# ENGLISH DEPARTMENT COURSE DESCRIPTIONS
## SPRING 2012

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Days</th>
<th>Time</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>ENGL 270-001</td>
<td>WORLD LITERATURE</td>
<td>MWF</td>
<td>11:15-12:05</td>
<td>ZHU</td>
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<td>(Cross-listed with CPLT 270)</td>
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<td></td>
<td>Selected masterpieces of world literature from antiquity to present. For more information, please contact the instructor.</td>
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<tr>
<td>ENGL 270-501</td>
<td>WORLD LITERATURE</td>
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<tr>
<td>ENGL 282-001</td>
<td>FICTION</td>
<td>MWF</td>
<td>8:00-8:50</td>
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<td></td>
<td>Fiction from several countries and historical periods, illustrating the nature of the genre. For more information, please contact the instructor. Prerequisites: ENGL 101 and 102 or equivalent</td>
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<td>ENGL 282-002</td>
<td>FICTION</td>
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<td>ENGL 282-003</td>
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<td>ENGL E282-801</td>
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<td>ENGL E282-851</td>
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<td>ENGL 283-001</td>
<td>THEMES BRITISH WRITING</td>
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<td><em>Falling in Love Again? From Much Ado to High Fidelity</em></td>
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<td>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 may be included in class discussions and assignments.</td>
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<td>ENGL 283-002</td>
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<td>ENGL 283-003</td>
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<td>ENGL 283-004</td>
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<td>ENGL 283-005</td>
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<td>ENGL 283-006</td>
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<td>ENGL 283-007</td>
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<td>ENGL 283-008</td>
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<td>ENGL 283-009</td>
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<td>ENGL 283-010</td>
<td>THEMES BRITISH WRITING (Designed for Non-English Majors)</td>
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<td>ENGL 283-011</td>
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<td>ENGL 283-012</td>
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<td>ENGL 283-013</td>
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<td>ENGL 283-019</td>
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<td>ENGL 283-020</td>
<td>THEMES BRITISH WRITING (Designed for Non-English Majors)</td>
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<td>ENGL 283-501</td>
<td>THEMES BRITISH WRITING (Restricted to South Carolina Honors College Students Only)</td>
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<td>8:40-9:55</td>
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*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 may be included in class discussions and assignments.

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<tr>
<td>ENGL 284-001</td>
<td>DRAMA</td>
<td>MW</td>
<td>2:30-3:45</td>
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This general education course introduces students to the major and minor dramatic genres (tragedy, comedy, modern drama, melodrama, etc.) and theatrical styles (naturalism, epic theater, absurdism, etc.) in Western theater. Our guiding questions will be: Why drama? Why do we transform “social dramas” into aesthetic dramas? What purposes do these cultural performances serve at specific historical moments and in different representational modes? The course is divided into five units. Unit one introduces students to Victor Turner’s theory of “social drama” (breach, crisis, redressive machinery, reconciliation), as it applies to important, often life-changing events in our lives. In unit two, we define the (5) basic structural elements of aesthetic drama (plot, character, idea, language, given circumstances), and explore the emergence of tragedy and comedy in the classical and early modern periods. For unit three, we focus on structural and cultural analyses of modern dramas, while unit four turns to structural and cultural investigations of postmodern drama. Unit five closes the course with a brief look at dramatic development in film, television, and new media, especially multi-platform storytelling. Class assignments will include...
ENGL 285-001  THEMES AMERICAN WRITING  MW 10:10-11:00, Th 9:30  VANDERBORG
(Designed for non-majors)
"American Cyborgs"
If you love science fiction, consider this course. We will study the figure of the "cyborg"--a human being augmented by technology--in recent American short stories, novels, and films. Are body-changing technologies perceived as beneficial or malevolent in these texts, as liberating or limiting? Some of the cyborgs and cyber-creatures we'll study: humans with mechanical implants and surgical alterations, humans surrounded by machines, humans in cyberspace, "recordings" of a human mind, humans with technologically altered memories, and human-like life forms that seem partly organic, partly mechanical. We'll read texts by Isaac Asimov, Philip K. Dick, Anne McCaffrey, Orson Scott Card, M.T. Anderson (Feed), and Scott Westerfeld (Uglies); we'll watch Blade Runner and Aliens. Course requirements include a paper, a midterm, a final exam, a collage assignment, and unannounced quizzes.

