<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Instructor</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 270.001</td>
<td>WORLD LITERATURE (Cross-listed with CPLT 270.001)</td>
<td>STAFF</td>
<td>TTH 10:05-11:20</td>
</tr>
<tr>
<td>ENGL 270.E01</td>
<td>WORLD LITERATURE (Cross-listed with CPLT 220.001)</td>
<td>STAFF</td>
<td>MW 5:30-6:45</td>
</tr>
<tr>
<td>ENGL 270.H01</td>
<td>WORLD LITERATURE (Restricted to SC Honors College Students Only: Cross-listed with CPLT 270.501)</td>
<td>STAFF</td>
<td>MWF 9:40-10:30</td>
</tr>
<tr>
<td>ENGL 282.001</td>
<td>FICTION (Cross-listed with CPLT 270.501)</td>
<td>GRIFFEY</td>
<td>MWF 9:40-10:30</td>
</tr>
<tr>
<td>ENGL 282.002</td>
<td>FICTION</td>
<td>SIRCY</td>
<td>MWF 12:00-12:50</td>
</tr>
<tr>
<td>ENGL 282.003</td>
<td>FICTION: PARABLES OF THE INDIVIDUAL &amp; THE COMMUNITY</td>
<td>WEISENBURG</td>
<td>TTH 8:30-9:45</td>
</tr>
</tbody>
</table>

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

**ENGL 270.001 - WORLD LITERATURE**

This section will be reading and exploring fictions that find their genesis in Homer’s *Odyssey*. Some of the most exciting and rewarding poems and novels have found inspiration in this epic poem, composed nearly 3,000 years ago. After a reading of *The Odyssey* itself we will move on to Dante’s *Inferno* followed by more contemporary novels and poems that explore, among a great many other ideas, themes of the wanderer, the explorer, of homecoming and recovery.

Reading List:
- Homer -- *The Odyssey* -- 978-0140268867
- Dante – *The Inferno* - 978-0195087444
- Hunter S. Thompson - *Fear and Loathing in Las Vegas* - 978-0679785897
- Nikos Kazantzakis – *The Odyssey: A Modern Sequel* (Book I) - Blackboard
- Margaret Atwood – *The Penelopiad* – 978-1841957982
- Fred Chappell – *Midquest* -- 978-08071115800
- Charles Frazier – *Cold Mountain* – 978-0802142849

**ENGL 282.002 - FICTION**

This course will explore the idea of feuds: how do we define, represent, operate within, and construct environments through them? Some of the most canonical works of fiction feature factions in conflict, and many are even organized around them. Reading tales, short stories, and novels, we will look at the ways fiction presents character, community, philosophy, and other thematic concerns through conflict. The dichotomy between “us” and “them” has a powerful political and cultural force as well, and we will be examining how such distinctions can reinforced, undermined, or re-defined through fictional representation.

A series of shorter pieces will be assigned along with longer texts that may include Jonathan Swift’s *Gulliver’s Travels*, Jane Austen’s *Mansfield Park*, Toni Morrison’s *Song of Solomon*, and excerpts from David Foster Wallace’s *Infinite Jest*.

**ENGL 282.003 - FICTION: PARABLES OF THE INDIVIDUAL & THE COMMUNITY**

This course will consider the idea of the individual in relation to the construct of the community. Fiction is a medium often used by authors to comment upon existing communities, imagine potential future or parallel communities, and develop characters whose struggles represent the various situations the individual finds him or herself in as a result of social and group forces. We will explore several sub-genres of the tale, short story, and novel. We will also consider the importance of themes such as the weight of history on the present, the tension between the regional, the national, and the international, the limits of the idea of progress, and the means by which our ideas of the individual and the greater community are constantly under revision. A short fiction anthology will be assigned. Longer texts may include Nathaniel Hawthorne’s *The House of Seven Gables*, John Steinbeck’s *East of Eden*, Thomas Pynchon’s *The Crying of Lot 49*, and a Henry James novella or two.
In this course we’ll read a number of recent novels (all published in the last twenty years) from and about people living outside North America and Europe, the modern world’s centers of socioeconomic privilege. These texts are formally and thematically diverse, but all of them are concerned with a few key issues:

- **History** - what it is, who writes it, who remembers it, how it gets remembered, and why these things might matter in the present.
- **Globalization** – how it works and with what consequences, good and bad, for the non-western world.
- **The relationship between power and storytelling.**

The novels we’ll read are extraordinary works of fiction, ambitious in their style, structure and scope. Reading them will be a transformative as well as a challenging experience. Possible authors include Chris Abani, Chimamanda Ngozie Adichie, Aravind Adiga, J.M. Coetzee, Edwidge Danticat, Kiran Desai, Junot Diaz, Amitav Ghosh, Michael Ondaatje, Marjane Satrapi, and Indra Sinha. You do not need to be a literature major to take this course; you should, however, prepare to read voraciously, write carefully, and approach discussions with inquisitiveness and candor.

---

**ENGL 283.001 THEMES IN BRITISH WRITING**  
**MW 1:10-2:00, TH 8:30-9:20**  
CROCKER  
(Designed for Non-English Majors)

This course gives students the opportunity to explore dystopian and utopian writing, a historical genre of prose fiction that continues to influence science fiction shows, fantasy novels, and special effects films. Historically, the novel is a newer genre, one that has been embraced as a form of artistic literary expression only within the last 300 years. But prose fiction has been around for a very long time, and in its different instantiations, it has been used for numerous cultural or political purposes. Dystopian and utopian narratives, even more visibly than other prose fictions, destabilize the distinction we try to make between literary art and popular fiction. Utopian and dystopian narratives also illustrate how certain literary forms reflect, influence, and revolutionize cultural identity, politics, and technology. Thus, some of the texts we will read are not literary “classics”; however, each of these stories contributes to the formation of this genre of fiction, and each of these texts demonstrates the correspondent link between society and its creative production. From More’s *Utopia* to Collins’s *The Hunger Games*, we will think through questions of hope, disaster and change—early and modern.

---

**ENGL 283.002 THEMES IN BRITISH WRITING**  
**MW 1:10-2:00, TH 10:05-10:55**  
CROCKER  
(Designed for Non-English Majors)

Same as ENGL 283.001.

**ENGL 283.003 THEMES IN BRITISH WRITING**  
**MW 1:10-2:00, TH 11:40-12:30**  
CROCKER  
(Designed for Non-English Majors)

Same as ENGL 283.001.

**ENGL 283.004 THEMES IN BRITISH WRITING**  
**MW 1:10-2:00, TH 11:50-12:40**  
CROCKER  
(Designed for Non-English Majors)

Same as ENGL 283.001.

