



**ENGLISH DEPARTMENT COURSE DESCRIPTIONS
FALL 2014**

Classes that fulfill prerequisites

- ENGL 287 American Literature (4 sections + 1 Honors available)
ENGL 288 English Literature (5 sections available)

Pre-1800 Literature Classes

- ENGL 381 THE RENAISSANCE
ENGL 382 THE ENLIGHTENMENT
ENGL 405 SHAKESPEARE'S TRAGEDIES
ENGL 406 SHAKESPEARE'S COMEDIES & HISTORY
ENGL 420 AMERICAN LITERATURE TO 1830

Post-1800 Literature Classes

- ENGL 384 REALISM
ENGL 385 MODERNISM
ENGL 423 MODERN AMERICAN LITERATURE
ENGL 424 AMERICAN DRAMA
ENGL 428A AFRI-AMER LIT II: 1903-PRESENT
ENGL 429.1 TOPICS: OVERSHARING
ENGL 429.2 TOPICS: GENDER AND SEXUALITY IN 19TH C AMER. LIT.
ENGL 431A CHILDRENS LITERATURE
ENGL 432 YOUNG ADULT LITERATURE
ENGL 437 WOMEN WRITERS
ENGL 490 CAPSTONE: LITERATURE AND GLOBALIZATION

Classes in Language and Linguistics (all fulfill the Linguistics overlay requirement)

- ENGL 370 LANGUAGE IN THE USA
ENGL 389 THE ENGLISH LANGUAGE (2 sections available)
ENGL 450 ENGLISH GRAMMAR
ENGL 453 DEV. OF THE ENGLISH LANGUAGE

Awesome, Cool, Topics Classes

- ENGL 429.1 OVERSHARING
ENGL 429.2 GENDER AND SEXUALITY IN 19TH C AMERICAN LIT.
ENGL 439 PERFORMANCE OF THE AMERICAS
ENGL 490 LITERATURE AND GLOBALIZATION

Rhetoric, Theory, and Performance

- ENGL 387 INTRO TO RHETORIC
ENGL 388 HIST LIT CRITICISM/THEORY
ENGL 439 PERFORMANCE OF THE AMERICAS

Creative Writing

- ENGL 360 CREATIVE WRITING (5 sections available)
ENGL 460 ADVANCED WRITING (4 sections available)
ENGL 465 FICTION WORKSHOP
ENGL 491 ADVANCED POETRY WORKSHOP

Gender and Sexuality

- ENGL 429.2 TOPICS: GENDER AND SEXUALITY IN 19TH C AMERICAN LIT.
ENGL 437 WOMEN WRITERS

For Drama Buffs

- ENGL 405 SHAKESPEARE'S TRAGEDIES
ENGL 406 SHAKESPEARE'S COMEDIES & HISTORY
ENGL 424 AMERICAN DRAMA
ENGL 439 PERFORMANCE OF THE AMERICAS

Beyond Anglo-American

- ENGL 428A AFRI-AMER LIT II: 1903-PRESENT
ENGL 437 WOMEN WRITERS (Black Women Writers for F14)
ENGL 439 PERFORMANCE OF THE AMERICAS
ENGL 490 CAPSTONE: LITERATURE AND GLOBALIZATION

**ENGLISH DEPARTMENT COURSE DESCRIPTIONS
FALL 2014**

English 270-286 designed for non-majors

ENGL 270.001 WORLD LITERATURE MWF 1:10-2:00 HILL
(Cross-listed with CPLT 270.001)

Most of us will spend a great deal of our adult lives at work. This course examines work, labor, jobs, and what it means to be "productive" through a selection of literary writings from many different times and places. Readings include Hesiod, the Bible, Daniel Defoe, Horatio Alger, Lao She, and Amitav Ghosh.

ENGL 270.H10 HNRs: WORLD LITERATURE TTH 2:50-4:05 GUO
(Restricted to SC Honors College Students Only: Cross-listed with CPLT 270.H01)

Sir Francis Bacon writes "If a man be gracious and courteous to strangers, it shows he is a citizen of the world, and that his heart is no island cut off from other lands, but a continent that joins to them." This course is intended for you to earn a "world citizenship." We will be exploring how the enduring themes of life, love, freedom, faith, revenge, power, justice and identity et., are represented in different literary traditions, how literary texts are embedded in, engaged with their specific cultural contexts and how they have influenced their readers both at home and abroad. During the course of the semester you will be more and more able to engage with a wide range of literary texts; you will learn to analyze them as well as write about them critically. More importantly, you will be trained to communicate more effectively with peoples from different cultural backgrounds by employing their familiar literary and cultural icons.