ENGL 285-002  THEMES AMERICAN WRITING  MW 10:10-11:00, Th 11:00  VANDERBORG
(Designed for non-majors)
Same as ENGL 285-001

ENGL 285-003  THEMES AMERICAN WRITING  MW 10:10-11:00, Th 8:00  VANDERBORG
(Designed for non-majors)
Same as ENGL 285-001

ENGL 285-004  THEMES AMERICAN WRITING  MW 10:10-11:00, Th 2:00  VANDERBORG
(Designed for non-majors)
Same as ENGL 285-001

ENGL 285-005  THEMES AMERICAN WRITING  MW 10:10-11:00, Th 3:30  VANDERBORG
(Designed for Non-English Majors)
Same as ENGL 285-001

ENGL 285-006  THEMES AMERICAN WRITING  MW 10:10-11:00, F 9:05  VANDERBORG
(Designed for Non-English Majors)
Same as ENGL 285-001

ENGL 285-007  THEMES AMERICAN WRITING  MW 10:10-11:00, F 10:10  VANDERBORG
(Designed for Non-English Majors)
Same as ENGL 285-001

ENGL 285-008  THEMES AMERICAN WRITING  MW 10:10-11:00, F 11:15  VANDERBORG
(Designed for Non-English Majors)
Same as ENGL 285-001

ENGL 285-009  THEMES AMERICAN WRITING  MW 10:10-11:00, F 12:20  VANDERBORG
(Designed for Non-English Majors)
Same as ENGL 285-001

ENGL 285-010  THEMES AMERICAN WRITING  MW 10:10-11:00, F 1:25  VANDERBORG
(Designed for Non-English Majors)
Same as ENGL 285-001

ENGL 285-011  THEMES AMERICAN WRITING  MWF 11:15-12:05  STAFF
(Designed for Non-English Majors)
Reading a variety of American texts that exemplify persistent themes of American culture. For more information, please contact the instructor.

ENGL 285-012  THEMES AMERICAN WRITING  TTH 8:00-9:15  STAFF
(Designed for Non-English Majors)
Same as ENGL 285-011

ENGL 285-013  THEMES AMERICAN WRITING  TTH 11:00-12:15  STAFF
(Designed for Non-English Majors)
Same as ENGL 285-011
### ENGL 285-014  THEMES AMERICAN WRITING  TTH 12:30-1:45  STAFF  
(Designed for Non-English Majors)  
Same as ENGL 285-011

### ENGL 285-501  THEMES AMERICAN WRITING  MW 2:30-3:45  VANDERBORG  
(Restricted To SC Honors College Students Only)  
"American Cyborgs"  
If you love science fiction, consider this course. We will study the figure of the "cyborg"--a human being augmented by technology--in recent American short stories, novels, and films. Are body-changing technologies perceived as beneficial or malevolent in these texts, as liberating or limiting? Some of the cyborgs and cyber-creatures we'll study: humans with mechanical implants and surgical alterations, humans surrounded by machines, humans in cyberspace, "recordings" of a human mind, humans with technologically altered memories, and human-like life forms that seem partly organic, partly mechanical. We'll read texts by Isaac Asimov, Philip K. Dick, Anne McCaffrey, Orson Scott Card, M.T. Anderson (*Feed*), and Scott Westerfeld (*Uglies*); we'll watch *Blade Runner* and *Aliens*. Course requirements include a paper, a midterm, a final exam, a collage assignment, and unannounced quizzes.

### ENGL E285-300  THEMES AMERICAN WRITING  W 5:30-8:15  JONES  
(Designed for Non-English Majors)  
Same as ENGL 285-011

### ENGL E285-851  THEMES AMERICAN WRITING  MW 5:30-8:30  STAFF  
(Accelerated session starts 03/12-04-23)  
(Final exams follow the Columbia campus final exam schedule)  
Same as ENGL 285-011

### ENGL 286-001  POETRY  MWF 9:05-9:55  STAFF  
Poetry from several countries and historical periods, illustrating the nature of the genre. For more information, please contact the instructor. Prerequisites: ENGL 101 and 102 or equivalent

### ENGL 287-001  AMERICAN LITERATURE  MWF 9:05-9:55  STAFF  
(Designed for English majors)  
An introduction to American literary history, emphasizing the analysis of literary texts, the development of literary traditions over time, the emergence of new genres and forms, and the writing of successful essays about literature.

### ENGL 287-002  AMERICAN LITERATURE  MWF 10:10-11:00  STAFF  
(Designed for English Majors)  
Same as ENGL 287-001

### ENGL 287-003  AMERICAN LITERATURE  TTH 9:30-10:45  STAFF  
(Designed for English Majors)  
Same as ENGL 287-001

### ENGL 288-001  ENGLISH LITERATURE I  MWF 11:15-12:05  STAFF  
(Designed for English Majors)  
An introduction to English literary history, emphasizing the analysis of literary texts, the development of literary traditions over time, the emergence of new genres and forms, and the writing of successful essays about literature. Prerequisites: ENGL 101 and 102 or equivalent.