**ENGL 283.005 THEMES IN BRITISH WRITING**  
**MW 1:10-2:00, TH 2:50-4:05**  
CROCKER  
(Designed for Non-English Majors)

Same as ENGL 283.001.

**ENGL 283.006 THEMES IN BRITISH WRITING**  
**MW 1:10-2:00, F 9:40-10:30**  
CROCKER  
(Designed for Non-English Majors)

Same as ENGL 283.001.

**ENGL 283.007 THEMES IN BRITISH WRITING**  
**MW 1:10-2:00, F 10:50-11:40**  
CROCKER  
(Designed for Non-English Majors)

Same as ENGL 283.001.

**ENGL 283.008 THEMES IN BRITISH WRITING**  
**MW 1:10-2:00, F 12:00-12:50**  
CROCKER  
(Designed for Non-English Majors)

Same as ENGL 283.001. 

**ENGL 283.009 THEMES IN BRITISH WRITING**  
**MW 1:10-2:00, F 1:10-2:00**  
CROCKER  
(Designed for Non-English Majors)

Same as ENGL 283.001.
ENGL 283.010 THEMES IN BRITISH WRITING CROCKER
(Designed for Non-English Majors) MW 1:10-2:00, F 11:40-12:30
Same as ENGL 283.001.

ENGL 283.013 THEMES IN BRITISH WRITING GIBBS
(Designed for Non-English Majors) MW 2:20-3:35
This section focuses on the themes of space and place in British literature. We will look at the implications of space (as setting, as structure, as imagined potential) for narrative, drama, and poetry from the 18th century to the present. Our goal will be to build up a narrative of space/place throughout the centuries and to examine how this narrative impacts our understanding of the world in which we currently live.

ENGL 283.015 THEMES IN BRITISH WRITING TTH 11:40-12:55 BROWN
(Designed for Non-English Majors)
In this course, we will analyze various texts from the Anglo-Saxon period to the present day in order to trace the evolving concept of monstrosity. By studying a variety of poems, novels, and short stories that creatively engage with this topic, we will be able to explore and evaluate humanity's fears and anxieties regarding changing environmental, technological, social, and political conditions and to learn how we express, define, and attempt to cope with these fears and anxieties.

In addition to regularly attending class on time, taking notes, and actively participating in class discussions and group work, you will be responsible for reading quizzes, two papers, a midterm and a final exam.

ENGL 283.018 THEMES IN BRITISH WRITING TTH 2:50-4:05 BROWN
(Designed for Non-English Majors)
In this course, we will analyze various texts from the Anglo-Saxon period to the present day in order to trace the evolving concept of monstrosity. By studying a variety of poems, novels, and short stories that creatively engage with this topic, we will be able to explore and evaluate humanity's fears and anxieties regarding changing environmental, technological, social, and political conditions and to learn how we express, define, and attempt to cope with these fears and anxieties.

In addition to regularly attending class on time, taking notes, and actively participating in class discussions and group work, you will be responsible for reading quizzes, two papers, a midterm and a final exam.

ENGL 283.H01 THEMES IN BRITISH WRITING MW 3:55-5:10 CROCKER
(Restricted to SC Honors College Students)
This course gives students the opportunity to explore dystopian and utopian writing, a historical genre of prose fiction that continues to influence science fiction shows, fantasy novels, and special effects films. Historically, the novel is a newer genre, one that has been embraced as a form of artistic literary expression only within the last 300 years. But prose fiction has been around for a very long time, and in its different instantiations, it has been used for numerous cultural or political purposes. Dystopian and utopian narratives, even more visibly than other prose fictions, destabilize the distinction we try to make between literary art and popular fiction. Utopian and dystopian narratives also illustrate how certain literary forms reflect, influence, and revolutionize cultural identity, politics, and technology. Thus, some of the texts we will read are not literary “classics”; however, each of these stories contributes to the formation of this genre of fiction, and each of these texts demonstrates the correspondent link between society and its creative production. From More’s Utopia to Collins’s The Hunger Games, we will think through questions of hope, disaster and change—early and modern. (Designed for Non-English Majors)

ENGL 284.001 DRAMA TTH 1:15-2:30 MCALLISTER
This course introduces students to the major and minor dramatic genres (tragedy, modern drama, melodrama, etc.) and theatrical styles (naturalism, futurism, epic theater, absurdist, etc.) in western theater. Our guiding questions will be: Why drama? Why do writers transform “social dramas” into aesthetic dramas? What purposes do these dramas serve in specific historical moments and in various cultural contexts? The course will be divided into four units. Unit one introduces students to Victor Turner’s theory of “social drama” (breach, crisis, repressive machinery, reconciliation) as it applies to major, potentially life-changing events in our everyday existence. In unit one, students will also begin to master the (5) core elements of an aesthetic drama (plot, character, idea, language, given circumstances). In unit two, we examine the emergence of tragedy and comedy in classical and early modern theater. For unit three, we turn to structural and cultural analyses of modern drama on stage and on television, with special attention
to theatrical “isms.” Unit four will feature structural and cultural investigations of postmodern drama. In this fourth and final unit, we will also look at drama and theatrical spectacle on film and in new media, with a particular focus on transmedia (multi-platform) storytelling. Class assignments will include: (3) short response papers; (7) check-in questions/quizzes; (4) unit exams; participation in classroom discussions; (1) non-threatening oral presentation consisting of a “social drama” narrative, a focused playwright presentation, a monologue/scene performance, OR a transmedia presentation; and a group final drama project.

ENGL 285.001 THEMES IN AMERICAN WRITING
(Designed for Non-English Majors)  MW 10:50-11:40, F 8:30-9:20  ADAMS
This course will focus on the widely varying ways that Colonial and U.S. writers have interpreted nature -- in its widely varying forms -- over the past five centuries. During the semester we will travel from the howling wilderness to the picturesque landscape to the expanding frontier and beyond. We will examine attitudes toward nature that range from terror to childlike adoration, from celebration to acquisitive greed, from awed discovery to elegiac lament. Throughout, we will investigate what such representations reveal about the people who write and read them. What values and assumptions do U.S. writers impose upon the natural world? What desires – social, spiritual, political, and economic – are at stake?

This course is designed to teach students basic skills in literary analysis and critical writing while also providing an introduction to U.S. literature and cultural history. Lectures and discussion will focus on films, poetry, short stories, and novels by Irving, Emerson, Thoreau, Hawthorne, Dickinson, Cather, Wright, Erdrich, and others. Required work will include class participation, three essays, and two exams.

