of capitalism (industrial and consumer) in the literary imagination of writers from all backgrounds. Requirements: 1 paper; weekly reading quizzes; midterm; final. Texts: K. Chopin, The Awakening; C. Chestnutt, Marrow of Tradition; M. Twain, Huck Finn; W. Faulkner, Light in August; T. Morrison, Beloved; A. Spiegelman, Maus I & II.

ENGL 287-501  AMERICAN LITERATURE  MWF 11:15-12:05  COWART

(Restricted To South Carolina Honors College Students Only)

Though proceeding chronologically from Puritan times well up into the twentieth century, this course will not be organized around a single theme. Rather, we’ll read widely across the spectrum of American literature, with an eye to discovering some of the themes that make it distinctive—and American. The reading load will not be excessively heavy, but we’ll try to cover a lot of ground, aiming at a representative sampling. Emphasis on poetry and fiction, with occasional selections in nonfiction.

ENGL 288-001  ENGLISH LITERATURE I  MW 8:40-9:55  SHIFFLETT

(Designed for English majors)

Study of five major literary works and recent scholarship dealing with them: Chaucer, Troilus and Criseyde; Shakespeare, Henry V and Much Ado about Nothing; Milton, Paradise Lost; Defoe, Moll Flanders.

ENGL 288-002  ENGLISH LITERATURE I  TTH 9:30-10:45  RICHEY

(Designed for English majors)

We will begin with Old English literature, the oral poems sung by the scops around 900 A.D. and available to us in translation. From there, we will move on to the texts of the Middle Ages and Early Modern Period, looking in particular at fiction, plays, lyrics, and epics. By proceeding in chronological fashion, we will be able to see how each author revises and transforms the literary forms of those who have gone before him or her, encoding in the process a unique, often innovative attitude toward history, politics, gender, and aesthetics. Most of this literature is written in poetry, which increases its subtlety and complexity; at the same time, it almost always tells a story. Because the language is from an earlier period, you will find yourself reading more slowly and carefully than usual.

Requirements: two papers, a midterm, final, and daily quizze.

ENGL 288-003  ENGLISH LITERATURE I  TTH 12:30-1:45  RHU

(Designed for English majors)

A survey of English literature through the Eighteenth Century. We will concentrate mainly on major figures, genres, and works of the sixteenth and seventeenth centuries with some attention to social context and literary tradition and their influence on the writers and texts under study. The Norton Anthology of English Literature, 8th Edition, Vol. 1B, will contain nearly all of our reading assignments.
ENGL 288-300  ENGLISH LITERATURE I  M 5:30-8:15  SIBLEY-JONES
(Designed for English majors)
Survey of American literature: major authors, genres, and periods.

ENGL 289-001  ENGLISH LITERATURE II  MWF 10:10-11:00  GULICK
(Designed for English majors)
This section of ENGL 289 begins with the observation that British Literature has been "going global" for a long time. We'll explore how British and Anglophone literary works from the past two centuries have reflected on and participated in a world increasingly defined by transnational exchanges of people, goods, political movements and forms of cultural expression. Authors will include Burke, Wordsworth, Coleridge, De Quincey, Charlotte Brontë, Ruskin, Wilde, Conrad, Eliot, Woolf, Rhys, Heaney, Walcott and Rushdie, among others. Participants can expect to read capacious and rigorously, with attention to key social, political and philosophical contexts in all of the major periods of modern British and Anglophone literature (Romantic, Victorian, Modernist and post-World War Two). They can also expect to hone their skills at advanced college-level literary analysis. We will devote a significant amount of time to close reading, literary terms, and the basics of research in the humanities.

ENGL 289-002  ENGLISH LITERATURE II  MW 2:30-3:45  STERN
(Designed for English majors)
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.

ENGL 289-003  ENGLISH LITERATURE II  TTH 3:30-4:45  COHEN
(Designed for English majors)
This course will survey British writing from 1800 to the present, treating canonical and non-canonical texts from a range of genres. As we trace the major movements of the last two centuries, we'll pay special attention to shifting approaches to Englishness, gender, and the politics and social function of art. TEXTS: Longman Anthology of British Literature, Vol. 2, and Bronte, Jane Eyre. REQUIREMENTS: reading quizzes and response paragraphs, 2 papers (5-7 pp), midterm, final. Participation will also be a major component of your grade.