### ENGL 288-002  ENGLISH LITERATURE I  MWF 2:30-3:20  STAFF  
(Designed for English Majors)  
Same as ENGL 288-001

### ENGL 288-003  ENGLISH LITERATURE I  TTH 11:00-12:15  STAFF  
(Designed for English Majors)  
Same as ENGL 288-001

### ENGL 288-004  ENGLISH LITERATURE I  TTH 2:00-3:15  STAFF  
(Designed for English Majors)  
Same as ENGL 288-001
ENGL 288-501 ENGLISH LITERATURE I TTH 12:30-1:45 RICHEY E
(Designed for English Majors)
(Restricted to SC Honors College Students Only)

In this version of English 288, we will cover the spectrum of British literature in two formats. In the first half, we will assess the vulnerability of the hero and the transformation of epic form beginning with the Anglo-Saxon poem, Beowulf (in translation), continuing with Milton’s Renaissance epic, Paradise Lost and Mary Shelley’s gothic novel, Frankenstein, and culminating with Philip Pullman’s contemporary reassessment of this tradition in The Golden Compass. In the second half, we will explore the interconnections between love and property—first in Shakespeare’s comedy, As You Like It, second in Jane Austen’s Pride and Prejudice and finally in E.M. Forster’s modern British novel, Room with a View.

Course Requirements: Daily analytical quizzes on the assigned reading, one Oxford English Dictionary Assignment, one two-page paper on Paradise Lost, two five page papers, a midterm, and a final exam.

Course Outcomes: We will be able to articulate the differences between genres (whether epic poem, comedy, or novel) and situate each literary form within its larger historical context. We will gain an awareness of the way words change across time and be able to assess these transformations. We will become skilful in analytical argument as we practice this verbally in class discussion and increasingly more accomplished in our analytical writing. Finally, we will be able to assess with critical awareness and elegance the transformations that occur in the hero across time as well as in the property of love.

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

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SCHC 158-501 RHETORIC MW 4:00-5:15 ERCOLINI
(Restricted to SC Honors College Students only)

SCHC 158-502 RHETORIC TTH 11:00-12:15 SMITH
(Restricted to SC Honors College Students only)

SCHC 322H-501 PROSEM: BLACK SC WRITERS TTH 12:30-1:45 ALAO
(Restricted to SC Honors College Students only)

This course examines literature by and about African Americans in South Carolina. We will study how writers imagine the state and its distinctive history and culture as well as the influence of the region on their writing more generally. Readings will be drawn from a variety of historical moments and genres, including autobiography, novels, poetry, and children’s literature. We will also explore larger questions of southern identity and place in relation to the Upstate, Midlands, and Low-country areas of the state.

SCHC 322I-501 PROSEM: FREEDOM TRAINS TTH 11:00-12:15 TRAFTON
(Restricted to SC Honors College Students only)

FREEDOM TRAINS
An exploration of the themes, motifs, and literary expressions of the idea of freedom in African American literature. Texts will include David Walker, Appeal to the Colored Citizens of the World, Frederick Douglass, Narrative of the Life of Frederick Douglass, Harriet Jacobs, Incidents in the Life of a Slave Girl, and Barack Obama, Dreams from my Father.

SCHC 350K-501 THE AVANT-GARDE: FROM FUTURISM TO FLARF TTH 9:30-10:45 GLAVEY
(Restricted to SC Honors College Students only)

SCHC 350T-501 PROSEM: HOLOCAUST IN AMERICA MW 2:30-3:45 CLEMENTI
(Restricted to SC Honors College Students only)

"Remembering, Imagining and Teaching the Holocaust in America"
This course focuses on the way in which writers, filmmakers, artists and cultural institutions (museums, schools, etc.) have contributed to the construction of an indelible “Holocaust memory” in America since the end of WWII. We will study the representations of the Holocaust through a variety of media and genres: documentaries, feature films, museum exhibits, oral histories and some of the classics of Holocaust literature (memoirs, fiction, and comics). The main concern of our exploration is not “how” (or “why”) this atrocious genocide happened, but in what way such untellable experiences can be told through the arts. And if they can be told. A selection of secondary sources will illustrate the historical context of the Holocaust and enrich our discussions with interesting and discomforting questions from the perspective of literary theory, gender studies, philosophy, and more.
SCHC 3520-501 PROSEM:JOHN DRYDEN & HIS CONTEMPORARIES  TTH 3:30-4:45 SHIFFLETT
(Restricted to SC Honors College Students only)
"John Dryden and His Contemporaries." Study of the greatest English poet and literary critic of the
seventeenth century, in company with the leading moral, political, and scientific thinkers of his age.
Writers to be considered--in addition to Dryden--include Thomas Hobbes, John Locke, John Milton,
Robert Boyle, and George Savile, First Marquis of Halifax. Course to be conducted in the manner of a
seminar, with some meetings held in the Department of Rare Books & Special Collections, Thomas
Cooper Library, and a term paper involving original archival research.