ENGL 285.002 THEMES IN AMERICAN WRITING
(Designed for Non-English Majors)  MW 10:50-11:40, TH 10:05-10:55  ADAMS
Same as ENGL 285.001

ENGL 285.003 THEMES IN AMERICAN WRITING
(Designed for Non-English Majors)  MW 10:50-11:40, TH 11:40-12:30  ADAMS
Same as ENGL 285.001

ENGL 285.004 THEMES IN AMERICAN WRITING
(Designed for Non-English Majors)  MW 10:50-11:40, TH 1:15-2:05  ADAMS
Same as ENGL 285.001

ENGL 285.005 THEMES IN AMERICAN WRITING
(Designed for Non-English Majors)  MW 10:50-11:40, TH 2:50-3:40  ADAMS
Same as ENGL 285.001

ENGL 285.006 THEMES IN AMERICAN WRITING
(Designed for Non-English Majors)  MW 10:50-11:40, F 9:40-10:50  ADAMS
Same as ENGL 285.001

ENGL 285.007 THEMES IN AMERICAN WRITING
(Designed for Non-English Majors)  MW 10:50-11:40, F 10:50-11:40  ADAMS
Same as ENGL 285.001

ENGL 285.008 THEMES IN AMERICAN WRITING
(Designed for Non-English Majors)  MW 10:50-11:40, F 12:00-12:50  ADAMS
Same as ENGL 285.001

ENGL 285.009 THEMES IN AMERICAN WRITING
(Designed for Non-English Majors)  MW 10:50-11:40, F 1:10-2:00  ADAMS
Same as ENGL 285.001

ENGL 285.010 THEMES IN AMERICAN WRITING
(Designed for Non-English Majors)  MW 10:50-11:40, F 10:50-11:40  ADAMS
Same as ENGL 285.001
ENGL 285.011  THEMES IN AMERICAN WRITING  TTH 1:15-2:30  COWART  
(Designed for Non-English Majors)
Ezra Pound defined literature as "news that stays news." William Carlos Williams adds: "It is  
difficult/to get the news from poems/yet men die miserably every day/for lack/of what is found  
there." This course will consider American psychological health as reflected--positively or  
negatively--in our national literature. We'll read mostly short stories and short novels (including a  
couple of complete collections of short fiction by Flannery O'Connor and J. D. Salinger), with  
occasional forays into the work of poets such as Whitman, Dickinson, and Frost.

Texts:
Norton Anthology of American Literature, Shorter Eighth Edition in two volumes (ISBN 978-0-393-  
91888-5)
Katherine Anne Porter, Pale Horse, Pale Rider (Harcourt Brace ISBN: 0151707553)
Flannery O'Connor, Everything that Rises Must Converge (Noonday Pr ISBN: 0374504644)
J. D. Salinger, Nine Stories (Lb Books ISBN: 0316769509)

SEMESTER GRADE:
10% daily reading quizzes and assignments
30% two hour exams
40% two three-page papers
20% final exam

ENGL 285.012  THEMES IN AMERICAN WRITING  MW 2:20-3:35  SCHWEBEL  
(Designed for Non-English Majors)
Few ideas hold a more tenacious grip on the American psyche than that of the Self-Made Man. From  
the "Founding Fathers" to African-American abolitionists, westward migrants to children of  
immigrants, the promise that one can "pull oneself up by the bootstraps" and "make it big" whispers  
into the ears of each American generation. A democratic electorate, public education system, and  
tradition of free enterprise form the building blocks of this treasured American Dream, which  
manifests itself in both conservative and liberal traditions. As dime novels, silent movies,  
Hollywood films, and 21st century game shows make clear, American consumers past and present  
have responded to the concept’s allure. Is the notion of the Self-Made Man (or woman) myth,  
reality, or some combination of the two? In the face of considerable hardship, including racism,  
nativism, and sexism, why have disadvantaged groups clung to the metaphor, rejecting its  
conservative overtones in favor of its liberating possibilities? This course probes these intriguing  
but ultimately unanswerable questions. Authors may include Franklin, Douglass, Yezierska,  
Fitzgerald, Alger, Howells, Dreiser, Wilder, and Wright.

ENGL 285.015  THEMES IN AMERICAN WRITING  TTH 11:40-12:55  POWELL  
(Designed for Non-English Majors)
The study of literature is a dynamic part of a liberal arts education, strengthening skills in  
arumentation, critical thinking, and analysis, and suggests roles that imaginative writing can play  
in both national and community dialogue and in individual readers' lives. This course pursues these  
goals by providing an introduction to selected phases and issues in American literature not through  
a systematic survey but through substantial reading in a few important works that have explored  
the idea of an American self. Possible course texts include Julia Alvarez's How the Garcia Girls Lost  
Their Accents; Nikky Finney's Head Off and Split; Allen Ginsberg's Howl and Other Poems; Josephine  
Humphreys' Nowhere Else on Earth; Li-Young Lee's The City in Which I Love You; Anne  
Tyler's Digging to America; Walt Whitman's Leaves of Grass and Richard Wright's Black Boy. In  
addition to completing course readings and attending and participating in class, participants should  
expect to write two 5-page essays and to demonstrate mastery of course materials on quizzes, a  
midterm, and a cumulative final exam.

ENGL 285.H01  THEMES IN AMERICAN WRITING  MW 2:20-3:35  ADAMS  
(Restricted to SC Honors College Students)
This course will focus on the widely varying ways that Colonial and U.S. writers have interpreted  
nature -- in its widely varying forms -- over the past five centuries. During the semester we will  
travel from the howling wilderness to the picturesque landscape to the expanding frontier and  
and beyond. We will examine attitudes toward nature that range from terror to childlike adoration,  
from celebration to acquisitive greed, from awe to discovery to elegiac lament. Throughout, we will  
investigate what such representations reveal about the people who write and read them. What  
values and assumptions do U.S. writers impose upon the natural world? What desires -- social,  
spiritual, political, and economic -- are at stake?
This course is designed to teach students basic skills in literary analysis and critical writing while also providing an introduction to U.S. literature and cultural history. Lectures and discussion will focus on films, poetry, short stories, and novels by Irving, Emerson, Thoreau, Hawthorne, Dickinson, Cather, Wright, Erdrich, and others. Required work will include class participation, three essays, and two exams.  (Designed for Non-English Majors)

ENGL 286.001  POETRY  TTH 11:40-12:55  VANDERBORG  
(Designed for Non-English Majors)  
Calling all poetry lovers—or anyone curious about poetry's unique forms and themes? This class offers a history of narrative and lyric poetry, starting with translated selections from Ovid's *Metamorphoses* and Old English poetry, and ending with examples of modern and postmodern poetry.  

We will use the *Norton Anthology of Poetry*, shorter 5th edition as the main text, supplemented by additional poems from the course reader. Each class includes a brief lecture followed by extensive discussion.  