ENGL 282.001 FICTION MW 3:55-5:10 CLEMENTI

This course introduces you to Western history and culture through an in-depth examination of some (an infinitesimal fraction) of its representative literary works. From the Book of Genesis to 21st-century graphic novels, we will look at how texts articulate universal concerns regarding ethics, human purpose, the building and bettering of society, and how they deal with questions of origins and ends, with the birth and death of the Hero, the search for Truth and the loss of God and all certainties. In the process, you will see how fiction, as a genre, shaped and morphed to better express these concerns and successfully cater to the tastes of the social classes that constituted its audiences. (Designed for students who love to read.)

ENGL 282.002 FICTION TR 2:50-4:05 STEELE

This course will examine the theme of individual and collective identity in selected writings by American authors, including nonfiction and legal texts. There will be two tests, an oral report, and a critical paper.

ENGL 282.003 FICTION MWF 12:00-12:50 STAFF

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

ENGL 282.H01 HNRs: FICTION TR 2:50-4:05 RIVERS
(Restricted to SC Honors College Students Only)

The department's standard catalogue description English 282 is "Fiction from several countries and historical periods, illustrating the nature of the genre." We'll do that and in the process cover a wide range of readings and themes. Despite that range, we will be focusing on some specific issues. For example, we will be paying particular attention to how social and political realities influence and define human experience and (especially) human relationships; how social and political pressures (among others) often inspire us to deceive ourselves and others; how the local contains the global and vice versa; and how basic patterns within human experience and society echo through different historical periods and national settings. We will read a wide range of authors, mostly those working in the American, British, and European traditions over the past 20 years or so. We will, however, also read some pieces (mostly short stories or excerpts) written in the 19th and early 20th century. Our authors will likely include John Le Carre, Frank O'Connor, Katherine Mansfield, William Carlos Williams, A. J. Cronin, James Thurber, Alice Walker, Tilly Olsen, Doris Lessing, William Faulkner, Julio Cortazar, Colette, Anton Chekhov, Leo Tolstoy, Kate Chopin, James Baldwin, Cormack McCarthy, Anne Proulx, Lee Smith, Clyde Edgerton, Juno Diaz, David Mitchell, and others if we can get them in. The goal of the course is for you to enjoy and understand what you read and for you to share, through writing and conversation, your insights and questions with your classmates and your instructor. (I'll be in the room to learn too.) We will have a midterm exam, many short in- and out-of-class writing opportunities (including a bit of creative writing to push the other side of your brain), and a final exam. Furthermore, you will be able to pursue and share your own special interests through a paper of 8 to 10 pages and an oral presentation based on that paper.

ENGL 283.001 THEMES IN BRITISH LITERATURE: INNOCENCE AND EXPERIENCE JARRELLS
(Designed for Non-English Majors) MW 10:50-11:40, R 8:30

In this course we will survey British Literature from the eighteenth century to the present by looking at what William Blake called "the two contrary states of the human soul": innocence and experience. What characterizes these two states? What is the relation between them? And how have writers used the passage from one to the other to reflect upon the conditions of the world they live in and to explore issues about growing up, moving on, and losing or maintaining a sense of self in society? These are some of the questions that we will ask as we read and write about selected works of poetry, fiction, and non-fiction. Authors to be studied include Blake, Samuel Coleridge, Jane Austen, Charlotte Bronte, James Joyce, Muriel Spark, Kazuo Ishiguro, and Zadie Smith.

ENGL 283.002 THEMES IN BRITISH LITERATURE (Designed for Non-English Majors) Same as ENGL 283.001	MW 10:50-11:40, R 10:05	JARRELLS
ENGL 283.003 THEMES IN BRITISH LITERATURE (Designed for Non-English Majors) Same as ENGL 283.001	MW 10:50-11:40, R 11:40	JARRELLS
ENGL 238.004 THEMES IN BRITISH LITERATURE (Designed for Non-English Majors) Same as ENGL 283.001	MW 10:50-11:40, R 1:15	JARRELLS
ENGL 283.005 THEMES IN BRITISH LITERATURE (Designed for Non-English Majors) Same as ENGL 283.001	MW 10:50-11:40, R 2:50	JARRELLS
ENGL 283.006 THEMES IN BRITISH LITERATURE (Designed for Non-English Majors) Same as ENGL 283.001	MW 10:50-11:40, F 9:40	JARRELLS
ENGL 283.007 THEMES IN BRITISH LITERATURE (Designed for Non-English Majors) Same as ENGL 283.001	MW 10:50-11:40, F 10:50	JARRELLS
ENGL 283.008 THEMES IN BRITISH LITERATURE (Designed for Non-English Majors) Same as ENGL 283.001	MW 10:50-11:40, F 12:00	JARRELLS
ENGL 283.009 THEMES IN BRITISH LITERATURE (Designed for Non-English Majors) Same as ENGL 283.001	MW 10:50-11:40, F 1:10	JARRELLS
ENGL 283.010 THEMES IN BRITISH LITERATURE (Designed for Non-English Majors) Same as ENGL 283.001	MW 10:50-11:40, F 2:20	JARRELLS