ENGL 309-001  TCH WRITING ONE-TO-ONE  MWF 10:10-11:00  STOWE
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 9:05-9:55  STAFF
Workshop course on writing original fiction, poetry, drama, and creative nonfiction. For more
information, please contact instructor.

ENGL 360-002  CREATIVE WRITING  MWF 11:15-12:05  STAFF
Same as ENGL 360-001

ENGL 360-003  CREATIVE WRITING  TTH 11:00-12:15  STAFF
Same as ENGL 360-001

ENGL E360-300  CREATIVE WRITING  MW 5:30-6:45  BARILLA
Same as ENGL 360-001

ENGL 380-001  EPIC TO ROMANCE  TTH 2:00-3:15  GWARA
(Cross-listed w/CPLT 380)
Comprehensive exploration of medieval and other pre-Renaissance literature using texts
representative of the evolution of dominant literary forms.

ENGL 381-001  THE RENAISSANCE  TTH 12:30-1:45  SHIFFLETT
(Cross-listed w/CPLT 381)
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. There will be two short essays, a midterm and a final exam.

ENGL 383-001  ROMANTICISM  TTH 11:00-12:15  FELDMAN
In part to better understand our world and our values and in part to enjoy some dynamite poetry and
prose, we will explore works by writers of the Romantic era in Britain. We will read selections from
writers such as Jane Austen, William Wordsworth, Mary Robinson, Samuel Taylor Coleridge, Charlotte
Smith, William Blake, Jane Taylor, Walter Scott, Percy Bysshe Shelley, Mary Wollstonecraft Shelley,
John Keats, Mary Tighe, Lord Byron, and Felicia Hemans. We will examine the ways in which literature
responded to various forces, including political events (such as the American and French revolutions),
aesthetic theory, the abolitionist movement, the feminist movement, social class issues, 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 385-001  MODERNISM  TTH 11:00-12:15  GLAVELY
This course will serve as an introduction to the literature of Anglo-American--and, to a much lesser
extent, European--modernism. Our first goal will be to understand the specific features of particular
eyear-twentieth-century texts: how they are put together as works of art, what they attempt to
achieve, how they may or may not challenge contemporary readers. From there we will consider
how they respond to, reflect, and resist the processes of modernization. One of our primary
questions will be: What does it feel like to be modern? In thinking through what literature tells us
about this question, we will consider the epistemological, psychological, and sociological facets of
modernity as reflected and rewritten by the particular formal and thematic choices of our authors.
Authors covered will include Djuna Barnes, Andre Breton, T. S. Eliot, Ernest Hemingway, Langston
Hughes, Zora Neale Hurston, James Joyce, Mina Loy, Richard Bruce Nugent, Ezra Pound, Marcel
Proust, Gertrude Stein, Wallace Stevens, William Carlos Williams, and Virginia Woolf. Requirements
for the course include an essay, a creative project, and a final exam.
ENGL 387-001  INTRO TO RHETORIC  MW 2:30-3:45  ERCOLINI
(cross-listed with SPCH 387)
The term *rhetoric* particularly in contemporary political discourse, is often used to mean empty speech (opposed to action) designed to dress things up to look better than they are (deception about actual conditions or issues). Rhetoric, however, has a rich, complex, and important history that distinguishes responsible discourse from that which is deceptive, shallow, and unethical. Rhetoric can furthermore be characterized as an orientation, a way of seeing, a way of knowing. This course examines this robust field of rhetoric in three dimensions: the history of rhetoric (particularly ancient Greek and Roman) as a set of practices, pedagogies, and ways of encountering the world; rhetoric as a critical practice of reading, interpretation, and intervention; and finally as the site of various contemporary theories and debates on the relation between persuasion and knowledge, the nature of language and its influence, and how everyday culture and experience perform important political and social functions.

ENGL 388-001  HIST LIT CRITICISM/THEORY  TTH 2:00-3:15  STEELE M
Representative theories of literature from Plato through the 20th century.

ENGL 389-001  THE ENGLISH LANGUAGE  MWF 10:10-11:00  KELLER
(Cross-listed with LING 301)
Introduction to the field of linguistics with an emphasis on English. Covers the English sound system, word structure, and grammar. Explores history of English, American dialects, social registers, and style.

ENGL E389-300  THE ENGLISH LANGUAGE  MW 5:30-6:45  STAFF
(Cross-listed with LING E301.300)
Same as ENGL 389-001

ENGL 391-001  GREAT BOOKS WEST WORLD II  TTH 12:30-1:45  BRODER
(Cross-listed with CPLT 302.001)
European masterpieces from the Renaissance to the present.