**Learning Outcomes:**  
1. Gain a critical vocabulary for analyzing poetry  
2. Learn scansion techniques  
3. Practice close reading poems  
4. Gain familiarity with important genres and poems from the classical to the modern periods  

ENGL 286.002  POETRY  TTH 2:50-4:05  POWELL  
(Designed for Non-English Majors)  
English 286 is an introductory course in reading poetry designed principally for underclassmen planning on pursuing majors other than English. This section of the course introduces a variety of major voices and issues in modern American poetry. Students will become familiar with basic formal techniques useful in reading contemporary poetry and practice expository writing skills through analyses of poetic texts. Some of the questions we will consider are what distinguishes poetry from other kinds of writing, what characterizes contemporary American poetry, how poets influence one another, and what future poetry may have in American society. Possible course texts include Robert DiYanni’s *Modern American Poets: Their Voices and Visions*, Michael Chitwood’s *The Weave Room*, Kate Daniels’ *A Walk in Victoria’s Secret*, Camille Dungy’s *Smith Blue*, and Natasha Trethewey’s *Native Guard*. In addition to completing course readings and attending and participating in class, participants should expect to write several short essays, make at least one oral presentation, and to demonstrate mastery of course materials on quizzes, a midterm, and a cumulative final exam.  

ENGL 287.001  AMERICAN LITERATURE  MW 2:20-3:35  FORTER  
(Designed for English majors)  
This course traces the history of literature in the U.S. with special attention to the period from 1845 to the present. We will discuss major literary movements and their relationship to the historical moment at which each emerged. At the same time, the course will emphasize the persistence of certain concerns across the period under study: the meaning of “freedom” and its relationship to the idea of America; the legacy of chattel slavery and the place of race in the imagination of white and black authors; the meanings of “manhood” for writers anxious about the feminizing effects of American culture on one hand, the perceived unmanliness of writing as a profession on the other; the persistent attempts by women and minority writers to develop literary forms adequate to their experience; and the place of capitalism (industrial and consumer) in the literary imagination of writers from all backgrounds.  


**REQUIREMENTS:** 2-page close reading exercise; 5-page paper; weekly reading quizzes; take-home midterm; final exam.
ENGL 287.002 AMERICAN LITERATURE TTH 11:40-12:55 GREVEN
(Designed for English majors)
The course is organized around the theme of "The American Dream," which we will treat as a national ideology and a collective fantasy dependent on both unconscious wishes and repressed fears related to gender, sexuality, race, class, and desire. At the same time, we will develop an understanding of the distinctive themes and sensibility of American literature across the centuries. The course covers works from the colonial period, the American Renaissance, realism, Modernism, and postmodern and contemporary literature as well as the genres of fiction, poetry, and drama. Participation will be graded, and other requirements will include quizzes, essays, a midterm, and a final.

ENGL 287.003 AMERICAN LITERATURE TTH 1:15-2:30 SHIELDS
(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 287.004 AMERICAN LITERATURE TTH 10:05-11:20 WOERTENDYKE
(Designed for English majors)
This course is designed to introduce American literary history by exploring a broad range of materials across the eighteenth, nineteenth, and twentieth centuries. The focus of the course will interrogate the relationship between Enlightenment discourse and Atlantic world slavery: how did each produce conceptions of race in the period? What identifies this writing as particularly American and literary? How does production and circulation on ships and the sea trouble many of the distinctions we take for granted? We will discuss key themes and debates about liberation and confinement, individualism and collectivity, mobility and entrenchment, the local and the global, the regional and the national. Authors may include Thomas Jefferson, Washington Irving, Phyllis Wheatley, Benjamin Franklin, Hannah Foster, Emily Dickinson, Harriet Jacobs, Herman Melville, Charles Chesnutt, W.E.B. DuBois, Booker T. Washington, Nella Larson, Tony Kushner, and Sylvia Plath.

ENGL 287.005 AMERICAN LITERATURE MWF 9:40-10:30 BELLOMY
(Designed for English majors)
This course offers an introduction to American literary history from first encounters with the New World through the early twentieth century. We will consider a broad range of texts through the lens of "invention." How was the New World invented rather than discovered? What constituted an American? What were the ideas and concerns that prompted and sustained the invention of a national literature during the nineteenth century? To explore these questions, we will consider the contested site of "invention" in terms of race, genre, literary themes, and recent critical debates over canon formation. Authors may include Christopher Columbus, Thomas Jefferson, Phyllis Wheatley, Washington Irving, Edgar Allan Poe, Harriet Jacobs, Herman Melville, Walt Whitman, Emily Dickinson, Rebecca Harding Davis, Henry James, and Jack London.

ENGL 288.001 ENGLISH LITERATURE TTH 1:15-2:30 CORIALE
(Designed for English majors)
This course surveys British literature from the eighteenth century to the twentieth century, a time of tremendous aesthetic productivity and political turmoil. During this period, intense debates emerged around the subjects of industrialism, wealth and social class, gender and domesticity, science and religion, and colonialism. We will consider how Romantic and Victorian writers used a wide range of literary forms (Romantic lyrics, blank verse, social realism, dramatic monologue, etc.) to explore and critically engage these troubling subjects. Writers will include William Wordsworth, Jane Austen, Charles Dickens, Alfred Tennyson, Robert Browning, Christina Rossetti, Oscar Wilde, Joseph Conrad, and many others.

ENGL 288.002 ENGLISH LITERATURE TTH 11:40-12:55 SHIFFLETT
(Designed for English majors)
(1) Study of major writers of the sixteenth and seventeenth centuries including William Shakespeare, John Milton, and John Dryden. (2) Study of several lesser-known writers chosen (and taught) by groups of students. Requirements include a bibliographical paper on the chosen writer, a midterm exam, and a final exam.

ENGL 288.003 HEROES, LOVERS AND POETS IN BRITISH LITERATURE TTH 10:05-11:20 RICHLEY
(Designed for English majors)
In this version of English 288, we will cover the spectrum of British literature in three formats. In the first, we will assess the consciousness of the hero and the transformation of epic form beginning with the Anglo-Saxon poem, Beowulf (in Seamus Heaney’s 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, we will explore the interconnections between love and property—first in Shakespeare’s comedy, *Midsummer Night's Dream*, second in Jane Austen’s *Pride and Prejudice*, and finally in E.M. Forster’s modern British novel, *Room with a View*. Finally, in the last two weeks of class, we will analyze the British lyric by assessing its transformation across time.

Course Requirements: Daily analytical quizzes on the assigned reading, one two-page paper on *Paradise Lost*, two five-page papers, a midterm, and a final exam. Attendance is required.