ENGL 283.011 THEMES IN BRITISH WRITING: CITIES OF LANGUAGE: LITERATURE AND THE METROPOLIS **TR 10:05-11:20** **BROWN**
(Designed for Non-English Majors)

In this Themes in British Literature course, we will analyze texts that affect how we construct, navigate, and understand urban environments. By studying works from various historical periods and genres, we will come to appreciate how writers and artists have depicted and transformed our social and personal experiences of the city. In turn, we will examine both the practical and imaginative role that the city plays in shaping our attitudes and beliefs regarding civilization, progress, and decline. Texts for the course may include: Defoe's *A Journal of the Plague Year*, Dickens's *A Tale of Two Cities*, Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*, Elliot's *The Waste Land*, Joyce's *Dubliners*, Woolf's *Mrs Dalloway*, and Orwell's *Down and Out in Paris and London*.

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 (one research), a midterm, and a final exam.

ENGL 283.012 THEMES IN BRITISH WRITING: THE SUBALTERN MATRIX-CLASS, GENDER COLONIALITY **TR 2:50-4:05** **RICE**
(Designed for Non-English Majors)

This course will survey the reflections of patriarchal power and subordination in English fiction, from the end of the nineteenth century to the end of the twentieth. Among the works read will be H.G. Wells' *The War of the Worlds*; Joseph Conrad's *Heart of Darkness*; James Joyce's *Dubliners*; stories by Katherine Mansfield; George Orwell's *1984*; Margaret Drabble's *The Millstone*; and Tsitsi Dangarembga's *Nervous Conditions*.

Requirements:

Brief objective quizzes for each assignment

Midterm

Final examination

Final critical paper (5pp; comparison of two works; titles TBA)

ENGL 283.H01 HNRS: THEMES IN BRITISH LITERATURE **MW 2:20-3:35** **JARRELLS**
(Designed for Non-English Majors) (Restricted to SC Honors College Students)

In this course we will survey British Literature from the eighteenth century to the present by looking at what William Blake called "the two contrary states of the human soul": innocence and experience. What characterizes these two states? What is the relation between them? And how have writers used the passage from one to the other to reflect upon the conditions of the world they live in and to explore issues about growing up, moving on, and losing or maintaining a sense of self in society? These are some of the questions that we will ask as we read and write about selected works of poetry, fiction, and non-fiction. Authors to be studied include Blake, Samuel Coleridge, Jane Austen, Charlotte Bronte, James Joyce, Muriel Spark, Kazuo Ishiguro, and Zadie Smith.

ENGL 285.001 THEMES IN AMERICAN WRITING: AMERICAN CYBORGS**(Designed for Non-English Majors)****MW 1:10-2:00, R 8:30****VANDERBORG**

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 seen as beneficial or frightening, as liberating or limiting, in these texts?

Some of the cyborgs and cyber-creatures we’ll study: humans with mechanical implants and surgical alterations, humans integrated with work 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, M.T. Anderson (*Feed*), and Scott Westerfeld (*Uglies*); we’ll watch *Blade Runner* and *Aliens* and a Janelle Monáe video!