ENGL 404.001  ENGLISH DRAMA TO 1660  TTH 12:30-1:45  GIESKES
*The Drama of Shakespeare’s Contemporaries*
This class will provide an introduction to the rich field of non-Shakespearean early modern drama. Shakespeare was far from the only playwright working in the period and we will read a selection of plays that held the stage alongside and in competition with his works. We will likely read plays by Kyd, Marlowe, Dekker, Marston, Middleton, Jonson, Webster and Ford—writers whose careers coincide with or come after Shakespeare’s. Some effort will be made to situate these plays in the literary, social, and theatrical contexts in which they appeared. Three papers, an Early English Books exercise, and a final exam.

ENGL 405-001  SHAKESPEARE’S TRAGEDIES  TTH 9:30-10:45  RICHEY
*Intimacy in Shakespeare’s Tragedy*
In this course we will explore how intimacy in Shakespeare’s tragedies unfolds at the intersection of theology, property, and poetry. Because religion, law, and art drew on characteristic “properties” to define the terms of their discourse, “property” operated on multiple levels and involved identity, behavior, and the more material ground we now associate with it. Initially, aristocratic marriages were designed to make a match that would unite wealthy families and preserve property through lines and legacies, not for romantic purposes. But during Shakespeare’s time (and, we could argue, by way of Shakespeare himself), intimacy was beginning to change. We will accordingly think about how Shakespeare’s work renegotiates theological, legal, and poetic ground, quite literally, to open up new forms of intimacy. Learning Outcomes: From the first class we will employ critic Harry Berger Jr.’s “Making Interpretation Manageable” to strengthen our understanding of speech/writing as both self-representation and a representation of the other. We will watch cinematic clips in class (and out) to observe what aspects of intimacy are being developed and what are being withheld, since performance can open up interpretation as well as delimit it in a specific direction. We will think about what we gain and what we lose in moving from text to production. We will also look into how the properties of performance are altered by different quartos and printings. Finally, we will wonder what specific “properties” intimacy has and why it traverses the ground between the transcendent on the one hand, the earthy and material on the other. We will first read Shakespeare’s Roman tragedies, *Titus Andronicus, Romeo and Juliet,* and *Julius Caesar,* and then we will turn to his great, late tragedies, *Hamlet, Othello, Lear,* and *Macbeth.* Last of all, we will consider *A
Winter’s Tale, a tragic-comedy, which provides a final twist on tragedy and another glimpse of intimacy in the final phase of Shakespeare’s career.

Requirements, Word of the Day, Action News, one critical abstract, daily quizzes, Two 5-7 Papers (one critical, one open).

**ENGL 406-001 SHAKESPEARE’S COM/HIST** **MW 8:40-9:55** **MILLER**

In this class we will read six or seven of Shakespeare’s comedies, probably The Taming of the Shrew, A Midsummer Night’s Dream, The Merchant of Venice, The Merry Wives of Windsor, Much Ado About Nothing, As You Like It, and Twelfth Night.

Class will follow a discussion format with participation emphasized. Assignments for the course will include two critical essays (6-8 pages), a class presentation, and a class project in addition to the midterm and final. Class projects will be either individual or team assignments; a number of options will be offered, including that of staging a scene from one of the plays, or producing/adapting a scene as a video. Students who successfully complete this course will improve their ability understand Shakespeare’s language and the design of his plays. They will also improve their critical reading and writing skills.

The most important objective for the class is to enhance your ability to take pleasure in the plays, whether reading them or watching a performance.

**ENGL 4406-300 SHAKESPEARE’S COM & HIST** **MW 5:30-6:45** **LEVINE**

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

**ENGL 423-001 MODERN AMERICAN LITERATURE** **MW 8:40-9:55** **COWART**

We’ll sample significant American writing from roughly 1900 to the middle of the twentieth century, including work by figures such as Pound, Frost, Eliot, Stevens, Ginsberg, Stein, Hemingway, Fitzgerald, Hurston, Wright, Porter, Faulkner, Cather, Nabokov, O’Connor, Salinger, Pynchon, and DeLillo.

(The following may be included if it is called for:

PAPERS: Two, five pages each
EXAMS: Two hour exams and a final
GRADE: Daily Quizzes=10%, exams=15% each, final=20%, papers=20% each)

**ENGL 428B-001** **AFRI-AMER LIT II: 1903-PRES** **TTH 2:00-3:15** **ALAO**
(Meets w/AFRO 398B)

**Black Literature: 1903 to the Present:**

This introductory course surveys African American literature from the early twentieth century to the present. The course is organized chronologically and examines formal and thematic concerns of twentieth century African American writers. While we will examine major themes and concerns of writers during different historical periods, we will pay particular attention to the theme of migration. Using migration as a lens, students will contemplate the relationships between cultural production and historical phenomena such as the Great Migration and the Great Return Migration. They will also examine how writers interrogate race, gender, and class through their exploration of multiple landscapes and use of various genres.