ENGL 288.005 ENGLISH LITERATURE  MW 2:20-3:35  JARRELLS
(Designed for English majors)
This course surveys British literature from the eighteenth century to the twentieth century, a time of tremendous aesthetic productivity and political turmoil. During this period, intense debates emerged around the subjects of industrialism, wealth and social class, gender and domesticity, science and religion, and colonialism. We will consider how Romantic and Victorian writers used a wide range of literary forms (Romantic lyrics, blank verse, social realism, dramatic monologue, etc.) to explore and critically engage these troubling subjects. Writers will include William Wordsworth, Jane Austen, Charles Dickens, Alfred Tennyson, Robert Browning, Christina Rossetti, Oscar Wilde, Joseph Conrad, and many others.

ENGL 288.H01 ENGLISH LITERATURE  TTH 10:05-11:20  STERN
(Restricted to SC Honors College Students Only)
The survey is designed to give you a broad overview of major themes and concerns of English literature; this section will focus primarily on literature from the Romantic period to the present, though we may venture back to dip into some Shakespeare or Donne. Students will learn to identify stylistic and generic modes of a range of literary periods; will be introduced to the historical underpinnings of the literature; and will learn theoretical tools through which to interpret literary works beyond the scope of this class. Homework and paper assignments emphasize thesis development, concise writing, and critical analysis. Course requirements include some permutation of the following: two short papers, a midterm and a final exam, and weekly written responses to the reading.

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

ENGL 360.001 CREATIVE WRITING  TTH 9:30-9:45  JOHNSON
This course is designed especially for students interested in writing for an audience of children and/or young adults. Workshop participants will explore the demands of these genres through reading representative primary texts and relevant secondary texts. Students will produce manuscripts in any number of genres (including but not limited to picture books, short fiction, poetry, and memoir). Depending on the genres in which students are working, they will submit one or more pieces of original work at the end of the semester. In addition, students will turn in statements reflecting upon the writing process. This course is not for those who think of the field as “kiddie lit” or imagine beginning their lives as writers with children's books and then “graduating” to adult literature.

ENGL 360.002 CREATIVE WRITING  MWF 12:00-12:50  DHILLON
Workshop course on writing original fiction, poetry, drama, and creative nonfiction.

ENGL 360.003 CREATIVE WRITING  TTH 1:15-2:30  DINGS
This course is an introduction to creative writing, which will focus on short fiction and poetry, one-half semester for each genre. Students will learn fundamental techniques and concepts by reading professional stories and poems as models; students then will write their own original stories and poems to be discussed in a workshop format by their peers and instructor. All work will be revised before grading by portfolio.

ENGL 360.004 CREATIVE WRITING  MW 3:55-5:10  COUNTRYMAN
This course is an introduction to the practice and methods of poetry and fiction writing. In this class, students will work toward the completion of a final portfolio, due at the end of the semester. As a class, we’ll respond to student work as it is created and develop a vocabulary for describing what we see happening in one another’s stories and poems. We’ll think of writing as an ongoing process and a mode of thought. The class will also read works by a spectrum of outside writers, which we’ll examine alongside and in conversation with students’ work.
ENGL 360.H01       CREATIVE WRITING       TTH 2:50-4:05
AMADON (Restricted to SC Honors College Students)
This course is an introduction to the writing of poetry and fiction. We will learn, as a class, ways of responding to creative work and use our discussions as a means of defining our own aims and values as writers and poets. The final goal of this course is a portfolio of original creative work, but peer response is fundamental; both will factor heavily in the final grade. The class will read works by contemporary and canonical writers as a way of expanding our view of what our writing can do.

ENGL 380.001 “FROM EPIC TO ROMANCE”       TTH 10:05-11:20
GWARA
(Cross-listed with CPLT 380.001)
A study of genres, characterization, and salient themes in five major texts: Homer’s Iliad, Ovid’s Metamorphoses, Beowulf, Marie’s Lais, and Chaucer’s Troilus and Criseyde.

ENGL 381.001 THE RENAISSANCE       TTH 11:40-12:55
RHU
(Cross-listed with CPLT 381.001)
A survey of major works of Renaissance literature by such authors as Erasmus, Ariosto, Castiglione, Montaigne, Sidney, Shakespeare, and Spenser. By close reading, we will seek to understand both the texts themselves and the culture that inspired vernacular classics in various genres by sixteenth-century writers in Italy, France, and England.

ENGL 385.001       MODERNISM       MWF 9:40-10:30
GLAVEY
This course will serve as an introduction to the literature of Anglo-American—and, to a much lesser extent, European—modernism. Our first goal will be to understand the specific features of particular early-twentieth-century texts: how they are put together as works of art, what they attempt to achieve, how they may or may not challenge contemporary readers. From there we will consider how they respond to, reflect, and resist the processes of modernization. One of our primary questions will be: What does it feel like to be modern? In thinking through what literature tells us about this question, we will consider the epistemological, psychological, and sociological facets of modernity as reflected and rewritten by the particular formal and thematic choices of our authors. Authors covered will include Djuna Barnes, Andre Breton, T. S. Eliot, Ernest Hemingway, Langston Hughes, Zora Neale Hurston, James Joyce, Mina Loy, Richard Bruce Nugent, Ezra Pound, Marcel Proust, Gertrude Stein, Wallace Stevens, William Carlos Williams, and Virginia Woolf. Requirements for the course include an essay, a creative project, and a final exam.

ENGL 387.001       INTRO TO RHETORIC       TTH 11:40-12:55
FOLEY
(Cross-listed with SPCH 387)
This course engages classical Greek and Roman dialogues focused on the theory and performance of rhetorical force in writing and speech. In this writing-intensive course, students compose a series of dialogues that respond to both the substance and style of arguments made by key figures in the rhetorical tradition.

ENGL 388.001       HIST LIT CRITICISM/THEORY       MW 11:10-12:25
GLAVEY
This course will introduce students to the major trends that have shaped the way critics have thought about literature and culture over the past 150 years. By the end of the semester, students will develop a familiarity with the history of modern literary criticism, paying special attention to key schools of thought including Marxism, psychoanalysis, structuralism, deconstruction, critical race theory, feminism, queer and postcolonial theory. We will do our best to engage in meaningful debate about aesthetics and the cultural politics of representation and to discover strategies for making sense of complex theoretical arguments.

ENGL 389.001       THE ENGLISH LANGUAGE       TTH 10:05-11:20
DISTERGEHT
(Cross-listed with LING 301.001)
The English Languages introduces linguistics through an in-depth exploration of many aspects of English. We will examine the English sound system (phonetics and phonology), word structure (morphology), grammar (syntax), and meaning and usage (semantics). We will also consider other aspects of English, including its acquisition by children, its history as a language, and its social functions as a local and global language.