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

ENGL 309-001  TCH WRITING ONE-TO-ONE  MWF 11:15-12:05  MCMANUS
(Prereq: ENGL 101 and 102) The study of theories and pedagogy of individualized writing instruction with intensive writing practice including hands-on one-on-one sessions. Recommended for prospective writing teachers.

ENGL 360-001  CREATIVE WRITING  MWF 11:15-12:05  JOHNSON
Though this section of Engl 360 is open to all students, it is designed especially for students interested in writing for children and young adults—a field that is amazingly vital and inclusive both in form and content. Workshop participants will explore the demands of these bodies of literature through reading representative, relevant primary and secondary texts and through producing their own texts 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 at the end of the semester. In addition to the primary text(s) produced, students will turn in narrative statements reflecting upon the writing journeys they’ve experienced over the course of the semester. All students are expected to contribute regularly and meaningfully during critique sessions.

ENGL 360-002 CREATIVE WRITING MWF 12:20-1:10 BAJO

This creative writing course will be a workshop for the contemporary literary short story. Early weeks will center around the study of contemporary short stories and poems in order to discover what makes writing fiction, and what makes writing contemporary. Discussion of the elements of fiction and the anatomy of story over the first three weeks will merge into class workshops on student story drafts. Students will write critiques for colleague short stories and be required to compose one finished short story befitting literary magazines. Some attention will be given to the relationship between writing and publishing. In addition to showing students the craft of fiction, learning outcomes will also offer experience in the skills of informed discussion and presentation.

ENGL 360-003 CREATIVE WRITING TTH 11:00-12:15 BLACKWELL

Combining readings, technical instruction, and workshop, this class introduces students to the art and craft of writing literary fiction. Coursework will include craft-oriented readings, exercises in technique, workshop participation, and the writing and revision of original fiction. Though this is an introductory course that assumes little previous knowledge, this section is designed particularly for writing-track students and any others who plan to go on to upper-level creative writing classes. It is also suitable for those who want to try writing literary short stories simply because they like to read them.

ENGL 360-004 CREATIVE WRITING TTH 12:30-1:45 BARILLA

This course will function primarily as a workshop in several genres of creative writing, in which students will share work in progress with other members of the course. We will work with poetry, short fiction and narrative nonfiction, with emphasis on fiction and poetry. The course will also involve reading and discussing published work in these genres, as well as numerous in-class and out-of-class writing exercises. Students will produce original work in each genre over the course of the semester, which they will turn in as a portfolio at the end of the course for a final grade.

ENGL E360-300 CREATIVE WRITING MW 5:30-6:45 WALDRON

This course serves as an introduction to the writing of poetry and fiction. It 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/CPLT 381-001 THE RENAISSANCE MW 2:30-3:45 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, Corneille, Milton, and Dryden. Requirements are likely to include two exams and one research paper.

ENGL 383-001 ROMANTICISM TTH 3:30-4:45 JACKSON

This course offers an intensive introduction the Romantic literature, touching on English and German examples but focusing on America from the 1790s through the 1850s, 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 how to use imagination, sympathy, and transcendence to address pressing social issues. Our readings will include novels, short stories, drama, poems, and a variety of non-fictional genres: some of these texts are utterly ethereal, others painfully gritty. Topics to be explored will include transcendentalism, sentimentalism, the gothic, abolitionist writing, urban journalism, regionalism, nationalism, and feminism. The three goals of the class are to help you to understand the detailed and complex contours of nineteenth century American literature; to help you become a closer and more nuanced reader; and to help you become a stronger and more cogent writer of interpretive academic prose. To assess your progress toward these goals, there will be several essays, a midterm, a final exam, and some in-class assignments.

ENGL 384-001 REALISM TTH 2:00-3:15 WOERTENDYKE

This course will grapple with realism as a mode of representation by focusing on its premier vehicle, the novel. The course will begin with classical realism such as Honore Balzac’s *Pere Goriot*, Gustave Flaubert’s *Madame Bovary*, and Leo Tolstoy’s *The Death of Ivan Ilych*. The rest of the course will be spent reading novels that bend, critique, or otherwise subvert classic realism, including Ishmael Reed’s *Flight to Canada*, Henry James’ “In the Cage,” and Marguerite Duras’ *The Ravishing of Lol Stein*. In addition to the novels, readings will include canonical critical statements by George Lukacs, Roland Barthes, Erich Auerbach, and Peter Brooks. We will conclude the course with two films: the Italian neo-realist film by Vittorio DeSica’s *The Bicycle Thief* and Hayao Miyazaki’s *Spirited Away*.