ENGL 285.002 THEMES IN AMERICAN WRITING**(Designed for non-majors)****MW 1:10-2:00, R 10:05****VANDERBORG**

Same as ENGL 285.001

ENGL 285.003 THEMES IN AMERICAN WRITING**(Designed for non-majors)****MW 1:10-2:00, R 11:40****VANDERBORG**

Same as ENGL 285.001

ENGL 285.004 THEMES IN AMERICAN WRITING**(Designed for Non-English Majors)****MW 1:10-2:00, R 1:15****VANDERBORG**

Same as ENGL 285.001

ENGL 285.005 THEMES IN AMERICAN WRITING**(Designed for Non-English Majors)****MW 1:10-2:00, R 2:50****VANDERBORG**

Same as ENGL 285.001

ENGL 285.006 THEMES IN AMERICAN WRITING**(Designed for Non-English Majors)****MW 1:10-2:00, F 9:40****VANDERBORG**

Same as ENGL 285.001

ENGL 285.007 THEMES IN AMERICAN WRITING**(Designed for Non-English Majors)****MW 1:10-2:00, F 10:50****VANDERBORG**

Same as ENGL 285.001

ENGL 285.008 THEMES IN AMERICAN WRITING**(Designed for Non-English Majors)****MW 1:10-2:00, F 12:00****VANDERBORG**

Same as ENGL 285.001

ENGL 285.009 THEMES IN AMERICAN WRITING**(Designed for Non-English Majors)****MW 1:10-2:00, F 1:10****VANDERBORG**

Same as ENGL 285.001

ENGL 285.010 THEMES IN AMERICAN WRITING**(Designed for Non-English Majors)****MW 1:10-2:00, F 2:20****VANDERBORG**

Same as ENGL 285.001

ENGL 285.H01 THEMES IN AMERICAN WRITING**(Designed for Non-English Majors) (Restricted to SC Honors College Students)****MW 3:55-5:10****VANDERBORG**

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 seen as beneficial or frightening, as liberating or limiting, in these texts?

Some of the cyborgs and cyber-creatures we’ll study: humans with mechanical implants and surgical alterations, humans integrated with work 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, M.T. Anderson (*Feed*), and Scott Westerfeld (*Uglies*); we’ll watch *Blade Runner* and *Aliens* and a Janelle Monáe video!

ENGL 286.001 POETRY**(Designed for Non-English Majors)****TR 11:40-12:55****COWART**

We’ll read a variety of poems from across the spectrum of English and American literature, as represented in *The Norton Anthology of Poetry*, ed. Ferguson et al. The Shorter Fifth Edition (2005) will be ordered, but students will be fine with older (and cheaper) editions.

Occasional reading quizzes, two three-page papers, midterm, final.

**ENGL 286.002 POETRY
(Designed for Non-English Majors)**

TR 10:05-11:20

DINGS

The prominent critic I. A. Richards described poetry as the “most complete utterance of mankind” (today we would say “humankind”). Joseph Brodsky, a recent recipient of the Nobel Prize in Literature, said “Poetry is what every language hopes to become.” What could they mean by these statements? Why is the ancient art of poetry found in every culture and why does it even pre-date writing and books? This course is designed to help you answer these questions by teaching you the skill of reading poetry closely. As with many human activities, there are conventions and traditions, rules and goals, which inform and/or govern the activity. Knowing these things can enormously increase your appreciation, ease and enjoyment in participation. Because certain qualities of poems do not translate beyond the language in which the poems were written, most of the poetry we will read will be poetry written in English, primarily American and British; however, we will also read some poems in translation from other cultures. Although we will read a range of poetry from different times and places, we will also take an in-depth look at a few selected authors. This course is intended for non-majors. Assessment will be by quizzes, exams, and short papers.

**ENGL 286.003 POETRY
(Designed for Non-English Majors)**

MW 2:20-3:35

POWELL

English 286 is an introductory course in reading poetry designed for underclassmen pursuing majors other than English. Students will become familiar with basic formal techniques useful in reading contemporary poetry and practice expository writing skills through analyses of poetic texts. This section of the course will study these techniques and skills by using them to explore poetry by writers inspired by the American South, especially South Carolina--including but not limited to poems by Henry Timrod, James Dickey, Atsuro Riley, and Nikky Finney. Some of the questions we will consider are what distinguishes poetry from other kinds of writing, what characterizes contemporary southern poetry, how poets influence one another, and what function poetry may have in a literate society. In addition to completing course readings and attending and participating in class, participants should expect to write several short essays, attend local poetry readings, and demonstrate mastery of course materials on quizzes, a midterm, and a cumulative final exam.

**ENGL 287.001 AMERICAN LITERATURE
(Designed for English majors)**

TR 1:15-2:30

GREVEN

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 287.002 AMERICAN LITERATURE
(Designed for English majors)**

MW 2:20-3:35

STAFF

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 287.003 AMERICAN LITERATURE
(Designed for English majors)**

TR 11:40-12:55

FORTER

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.