ENGL 389.002       THE ENGLISH LANGUAGE       TTH 1:15-2:30
DISTERGEHT
(Cross-listed with LING 301.001)
The English Languages introduces linguistics through an in-depth exploration of many aspects of English. We will examine the English sound system (phonetics and phonology), word structure (morphology), grammar (syntax), and meaning and usage (semantics). We will also consider other aspects of English, including its acquisition by children, its history as a language, and its social functions as a local and global language.
ENGL 391.001  GREAT BOOKS WESTERN WORLD II  TTH 1:15-2:30  KICEY
(Cross-listed with CPLT 302.001)

ENGL 392.001  GREAT BOOKS EASTERN WORLD  TTH 2:50-4:05  GUO
(Cross-listed with CPLT 303.001)

ENGL 405.001 SHAKESPEARE’S TRAGEDIES  TTH 1:15-2:30  RICHEY
We’ll address Shakespeare’s Tragedies as representations of cultural anxiety about power, race, and
gender, as literary art, as theatrical performance, and as contemporary cinema. To develop our
ideas we will read essays by Harry Berger, Jr. and Valerie Traub.
Goals and Outcomes: You will be able to understand Shakespeare’s theatrical productions in
relation to Elizabethan and Jacobean culture and social practice and to assess Shakespeare’s
treatment of family, marriage, friendship, social class, and sexuality. You will become skilled at
summarizing complex critical arguments about Shakespeare’s work. You will become familiar with
cinematic productions of Shakespeare and the dynamics of theatrical performance. Your writing
about Shakespeare will be at once clearly argued and analytical, supported by thorough
interpretation. Your final project will offer a sophisticated response to Shakespeare in theatrical,
creative, or critical terms.

ENGL 406.001 SHAKESPEARE’S COMMODES & HISTORY  MW 3:55-5:10  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, Twelfth Night,
Much Ado About Nothing, Richard II, 1 Henry IV, 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. This course includes two papers, quizzes, mid-term, and final
exam.

ENGL 406.002 SHAKESPEARE’S COMMODES & HISTORY  TTH 8:30-9:45  RHU
This course is a survey of the finest plays in the two genres most characteristic of the initial,
Elizabethan phase of Shakespeare’s career as a dramatist. Comedies assigned may include A
Midsummer’s Night Dream, The Merchant of Venice, Much Ado About Nothing, As You Like It, and
Twelfth Night; histories, Richard III, 1 Henry IV, and Henry V. The “problem play,” Measure for
Measure, the “romance,” The Winter’s Tale, and selections from Shakespeare’s Sonnets may also be
studied.

ENGL 410.001 THE RESTORATION AND 18TH CENTURY  TTH 2:50-4:05  GAVIN
This course is a survey of English-language literature written between the years 1660 and 1800.
Readings will cover all major genres: fiction and nonfiction prose, poetry, and drama. Requirements
will include occasional short essays and in-class assignments, a midterm, and a final research paper.

ENGL 420.001 AMERICAN LITERATURE 1830  TTH 4:25-5:40  SHIELDS
Colonial, Revolutionary, and early Romantic poetry and prose.

ENGL 421.001 AMERICAN LITERATURE 1830-1860  TTH 1:15-2:30  WOERTENDYKE
This rich period of literary production in the United States is most often characterized as the
American Renaissance. We will read works by figures we associate with romanticism, Washington
Irving, Edgar Allan Poe, Ralph Waldo Emerson, Henry David Thoreau, Herman Melville, but will also
focus our attention on the most popular materials in circulation: periodical fiction, popular
romance, and anonymous tales. For the “other American Renaissance” (the underside of
romanticism) appealed to a very broad readership in the nineteenth century and as such tells a very
different story. The meteorological rise of print in these years corresponds to a number of events
shaping antebellum culture—geographic and political instability, the birth of literary nationalism,
sectionalism, regionalism, mercantilism, manifest destiny, debates about slavery, piracy, and
copyright laws and republication. We will examine the changing forms of literature alongside the
volatility and transformation of U.S. policies and practices in the years leading up to the Civil War.
The course will include visits to Thomas Cooper Library Special Collections and some “distant
reading” of literary production in the period. If you have any questions, please do not hesitate to
contact me: woertend@mailbox.sc.edu.

ENGL 423.001 MODERN AMERICAN LITERATURE  TTH 4:25-5:40  COWART
We’ll sample important literature from roughly 1900 to the middle of the twentieth century,
including work by such writers as Pound, Frost, Eliot, Stevens, Ginsberg, Stein, Hemingway,
Fitzgerald, Faulkner, Cather, Wright, Nabokov, O’Connor, Salinger, Pynchon, and Walker.
PAPERS: Two, five pages each
QUIZZES: Simple reading quiz on every assignment
EXAMS: Two hour exams and a final
GRADE: Daily Quizzes=10%, exams=15% each, final=20%, papers=20% each

ENGL 426.001 AMERICAN POETRY  TTH 2:50-4:05  VANDERBORG
This course explores the creative forms and themes of modern American poetry, ranging from precursors such as Walt Whitman and Emily Dickinson to early and late twentieth-century authors—and a quick look ahead to poetry in the 21st century! How did these poets “make it new,” as Pound put it, and what specific conventions of genre, syntax, and symbolism did they revise or break? What makes them uniquely American?

Learning Outcomes

1. To gain familiarity with key modern American poets and movements
2. To practice close reading techniques for poetic analysis
3. To gain a critical vocabulary for analyzing poetry

ENGL 428B.001 AFRI-AMER LIT II: 1903-PRESENT  MW 2:20-3:35  TRAFTON
(Cross-listed with AFAM 398L-001)
Representative works of African-American writers from 1903 to the present. For additional information, contact the instructor.

ENGL 431A.001 CHILDREN’S LITERATURE  MW 3:55-5:10  SCHWEBEL
This course provides an introduction to the critical study of children’s literature. We begin by examining texts written for emergent readers (books that feature illustrations, controlled vocabularies, and episodic structures) then turn our attention to nonfiction, the “informational texts” to which the new Common Core State Standards give such emphasis. We’ll discuss children’s nonfiction at length, and each student will have an opportunity to study and write about a picture book biography—and the historical argument it makes—before sharing his/her learning with students in a Richland 1 classroom. After the midterm, we will shift gears to examine the middle grade novel. We’ll trace the history of English-language children’s books by reading foundational “boys” and “girls” book and visiting Thomas Cooper’s archival collection. We’ll then turn our attention to the great expansion of middle grade books at midcentury, exploring the proliferation and politics of literary prizes, the increased publication of books authored by people of color, and the arrival of new experimentations in genre and form. As we read contemporary and classic children’s literature against each other, we will think about the dialectic of continuity and change—and what this means for the possibilities of children’s literature.