ENGL 385-001 MODERNISM TTH 11:00-12:15 COHEN

What does it mean to be modern? What does it mean to write in and about modernity? This course examines international modernism, particularly in its Anglo-American manifestations, as a network of connections between formal technique and the historical, social, and psychological effects of modernity. We’ll look at modernist innovations as a set of new perceptual technologies that engaged with the new technologies of an increasingly urban modernity, representing and responding to new tensions between presence and absence, isolation and community. We’ll also look at the role of gender in formulating responses to contemporary tensions. Writers will probably include F.T. Marinetti, Wyndham Lewis, Ezra Pound, Virginia Woolf, Mina Loy, HD, Gertrude Stein, T.S. Eliot, James Joyce, Marcel Proust, Edith Sitwell, Rebecca West, Djuna Barnes, W. H. Auden and Elizabeth Bowen. Requirements will include posted discussion questions, an 8-10-page essay, a number of shorter writing assignments, and a final exam, as well as regular and spirited participation.

ENGL 386-001 POSTMODERNISM MW 3:35-4:50 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.

ENGL 387-001/SPCH 387-001 INTRO TO RHETORIC MW 2:30-3:45 SMITH

The study of rhetoric generally takes two forms. The first involves learning to become skilled in the arts of public, professional, and/or interpersonal communication. The second, which will be the focus of our class, involves studying rhetoric historically, theoretically, and analytically. Toward those ends, we shall engage a variety of texts, cultural artifacts, and social phenomena, which will range from works of classical Greece and Rome to contemporary graphic novels and film. In so doing, we’ll explore: (a) the origins and development of rhetoric; (b) various conceptions of what rhetoric is, how it works, and what effects it can produce; and, finally, (c) ways we can become attuned to and analyze the rhetorical dynamics that are a fundamental dimension of human culture and our existence as social beings.

ENGL 388-001 HIST LIT CRITICISM/THEORY TTH 2-3:15 M. STEELE

Representative theories of literature from Plato through the 20th century. For more information, contact the instructor.

ENGL 389-001/LING 301-001 THE ENGLISH LANGUAGE TTH 3:30-4:45 WELDON
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 in order to develop analytical skills that are useful to both linguists and non-linguists interested in language issues. Students will learn how to analyze and 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.

ENGL 389/LING 301-002  THE ENGLISH LANGUAGE  TTH 2:00-3:15  GWARA

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

ENGL 391-001/CPLT 302  GRT BKS WEST WRLD II  TTH 3:30-4:45  KALB

European masterpieces from the Renaissance to the present.

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

Classical and contemporary poetry and prose of the Middle and Far East.

ENGL 405-001  SHAKESPEARE’S TRAGEDIES  TTH 9:30-10:45  GIESKES

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

ENGL 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, mid-term, and final).

ENGL 406-001  SHAKESPEARE’S COM & HIST  TTH 12:30-1:45  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 LIT  MW 2:30-3:45  JARRELLS
“Stick to the East,” wrote Lord Byron to his friend, Thomas Moore, in 1813: “the North, South, and West have all been exhausted.” Byron had good reason to give such advice: his account of his own travels in Turkey and Albania, published in the first two cantos of Childe Harold’s Pilgrimage (1812), brought him instant fame. The “Eastern Tales” he published in the years following (like The Giaour and The Bride of Abydos) made him even more famous. In this course we will survey British writing from the 1780s to the 1830s, particularly as it engaged the East, or “Orient.” Reading works by Byron, Moore, Percy and Mary Shelley, Thomas De Quincey, Samuel Coleridge, Mary Robinson, Abu Talib, Walter Scott, and Amitav Ghosh, we will ask the following: what was it about the East that made it good “poetical policy”? How was the Orient constituted in this period? And what do Britain’s considerable engagements there (economic, political, scientific, cultural) tell us about those ideas of self and other, nature and civilization that have come to characterize Romantic literature itself?

ENGL 413-001 MODERN ENGLISH LIT MWF 9:05-9:55 COWART
This course, aimed at English majors but welcoming nonmajors and students less and more advanced, is intended to promote knowledge of literary and intellectual history. Students may expect to learn a good deal about the workings of some important and exemplary texts. They should also improve skills associated with close-reading, writing, and analytical thinking.