**ENGL J429B-001 TOPIC/STUDIES AMER LIT: F. SCOTT FITZGERALD** **BUCKER**

(WEB Course: See Distance Ed.)

Prereq: Students must complete one sophomore literature course (282-289) before taking any upper level course. A survey of the author’s works and career through 26 recorded lectures by preeminent Fitzgerald scholar and biographer, Matthew J. Bruccoli.

**ENGL 429C-001 “Comics and the U.S. South”** **TTH 9:30-10:45** **WHITTED**
(Meets w/AFAM 398E and SOST 405U)

This course is a scholarly study of the way comics represent the U.S. South and explore southern histories, places, and identities. Drawing upon comic strips, comic books, and graphic novels from the 1930s to the present, our investigation will explore the relationship between region and nation, the representation of race, class, and gender in southern comics, and the ways history and memory are processed through personal and collective trauma. Texts will include Pogo, Captain America, Swamp Thing, Nat Turner, Hellboy: The Crooked Man, Stuck Rubber Baby, AD: New Orleans After the
ENGL 429F-001  TOPICS: AMERICAN BESTSELLERS  TTH 9:30-10:45  DAVIS
American Bestsellers, Past and Present
When a work of fiction appeals to millions of American readers, it probably meets often unspoken needs and desires generated within a given cultural moment. Bestsellers have influenced the tastes and purchasing habits of readers in the United States for over 150 years, and they can teach us much about what mattered to readers at different points in our nation’s history. Rarely uncontroversial, bestsellers across a variety of genres gained enormous popularity and as such, often guaranteed their exclusion from the U.S. literary canon and classroom. In this course, we will rectify that trend and seek historical as well as aesthetic explanations for the vast and often lasting appeal of a variety of nineteenth, twentieth, and twenty-first century bestsellers. Readings will range from nineteenth-century sentimental fiction to twentieth-century Pulitzer Prize winners, from early dime novels and westerns to contemporary young adult novels including Harry Potter, Twilight, and The Hunger Games. Assignments will include presentations and papers on bestsellers not covered in the course as well as both a midterm and a final.

ENGL 429S-001  SOUTHERN WRITERS TODAY  TTH 2:00-3:15  POWELL
(Cross-listed with SOST 405L)
This course draws on recent imaginative writing inspired by the U.S. South to explore ways today’s southern writers respond to and continue to shape a range of ideologies about regional experience. This section in particular focuses on literary representations of historical moments shaping contemporary understandings of varieties of southern identity and will include guest lectures by several of the local authors studied. In addition to completing course readings in contemporary fiction and poetry, students will attend two local literary events of their choice outside of class, write two short essays, participate in class discussions and other group activities, and demonstrate mastery of course materials and skills on quizzes, a midterm, and a cumulative final exam. Possible course texts include Lan Cao, Monkey Bridge; Casey Gabough, Confederato; Elizabeth Cox, Slow Moon; Kwame Dawes, Wisteria; Gail Godwin, Unfinished Desires; Michael Griffith, Trophy; Minrose Gwin, The Queen of Palmyra; Silas House, A Parchment of Leaves; Ravi Howard, Like Trees, Walking; and Ray McManus, Red Dirt Jesus. Note: English majors and Southern Studies minors may choose to enroll for credit under either heading depending on the availability of seats, but the course is not restricted to majors or minors and has no prerequisites other than English 101.

ENGL 430-001  TOPIC: FREEDOM TRAINS  TTH 2:00-3:15  TRAFTON
Freedom Trains: An exploration of the themes, motifs, and literary expressions of the idea of freedom in African American literature. Texts will include David Walker, Appeal to the Colored Citizens of the World, Frederick Douglass, Narrative of the Life of Frederick Douglass, Harriet Jacobs, Incidents in the Life of a Slave Girl, and Barack Obama, Dreams from my Father.

ENGL 431-001  CHILDREN’S LITERATURE  TTH 11:00-12:15  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 literacy 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 4:00-5:15
Reading and evaluating representative works appropriate for the adolescent reader. Please contact instructor for more information.

ENGL 434-001  ENVIRONMENTAL LITERATURE  TTH 3:30-4:45  BARILLA
“Nature” has inspired a powerful body of American literature, yet what do we really mean by the term? Are humans “natural?” What are the distinctions between nature and culture? Where are we headed – toward ecological apocalypse, or utopia? This course will explore the moral, aesthetic, and metaphysical dimensions of “Nature” as an expression of American consciousness and narrative. We will encounter the howling wilderness, the transcendent, sublime wilderness, and the threatened wilderness. We will look at alternative landscapes and literary inspirations, such as the pastoral, agrarian landscape extolled by Thomas Jefferson as the foundation of our democracy. We’ll consider Nature not just as a place, but also as a representation of the animals that inhabit it. Our approach will include reading contemporary novels and foundational nature-writing essays, participating in the kind of outdoor exploration that inspired some of the readings, and attempting

Deluge, and the essay collection, Comics and the U.S. South. Grades will be based on two analytical essays and a research paper, a creative project, and weekly writing/drawing assignments.
some nature writing of our own, all with the goal of understanding "Nature" as a dynamic interplay of forces.