ENGL 432.001 YOUNG ADULT LITERATURE  TTH 10:05-11:20  JOHNSON
This course is a broad introduction to the world of contemporary American Young Adult (YA) literature. (It could easily be subtitled “The cultural politics of the American children’s and YA book world.”) Students will examine texts, including picture books, graphic novels, fiction, and nonfiction that are in some way related to central ideas of and about America and Americans of various backgrounds, experiences, and orientations to the world. Discussion topics will include the meaning of literary excellence in YA literature, the politics of the YA/children’s book publishing world, and current issues and controversies in the field. The professor is mindful that many students in this course are Education students; however, students should bear in mind that this is an English course.

ENGL 437.E01 WOMEN WRITERS  MW 5:30-6:45  CLEMENTI
(Cross-listed with WGST437)
This course explores representative works of literature and other artistic artifacts by women—from a specific historical, geographical and cultural perspective.

ENGL 438C.001 STUDIES IN IRISH REGIONAL LIT.  TTH 2:50-4:05  MADDEN
In this class we will examine the literature and culture of Ireland of the last two centuries—from the 19th-century lesbian vampire Carmilla to 21st-century representations of urban drug culture and ghost estates (with the Great Hunger, bachelor farmers, the conflict in Northern Ireland, and the founding figures of modernism along the way). We will study representative writers—James Joyce, William Butler Yeats, Samuel Beckett, Seamus Heaney, Eavan Boland—as well as contemporary popular culture and film (Riverdance, Sinead O’Connor, Eurovision). Grades will be based on two essays, a number of shorter writing assignments, a class presentation, and a final project.
ENGL 438E.001 STUDIES IN CARIBBEAN REG. LIT.  TTH 11:40-12:55  GULICK  
(Cross-listed with AFAM 438E)  
A French politician once referred to the Antilles as "specks of dust" scattered uselessly somewhere out in the middle of the Atlantic Ocean. But 500 years of history tell a very different story about the region: in many ways, the Caribbean can be understood as the birthplace of globalization. Nowhere is this paradox of the Caribbean's unacknowledged historical significance more apparent than in its rich, innovative and provocative twentieth-century literary canon. In this course, we'll look at a variety of Caribbean literary texts that reflect on the region's complex past, dream of its possible futures, and contend with a complex set of present-day island cultures and identities. Authors may include Aimé Césaire, Derek Walcott, Kamau Brathwaite, Earl Lovelace, Jamaica Kincaid, Edwidge Danticat, Patrick Chamoiseau, and Junot Díaz.

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

ENGL 439.001 LANGUAGE, RACE, AND ETHNICITY IN THE U.S.  MW 3:55-5:10  CHUN  
This course explores how language relates to race and ethnicity, primarily in the United States, by merging anthropological understandings of race and ethnicity with sociolinguistic methods of description and analysis. Specifically, it introduces students to a range of models that have been traditionally adopted to describe ethnic dialects of English (E.g., African American English, Chicano English, White Southern Vernacular English, Jewish English) as well as the problems and politics inherent in these models. In particular, the course will explore sites across the United States that complicate traditional models, including communities that defy easy categorization in a black-white racial paradigm, cases in which speakers use features associated with racial outgroups, speakers who simultaneously index gendered, classed, and racialized meanings, and popular global adoptions of American English. The course will additionally emphasize the real-world relevance of studying language, race, and ethnicity namely by considering racist and anti-racist language practices in institutional and media contexts.

ENGL 457.001 AFRICAN-AMERICAN ENGLISH  MW 2:20-3:35  WELDON-STEWART  
(Cross-listed with LING 442/ANTH 442/AFAM 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 8:30-9:20  BOONE-MOSHER  
This course will approach writing through genre analysis, genre blending, and code-meshing. We will study a range of genres, both creative and academic, and practice not only analyzing and working within the confines of a genre but using various rhetorical strategies to push the genre's boundaries and combine genres. We will also study "code-meshing," the blending of multiple linguistic codes and registers. This course will provide you with the opportunity to develop your skill in recognizing, using, and strategically blending the range of codes within your linguistic repertoire.

ENGL 460.002 ADVANCED WRITING  MW 3:55-5:10  BROCK  
This course will focus on writing in digital environments, exploring critically and creatively what it means to compose in emerging genres and modes of communication. Building off of fundamental concepts of rhetorical invention applied to networks and interactivity, students will explore the principles of web production in order to create multimedia writing both individually and collaboratively in small-scale texts and a larger semester-long project.

ENGL 460.003 ADVANCED WRITING  TTH 4:25-5:40  WALDRON  
Extensive practice in different types of nonfiction writing

ENGL 460.004 ADVANCED WRITING  MWF 1:10-200  COUNTRYMAN  
This class will focus on the personal essay as a mode of thinking that allows us to experiment, to open up questions, and to dwell in uncertainty. Students will read and respond to creative nonfiction by published writers and write essays of their own, working towards the completion of a final portfolio of revised work.
ENGL 460.006 ADVANCED WRITING  MWF 10:50-11:40  JACKSON
Modes of Persuasion and Practices in Digital Discourse. This section of 460 focuses on argument and persuasion through digital media. On the theoretical side, this course will ask students to consider multiple modes of persuasion through written, aural, visual, and procedural lenses. On the practical side, students will analyze, reflect, and write about and through multiple communication technologies rooted in online, digital tools such as online publishing, visual image manipulation and organization, software interfaces, and games. Writing will still be the focus. However, there will also be added emphasis on project development and planning, alternative composition methods, and theoretical discussions of medium, style, and argument that encourage students to carefully consider choices made during the composition process.

ENGL 461.001 THE TEACHING OF WRITING  MWF 12:45-2:00  STOWE
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 writing assignments, but you will also 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  TTH 2:50-4:05  HERZOG
In professional life, you may be writing for supervisors, colleagues, or customers. You might be explaining a problem, a product, an experiment, or a project. Or you might be writing proposals, studies, or reports. You may be writing a request or applying for a job or promotion. This course teaches you to adapt your writing to different audiences and purposes. Technical Communication is a field and a profession with a unique history and distinctive practices. It is often misunderstood as uncreative, unimaginative, straightforward discourse in which writers have little room for self-expression or for enhancing their authorship. The reality is just the opposite: technical writing is audience-focused, involves rhetoric in all its guises and leverages all the knowledge possible to understand that audience in terms of the author’s workplace culture and its relationship to our larger cultures. As an author, then, through your technical writing, you shape the world in which you find yourself.
We will spend the first weeks developing rhetoric’s concept of communication, studying concepts such as readability and usability. In the latter part of the course, you will team up with others to complete a technical writing project. Some shorter writing assignments include a White Paper and a combined cover letter and résumé task.

Overall, the class does not just provide instruction in basic principles of technical writing, but also teaches rhetorical theory related to the subject.