We’ll read poetry by Hardy, Yeats, Eliot, Dylan Thomas, Larkin, Stevie Smith, and Ted Hughes; fiction by Joyce, Lawrence, Forster, Woolf, and perhaps Ondaatje and Atwood; and plays by Shaw, Beckett, and Stoppard. Some nonfiction prose by Woolf and Orwell to round things out.

Reading quizzes at every meeting, two five-page papers, midterm, and final.

ENGL 420-001 AMERICAN LIT TO 1830 TTH 9:30-10:45 SHIELDS
Colonial, Revolutionary, and early Romantic poetry and prose.

ENGL 423-001 MODERN AMERICAN LIT MW 2:30-3:45 KEYSER
What does it mean to be “modern,” and what is “modernist” literature? This course considers American literature from the turn of the 20th century to the 1950s. We will consider the formal experimentation of T.S. Eliot and William Faulkner; the the Jazz Age popularity of Fitzgerald, Parker, and Millay; Harlem Renaissance novels by Jean Toomer and Nella Larsen; and blues-influenced poetry by Langston Hughes. Throughout the course, we will discuss how modern American writers responded to the changes in American historical and cultural life created by the boom in mass culture (magazines, radio, movies), shifting gender roles, urbanization, and two world wars.

ENGL 428B-001 AFRICAN AMERICAN LIT II MW 8:40-9:55 DAWES
This course will provide students with an overview 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 TOPICS IN AMERICAN INDIAN LIT MW 3:35-4:50 WALLS R
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 429S/SOST 405L  TOPIC IN SOUTHERN NOVELISTS  TTH 11-12:15  POWELL

This course features visiting lectures by half a dozen contemporary novelists from the South, with an emphasis on writers from the Carolinas. Lectures and class discussion will explore a variety of topics, including the relationship between literature and regional identity, the intersection of biography and creativity, and the writing process. This sections is cross-listed with English 429S, and English majors and Southern Studies minors may choose to enroll under either heading depending on the availability of seats. However, the course is not restricted to majors or minors and has no prerequisites other than English 102. Participants should expect to read approximately seven novels (TBA) and an online course pack of essays, to write several short essays of your own, attend two additional local literary events of your choice outside of class, and to demonstrate your mastery of course materials on weekly quizzes, a midterm, and a cumulative final. There will also be opportunities to meet with visiting writers in small groups outside of class.

ENGL 430C-001/AFRO 398B  TOPIC IN BLUES NARRATIVE&JAZZ  TTH 12:30-1:45  WHITTED

Blues Narratives & Jazz Poetry

Examine the cultural legacies of blues and jazz music through African-American fiction, poetry, drama, graphic novels, and creative non-fiction writings. We will follow the rhythms of Langston Hughes’s *Weary Blues* and the Black Arts Movement’s fascination with John Coltrane. We will listen to James Baldwin’s existential bluesmen and August Wilson’s *Ma Rainey*, observe the musical collages of artist Romare Bearden, and explore the city that personifies Toni Morrison’s creative vision of jazz and improvisational culture. Our readings will be coupled with listening sessions, historical research, and critical scholarship that connects the music expressions of blues and jazz with the storytelling traditions of black history. Assignments include two close reading essays, a creative project, and a final research paper.

ENGL 431-001  CHILDREN’S LITERATURE  MW 8:40-9:55  JOHNSON

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 LIT  TTH 12:30-1:45  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/WGST 437-001  WOMEN WRITERS  TTH 11-12:15  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 439D-001/LING 405D-001 TOPIC/ LANGUAGE&WHITENESS TTH 3:30-4:45 CHUN

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.

ENGL 439E/ RELG 491P TOPIC/INTRO RELG&POETRY TTH 9:30-10:45 DINGS

We will read and discuss poetry that manifests or engages the wisdom philosophy of six world religions, Hinduism, Taoism, Buddhism (including Chan and Zen), Judaism, Christianity, and Islam. While students will be reading in all of these areas, students will be able to focus more specifically on religions and poetry of their greatest interest in their papers and presentations. Authors included will range from the ancient, canonical, and contemporary, authors such as Wang Wei, Tao Qian, Umar Ibn Al-Farid, Hafiz, Li Po, Rumi, James Wright, Mary Oliver, and many more. These are exceptionally rich traditions which have inspired some of the finest poetry ever written. Surveying them all in one semester will provide a wonderfully enriched overlay of thought and feeling.