TEXTS: F. Douglass, *Narrative of the Life of Frederick Douglass* (1845); W. Whitman, from *Leaves of Grass* (1855); N. Hawthorne, *The Blithedale Romance* (1852); M. Twain, various short works; K. Chopin, *The Awakening* (1899); T. S. Eliot, *The Waste Land* (1922); F. S. Fitzgerald, *The Great Gatsby* (1925); N. Larsen, *Passing* (1929); A. Spiegelman, *Maus I & II* (1986, 1992); additional short works.

REQUIREMENTS: 2-page close reading exercise; 5-page paper; weekly reading quizzes; take-home midterm; final exam.

**ENGL 287.004 AMERICAN LITERATURE
(Designed for English majors)**

MW 3:55-5:10

TRAFTON

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.H01 AMERICAN LITERATURE TR 10:05-11:20 GLAVEY
(Designed for English majors)(Restricted to SC Honors College Students Only)

This course will serve as an introduction to important themes in American literature from Benjamin Franklin through the twentieth century, paying particular notice to the tensions that arise between historical injustices and the nation's ideals of democracy and freedom. Our goal will be to attend to the specific artistic means by which writers respond to these tensions, and to think about what their responses can teach us about America and its history as well as its literature. Our readings will be drawn from a diverse range of authors and from multiple genres including fiction, memoir and poetry. Requirements include reading quizzes, written critiques/summaries, various creative exercises, one essay, a midterm, and a final exam. The course is designed for English Majors.

ENGL 288.001 ENGLISH LITERATURE TR 2:50-4:05 BROWN
(Designed for English majors)

In this survey course, we will examine some of the major works and movements from the eighteenth century to the twentieth century in British literature. While reading a variety of genres from the Romantic, Victorian, Modern, and Postmodern periods, we will carefully examine the historical, social, and philosophical conditions that influenced their production. Throughout the course, we will also trace how authors adapted different forms and styles to respond to and shape our understanding of a broad range of topics such as industrialization, urbanization, science, gender, colonialism, and art itself.

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 (one research), a midterm, and a final exam.

ENGL 288.002 ENGLISH LITERATURE TR 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 288.003 ENGLISH LITERATURE TR 11:40-12:55 RHU
(Designed for English majors)

A survey of English literature from the Sir Thomas More's *Utopia* to John Milton's *Paradise Lost*. We will concentrate mainly on major figures, genres, and works with some attention to social context and literary tradition and their influence on the writers and texts under study. *The Norton Anthology of English Literature*, 9th Edition, Vol. 1B, will contain virtually all of our reading assignments.

ENGL 288.004 ENGLISH LITERATURE MW 2:20-3:35 GAVIN
(Designed for English majors)

This course provides an introduction to British literature from Shakespeare to the year 1800. We will approach the major literary genres--narrative and lyric poetry, drama, the novel, and nonfiction prose--and sample some of the most frequently studied authors, such as Shakespeare, Milton, and Pope. We'll also examine the rise of the novel as a literary form across the seventeenth and eighteenth centuries. In the process, we will explore how authors respond to and extend national traditions while looking at how each text under consideration uses literary form to reflect on human psychology, family relationships, and political and religious controversies.

ENGL 288.005 ENGLISH LITERATURE MWF 9:40-10:30 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.

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

ENGL 360.001 CREATIVE WRITING TR 8:30-9:45 DINGS

This course will focus equally on short fiction and poetry. We will read closely various stories and poems by some of our best writers, but we will read as writers, noting what we can about the techniques and structures that we too might use in the creation of our own stories and poems. Ordinarily, writing assignments will be made that require students to focus on key abilities/ skills—basic, core things that any good writer simply needs to be able to do. That said, students are expected to add to the basic assignment in ways that develop their artistic interests and imaginations. The individuation of each student's style and sensibility is a core goal, but in order for this to happen, burgeoning writers must explore and develop an array of techniques and skills from which to choose at any given artistic moment. This course is designed to facilitate that process, but any serious writer must learn how to learn and take initiative in his or her own development.

ENGL 360.002 CREATIVE WRITING TR 1:15-2:30 N. BARILLA
Workshop course on writing original fiction, poetry, drama, and creative nonfiction. For more information, please contact instructor.

ENGL 360.003 CREATIVE WRITING MWF 10:50-11:40 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 360.004 CREATIVE WRITING MWF 1:10-2:00 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 360.005 CREATIVE WRITING TR 2:50-4:05 AMADON
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 a fundamental part and 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 370.001 LANGUAGE IN THE USA TR 11:40-12:55 WELDON
(Cross-listed with LING 345.001)
In this course, students will examine the structure, history, and use of language varieties in the U.S. and explore the ways in which region; social class, age, gender, sexuality, race, and ethnicity contribute to its diverse linguistic fabric. Issues such as dialect diversity, language ideology, linguistic discrimination, multilingualism, and language in education will be explored through class readings, lectures, discussions, audio and video resources, and student research.