ENGL 463.001 BUSINESS WRITING  MWF 8:30-9:20  STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

ENGL 463.002 BUSINESS WRITING  MWF 9:40-10:30  BOEDY
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

ENGL 463.003 BUSINESS WRITING  MWF 10:50-11:40  STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

ENGL 463.004 BUSINESS WRITING  TTH 8:30-9:45  FUNDERBURK
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

ENGL 463.005 BUSINESS WRITING  TTH 4:25-5:40  FUNDERBURK
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

ENGL 464.001 POETRY WORKSHOP  TTH 10:05-11:20  DINGS
This course is designed for students who have already taken Engl 360 (a pre-requisite). Students will spend the entire semester on poetry, learning techniques and different approaches by reading professional poetry and then writing their own original poems to be discussed in a workshop format by their peers and instructor. Grading will be done by portfolio. This course will encourage the individuation of each student’s poetic voice.
ENGL 473.001 FILM AND MEDIA THEORY AND CRITICISM  TTH 11:40-12:55  COOLEY
This course considers central questions with which the past century of film and media theory and criticism have been concerned. It expects students to engage critically with such ideas through careful practices of reading, discussion, and writing. And it asks students to understand how film and media theory and criticism develop from, and may be applied to, audio-visual works; and how those works can also resist, defy, and/or complicate pre-existing theories and critiques.

ENGL 485.001 WOMEN’S RHETORIC: GENDER AND COMMUNICATION  (crosslisted with WGST 485 and SPCH 485) TTH 11:40-12:55  TYBURCZY
This course analyzes how gender is discussed, performed, and displayed in diverse cultures. Through a focus on discourse, embodiment, and representation and texts derived from feminist, queer, critical race, and performance studies, students will study thematic modes of communicating ideas about gender to explore how issues related to sexuality, race, class, and (dis)ability intersect with gendered modes of communication. A central focus of the class is the relationship between gender and power, and students will learn how to use critical thinking, critical writing, and rhetorical skills to analyze the gender norms, transgressions, and subversions of everyday life, politics, and cross-cultural exchanges.

ENGL 493.001 ADVANCED CREATIVE NON-FICTION  MW 2:20-3:35  BARILLA
This course will function as an advanced workshop in the craft of creative nonfiction, in which students will share work in progress with other members of the course. It will include reading and discussing published work, and 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.

HONOR PROSEMINARS
{All SCHC courses are restricted to SC Honors College Students}

SCHC 351.H01 PROSEM: THE TRIAL OF OTHELLO, THE MOOR OF VENISE, FOR THE MURDER OF THE BEAUTEOUS DESDEMONA  MW 2:30-5:00, TH 4:00-5:00  MILLER
This course will begin by exploring representations of race and gender in Early Modern Europe. This exploration will prepare us for extended work on two of Shakespeare’s plays: Titus Andronicus and Othello.

The course will culminate in a full-dress mock trial of Othello for the murder of Desdemona. We will collaborate with an advanced acting class in the Theater department, which will supply student actors to give depositions and testify in character. Students from our class will form legal teams for the prosecution and defense. They may also elect to participate as “media hounds,” whose role will be to generate fictitious news coverage of the trial (interviews, mock newscasts) and to publicize the trial through social media, posters, and coverage by local news outlets.

The course includes a one-hour lab that will focus specifically on preparations for the mock trial. Legal teams planning their strategies will meet with trial lawyers, legal consultants, advisors to the university Moot Court trial team, and actors scheduled to testify as characters. Media hounds will brainstorm ideas and develop plans for trial coverage. Jurors will research and deliver presentations on topics related to the question of Othello’s guilt: jealousy, assimilation to a dominant culture, masculine and feminine roles in early modern Europe.

The trial itself will cover three to four class periods late in the semester. It will include depositions of all characters, presentation of evidence by the legal teams (who will call actors as witnesses to testify), and live deliberations by the jury.

Requirements for the course will include regular attendance, intense preparation and participation in discussions, and a final course paper assessing the nature and degree of Othello’s guilt.

Goals:
Students who successfully complete this course will gain an understanding of historical differences between early and late modern concepts of race and gender. They will discover how dramatic representation and performance put cultural beliefs into play, opening them to critical questioning. They will hone their critical analysis skills by reading a classic literary text in depth and in detail. They will develop as speakers and writers. And they will have the experience of a lifetime.
SCHC 450.H01 AMERICAN BESTSELLERS, PAST AND PRESENT TTH 11:40-12:55 DAVIS
When a work of fiction appeals to millions of American readers, it probably meets often unspoken needs and desires specific to 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, which often guaranteed their exclusion from the American 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 from *Uncle Tom’s Cabin*, *The Wide Wide World*, and *Ragged Dick* to *Harry Potter*, *Twilight*, and *The Hunger Games*.

SCHC 452N.H01 PROSEM: The Digital Archive and the Literary Annual TTH 1:15-2:30 FELDMAN
I think of this course as “Digital Humanities Meets 19th Century Popular Culture.” Literary annuals played a significant but still largely undocumented role in the popular culture of early and mid-nineteenth century Britain and America. Annuals circulated literature to a largely middle class reading audience, and, for the first time, allowed ordinary people to own reproductions of major works of art. Within the pages of literary annuals, the short story blossomed as a genre. Many of these books were bestsellers. They typically contain poetry, short fiction and non-fiction prose by important literary figures, such as Elizabeth Barrett Browning, Samuel Taylor Coleridge, Ralph Waldo Emerson, Nathaniel Hawthorne, Anna Letitia Barbauld, Henry Wadsworth Longfellow, Edgar Allan Poe, Walter Scott, Mary Shelley, Harriet Beecher Stowe, Alfred Lord Tennyson, and William Wordsworth. By modern standards, these books were extraordinarily expensive and, thus, were generally given only on special occasions. They are a remarkable index to the popular literary and artistic taste of their time and document the increasing economic importance of the female reader and the influence she came to exert on the subject matter and style of literature. In this course, we will read and discuss a selection of these literary annuals.

Students will play an important part in choosing literary annuals for digitizing and writing introductions to some of these literary annuals for researchers throughout the world. Using the unusually large and diverse collection in the Thomas Cooper Library as our chief resource, students will conduct original research and will publish their work in a digital archive, which they help to design, sponsored by USC Digital Collections. Students interested in the following fields should find this course valuable: English and/or American literature; digital humanities; history; popular culture; the history of art; library science; computer science; the history of the book; women and gender studies; creative writing.

SCHC 452.H02 PROSEM: DIGITAL LITERARY STUDIES TTH 10:05-11:20 GAVIN
This course will offer an introduction to digital literature and computational criticism. Students will read “born digital” literary works like flash poetry, interactive fiction, and videogames, while also learning computational methods of literary curation and analysis. Students will learn to edit literature for the web in test-based and multimodal forms. Most importantly, they will be asked to test the limits of their own thinking about the nature of beauty, the value of books, and the politics of our increasingly digitized world.