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

ENGL 439A-001 TOPICS: FAST & SLOW FOODS MW 2:30-3:45 KEYSER
Fast and Slow Foods in Modern U.S. Literature.
The twentieth century saw the transformation of American food technologies, habits, and cultures, and U.S. literature from this period reflects these changes, sometimes with excitement, sometimes with disgust. Beginning with the turn-of-the-century meat industry exposé, Upton Sinclair’s The Jungle, this course will consider how American literature depicts the new tastes of the modern age. Some of the texts that we encounter will be warnings about the effects of industrial food on our health and society, some utopic speculations about how food distribution could be more just, some humorous pieces about the preparation of food, others nostalgic for older ways of being and eating. Over the course of the semester, we will consider how the old truism "you are what you eat" shapes the modern American literary imagination. Assignments may include response papers, nonfiction personal food writings, a comparative close reading essay, and a research paper.

ENGL 439E-001 TOPICS/EASTRN RELG&POETRY TTH 12:30-1:45 DINGS
(Cross-listed w/RELG 491P)
Global citizenship requires that we understand ourselves in relation to our global neighbors. As we see daily in the news, failure to develop this mutual understanding is disastrous. The fact is that most people around the world think and act in some relationship to core beliefs that they hold; it is also true that for many societies around the world these beliefs are religious or grow out of religious traditions. Knowledge of these traditions can lead to greater understanding and discovery of shared values. This course will explore Hinduism, Taoism, Confucianism, and Buddhism and their relationship to one another. A planned sequel to be offered in the spring 2013 semester will explore Judaism, Christianity, and Islam. Students may take either course or both. Students will read about each religion as well as read canonical and contemporary poetry that looks at life through the particular world view in focus. Grading will be determined by four tests, homework assignments, quality and regularity of class performance, and one final 12-15 page paper.

ENGL E450-300 ENGLISH GRAMMAR TTH 5:30-6:45 DILLARD A
(Cross-listed w/LING 421)
Major structures of English morphology and syntax; role of language history and social and regional variation in understanding contemporary English.

ENGL 455-001 LANGUAGE IN SOCIETY TTH 3:30-4:45 CHUN
(Cross-listed w/LING 440)
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
(Cross-listed with LING 442, AFAM 442, and ANTH 442)
This course is designed to introduce students to the structure, history, and use of the distinctive varieties of English used by and among many African Americans in the U.S. In this course, we will examine some of the linguistic features that distinguish African-American English (AAE) from other varieties of American English. We will consider theories regarding the history and emergence of AAE. We will look at the representation of AAE in literature. We will examine the structure and function of various expressive speech events in the African-American speech community. And we will consider attitudinal issues regarding the use of AAE, especially as they relate to education and the acquisition of Standard English.

ENGL 460-001 ADVANCED WRITING MWF 11:15-12:05 STAFF
Extensive practice in different types of nonfiction writing. For more information, please contact the instructor.

ENGL 460-002 ADVANCED WRITING TTH 12:30-1:45 GREER
In this class, we will write three major essays. I will also assign in-class writing to help prepare students to compose their major work. Though these topics may vary, the three essays will probably consist of the following: a comparison and contrast paper, a definition paper, and a persuasive essay. Students will be expected to meet with me throughout the semester for one-on-
one editing sessions. Grammar is paramount. I assume that students will have mastered basic writing and so will be ready to tackle the deeper aspects of prose, i.e., the communication of ideas which are profound, unique, and engaging.

ENGL 460-003 ADVANCED WRITING TTH 2:00-3:15 SMITH
The overarching aim of this course is to help students develop their abilities as writers. Toward that end, the course will involve reading about, discussing, analyzing, and extensively practicing various forms of non-fiction writing.

ENGL 460-004 ADVANCED WRITING TTH 3:30-4:45 STAFF
Same as ENGL 460-001

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

ENGL 462-001 TECHNICAL WRITING MWF 12:20-1:10 STAFF
Preparation for and practice in types of writing important to scientists, engineers, and computer scientists, from brief technical letters to formal articles and reports. For more information, please contact the instructor.