SCHC 450.510 PROSEM:MODERN AMER LIT TTH 11-12:15 FORTER

Course Description: This course examines how American writers of the twentieth century have conceptualized freedom in relation to gender. We will look at a range of texts from across the century, including novels, poems, a graphic novel, and political essays. The assumption guiding the course is that the aspiration toward freedom is in these works intimately bound up with the question of what it means to be a man or a woman. This is equally but differently true for black and white authors, straight and gay authors, working-class authors and authors from more privileged classes. One of our central concerns, then, will be to articulate the relations between various social forces that limit freedom and human agency: racism, sexism, homophobia, familial trauma, industrial capitalism. Above all, we will try to discover how and to what extent our authors imagine that these constraints can be overcome—to what extent they believe that human liberation is possible, and how their visions of freedom are inflected by the way they conceive of gender.

(This course is open to English Majors and to students in the South Carolina Honors College).

ENGL 450-001/LING421 ENGLISH GRAMMAR MWF 11:15-12:05 DISTERTHEFT

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.

SCHC 450H-510 PROSEMINAR TTH 11-12:15 FORTER
This course examines how American writers of the twentieth century have conceptualized freedom in relation to gender. We will look at a range of texts from across the century, including novels, poems, a graphic novel, and political essays. The assumption guiding the course is that the aspiration toward freedom in these works intimately bound up with the question of what it means to be a man or a woman. This is equally but differently true for black and white authors, straight and gay authors, working-class authors and authors from more privileged classes. One of our central concerns, then, will be to articulate the relations between various social forces that limit freedom and human agency: racism, sexism, homophobia, familial trauma, industrial capitalism. Above all, we will try to discover how and to what extent our authors imagine that these constraints can be overcome—to what extent they believe that human liberation is possible, and how their visions of freedom are inflected by the way they conceive of gender.


SCHC 451C-501 PROSEMINAR MW 2:30-3:45 LEVINE

This course looks at the pleasures and problems of adapting Shakespeare’s plays to film. What’s to be gained, for example, by commercializing “high” art within pop electronic media? What’s lost? We’ll probably focus on four plays—Romeo and Juliet, Richard III, Titus Andronicus, and Hamlet—and a number of (mostly) recent films and adaptations. We’ll also take a brief look at new media (Shakespeare on-line, YouTube, etc.). Weekly reading assignments will concentrate on critical and theoretical work on Shakespeare and film. Because this is a seminar (restricted to 15 student), class will be primarily discussion. Our approach will concentrate on close analysis of films and critical essays (rather than the plays).

ENGL 455/LING 440-001 LANGUAGE IN SOCIETY TTH 12:30-1:45 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.

SCHC 457Q-501 PROSEM:LT,NATUR&END WRLD TTH 2-3:15 WALLS L

Katrina and a drowning city; droughts, floods, and water wars; year-round fire seasons; melting ice caps, disappearing species, and rising seas. Yes, Nature is back in the headlines. Serious and sober thinkers tell us that global warming means not an easy escalator ride to a balmy future, but a stormy passage through a series of ecological “tipping points” to a world unlike any we have ever seen. There are many questions that could be asked of this stunning prospect, but the one I would like us to ask is, What does this mean? If our environment is “anthropogenic”—not the setting for our thought but the product of it—then we’d best get our thinking straight. It seems our civilization is based on an outdated metaphysics that is crumbling like Arctic sea ice. What now? Can we imagine a new metaphysics? A new economics? Invent ways to join our individual stories with the global currents? Our texts will include fiction, poetry, essays, graphic novels and movies from the last 200 years—that is, across the rise of the industrial civilization that has put us, today, in view of the end of the world.

(Restricted to South Carolina Honors College Students)

ENGL 460-003 ADVANCED WRITING MWF 12:20-1:10 GREER

In this course we will read a number of authors, but the emphasis of the course will be upon writing (as opposed to reading) in order to understand the methods used by authors to create their works. Though there will be no formal text, I will refer students via the Internet to certain short stories and/or novellas to guide them in their composition. We will write three short stories during the semester. The subject, theme, characterization, etc., will be left up to each student. The first weeks of the course I will deliver a series of lectures regarding those elements which are found in remarkable literature.
The remaining part of the semester will be conducted using the workshop method. Students will write a short story, make photocopies for the class, and then read it aloud in class. Students will then critique the story, and I will add my comments at the end of each presentation. Additionally, I will write further and more detailed comments on each story and return it to the student. At the conclusion of the course, it is my hope that each student will have a profound awareness regarding the construction of contemporary American prose.