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

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

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

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

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

ENGL E463-092 BUSINESS WRITING S 9:00-2:00 PARROTT
Same as ENGL 463-001

ENGL E463-093 BUSINESS WRITING S 9:00-2:00 PARROTT
Same as ENGL 463-001

ENGL E463-300 BUSINESS WRITING M 5:30-8:15 STAFF
Same as ENGL 463-001

ENGL E463-301 BUSINESS WRITING T 5:30-8:15 STAFF
Same as ENGL 463-001

ENGL 464-001 POETRY WORKSHOP TTH 9:30-10:45 DINGS
(PREREQ: ENGL 360)
Some experience in writing poetry at the 360 level is highly recommended. Students will focus on the most important techniques involved in the writing of poetry by closely reading a variety of professional poems and by writing poems which use those techniques. The aim here is to create art, not just fulfill assignments. To that purpose students are encouraged to find and develop their own content as well as individuate their use of techniques in a growth toward their own unique style and voice. Poems will be read and discussed in class by the students' peers. Grading is done by portfolio; significant revision of original drafts is expected.

ENGL 465-001 FICTION WORKSHOP TTH 2:00-3:15 STAFF
(Pre-requisite English 360)
Workshop in writing fiction for students who have successfully completed ENGL 360.
ENGL 470-001  RHETORIC OF SCIENCE & TECHNOLOGY  MW 4:00-5:15  GEHRKE  
(Cross-listed with SPCH 470)

Rhetoric of Science and Technology

Which forms of communication frame our understandings of science and new technologies? Why do differing kinds of discourses and modes of engagement affect science policy and public perception while others do not? How is language, both spoken and written, used within scientific communities to make and justify claims? What uses of language enable some scientific claims to gain prominence where others fail? This course will grapple with these questions by introducing students to the study of the rhetoric of science and technology. We will begin with an introduction to rhetoric, followed by a study of how communication and rhetoric build knowledge. We will then examine previous case studies in science communication and rhetoric. Finally, each student will take up a specific problem in rhetoric of science and technology and pursue its relationship to a current public controversy. In so doing, students will produce original research based upon study and observation of contemporary events.

ENGL 473-001  FILM&MEDIA THEOR&CRITCSM  TTH 9:30-10:45  COOLEY H  
(PreReq: FILM 240 or Consent of Instructor Cross-listed w/ FILM 473)

Theory and criticism of film and media from the 1910s to the present. Considers a range of critical approaches to analyzing what different forms of audio-visual media do to and for the audiences they address and the worlds they depict.

ENGL 492-001  FICTION WORKSHOP  TTH 12:30-1:45  BARILLA J  
(PREREQ: ENGL 360 and 465)

Open to students with extensive experience in creative writing, this workshop will pursue the art and craft of writing literary fiction at an advanced level through close readings and the composition of original short stories. Producing original fiction, and responding in writing to others' stories, will be the focus of the course, although we will also spend time on exercises and the consideration of published fiction.

ENGL E550-300  ADVANCE ENGLISH GRAMMAR  TTH 5:30-6:45  DISTERHEFT  
(PREREQ: LING 421/ENGL 450 or LING 600/ENGL 680)  
(Cross-listed with LING E521-300)

Advanced English Grammar is a course designed to enhance students' abilities in analyzing the structure of spoken and written English. Emphasis is placed on restrictions on word formation and sentence structure, and the relations between sentence structure and meaning. Both Standard American English and its regional and social varieties will be used in the examination of how intended meaning is conveyed through sentence structure. Advanced English Grammar is geared towards the needs of present and future teachers of English. It will provide students with both the skills necessary to explain why English works the way it works, and opportunities to apply those skills into the practical analysis of the English language.

ENGL 566S-001  "Split Screens: Hollywood in the ‘50s & ‘60s”  TTH 12:30-1:45  COURTNEY  
(Cross-listed w/FILM 566S)

This course examines two significant decades of rupture and change, at the movies and in American culture at large. While popular U.S. mythologies like to imagine the 1950s simply as the years of "Father Knows Best" and white suburban splendor, even popular Hollywood texts reveal a more unstable and contested cultural landscape—especially with regards to matters of race, gender, and sexuality. The 1960s, too, were more of a mixed cultural bag than popular memory often would have it. Provocative combinations of change and convention are particularly evident in Hollywood cinema in these decades, registered by the eruption of contemporary conflicts in plots and characters, but also by subtle and dramatic transformations of "classical Hollywood" style itself. This course considers ruptures of both kinds, social and aesthetic, and particularly how they interact in this period of American cinema. What, for example, does the disruption of conventional Hollywood codes allow to be said, and not said, about shifting conceptions of gender and sexuality? What can we learn about the ongoing significance of the Civil Rights Era, its "successes" and its "failures," by interrogating popular culture's own attempts to imagine racial progress? And how might the analysis of popular fantasies of mid-20th century life and change help us understand our own 21st century investments in selectively remembering and forgetting the past? Questions like these will guide our readings, screenings, and discussions.