ENGL 460-006 ADVANCED WRITING TTH 11-12:15 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 460-007 ADVANCED WRITING TTH 2-3:15 MUCKLEBAUER

Extensive practice in different types of nonfiction writing.

ENGL 460-009 ADVANCED WRITING TTH 3:30-4:45 BARILLA

This course will function as a workshop in the craft of creative nonfiction, in which students will share work in progress with other members of the course. We will encounter different subgenres of nonfiction, including memoir and literary journalism, and we will experiment with the expectations of the essay form. The class will include reading and discussing published work, and will include numerous in class and out of class exercises designed to stimulate ideas and hone skills. Students will produce a portfolio of written work, which they will turn in at the end of the course for a final grade.

ENGL E460-300 ADVANCED WRITING TTH 5:30-6:45 C. 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 461-001 THE TEACHING OF WRITING TTH 3:30-4:45 HOLCOMB

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

ENGL 462-001 TECHNICAL WRITING MWF 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.

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.

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

Extensive practice in different types of business writing, from brief letters to formal articles and reports.
ENGL 463-003 BUSINESS WRITING MWF 11:15-12:05 STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

ENGL 463-004 BUSINESS WRITING TTH 8-9:15 STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

ENGL 463-007 BUSINESS WRITING TTH 3:30-4:45 STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

ENGL E463-300 BUSINESS WRITING M 5:30-8:15 STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

ENGL E463-301 BUSINESS WRITING T 5:30-8:15 STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

ENGL 473/FILM 473 FILM&MEDIA THEOR&CRITCSM MW 2:30-3:45, M 4:00 COURTNEY
Film and Media Theory and Criticism
From the multiplex to the indie art house cinema on Main St., from TVs (big and small) we watch in our homes, the gym, airports, and so on, to our “desktop” work and play, to the laptops, cell phones, iPods, etc. we take most anywhere, we live in an increasingly screen-saturated culture. To help us consider its manifold implications, the history of critical and theoretical writings about film and related media provides a diverse body of modern thought, as well as a rich repertoire of analytical tools. Informed by a broad range of intellectual traditions—-aesthetics, semiotics, psychoanalysis, Marxism, feminism, critical race studies, technology studies, and more—theories of film and the newer media often serve as lightning rods for addressing central questions about modern and postmodern life. We'll analyze a selection of such writings from the 1910s 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 other moving image media through the lenses offered by the critical writings, and use the moving images to reflect upon, complicate, and refine our ways of thinking about screen culture.

ENGL 490-501 TOPICS IN ADVANCED STUDY TTH 12:30-1:45 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 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 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
Experimental 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.

(Restricted to Honors College Students & Senior Intensive English Majors)

ENGL 492-001 ADVANCED FICTION WORKSHOP MWF 10:10-11:00 BAJO

Open to students with experience reading and writing literary fiction, this creative writing course offers nuanced study and practice of fiction as both an art form and a craft. Your original fiction—together with that of the other workshop members—will be our focus. We’ll fill our time by discussing some risk-taking published fiction, practicing elements of craft through short exercises, and considering a range of professional and aesthetic issues at stake in the writing vocation—from how to get published to the ethics of writing about real people, from the ins and outs of MFA programs to the pros and cons of non-realist. (Feel free to email the professor for additional information.)

ENGL 566C/FILM 566C TOPIC/COMIC BOOKS&CENSOR TTH 9:30-10:45, T 5:30 WHITTED

“Truth, Justice...and Juvenile Delinquency?”: Comics Books and Censorship in America

In-depth study of cultural censorship, artistic freedom, and adolescent marketing in the history of the American comic book industry. Focusing most specifically on controversial post-World War II comic books and the evolution of the Comics Code, students will learn strategies for evaluating the socio-political impact of EC Comic’s fantastic tales and their critique of the terrors hidden behind the American Dream. Students will also trace the influence of this history through the modern graphic novel, Watchmen. Assignments include two close reading essays, a research paper, and a creative assignment for undergraduates, and a more extensive research project and class presentation for graduate students.