ENGL 381.001 THE RENAISSANCE TR 11:40-12:55 RICHEY
(Cross-listed with CPLT 381.001)
We will begin by reading the mail between Henry VIII and Anne Boleyn, their love letters, political reactions, and spiritual concerns, using their private and public correspondence to frame our questions. How do these letters negotiate power relationships, invite social and political response, represent royal and spiritual authority, disclose what can and can't be said? Once we come to terms with the written and unwritten expectations of the "royals," we will begin to examine how the writers of the period develop the politics of the subject in Renaissance fiction (*Utopia*, *Adventures of Mr. F. J.*), Renaissance poetry (both amatory and divine lyrics), and Renaissance Drama (*Twelfth Night* and *The Tempest*).
Objectives: You will understand the major works of the English Renaissance within a sociopolitical context and will be able to write clear literary essays on the subject matter.

ENGL 382.001 THE ENLIGHTENMENT MW 2:20-3:35 SHIFFLETT
A survey of English literature of the later seventeenth and the eighteenth centuries in the context of European intellectual and political history. Requirements are likely to include daily quizzes, a midterm exam, a final exam, and a research paper.

ENGL 384.001 REALISM TR 10:05-11:20 WOERTENDYKE
Realism is deceptively simple: corresponding with the rise of the novel in the eighteenth century, realist novels employ familiar surroundings, recognizable (though unique) plots, and concrete details of everyday existence. In its pretensions to truth, faith in language, preoccupation with character development over time, and tension between the individual and society, realism can seem naïve to contemporary readers; however, its ubiquity and versatility, across history, nation, language, culture, suggests a sophisticated genre. In this course, we will look at the origins of realism as a literary development and ask how and why it surfaced in modernity. We will read the novels that have formed the theoretical basis of realism in literary criticism, move on to examples of realism at the peak of its critical power, and, finally, turn to works that simultaneously rely upon—and subvert—its formal conventions. At base, we will investigate the capacity of language and narrative to represent the world in different historical moments, including our own. Authors may include Leo Tolstoy, Daniel Defoe, Gustave Flaubert, Henry James, Jane Austen, Marguerite Duras, and/or Tony Kushner.

ENGL 385.001 MODERNISM MW 2:20-3:35 COHEN
What does it mean to be modern? What does it mean to write in and about modernity? This course examines international modernism, particularly in its Anglo-American manifestations, as a network of connections between formal technique and the historical, social, and psychological effects of modernity. We'll look at modernist innovations as a set of new perceptual technologies that engaged with the new technologies of an increasingly urban modernity, representing and responding to new tensions between presence and absence, isolation and

community. We'll also look at the role of gender in formulating responses to contemporary tensions. Writers will probably include F.T. Marinetti and other writers of modernist manifestos, Wyndham Lewis, Ezra Pound, Virginia Woolf, Mina Loy, HD, Gertrude Stein, T.S. Eliot, Sophie Treadwell, James Joyce, Marcel Proust, Edith Sitwell, and Samuel Beckett. Requirements will include posted discussion questions, five short writing assignments, a draft and revision of an 8-10-page essay, and a final exam, as well as regular and spirited participation.

ENGL 387.001 INTRO TO RHETORIC TR 2:50-4:05 ERCOLINI
(Cross-listed with SPCH 387.001)

The term rhetoric, particularly in contemporary political discourse, is often used to mean empty speech designed to dress things up to look better than they are. 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, and 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 TR 11:40-12:55 STEELE

This course will cover major figures in literary theory from Plato to the present. There will be two tests, an oral report, and a paper.

ENGL 389.E01 THE ENGLISH LANGUAGE MW 5:30-6:45 STAFF

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 389.E02 THE ENGLISH LANGUAGE TR 6:00-7:15 STAFF

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 405.001 SHAKESPEARE'S TRAGEDIES TR 8:30-9:45 RICHEY

In this course we will explore how intimacy in Shakespeare's plays 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, props, 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), the property of intimacy was beginning to change. We will think about how Shakespeare's work renegotiates theological, legal, and poetic ground to open an imaginative space for intimacy within a culture that made intimacy difficult if not impossible.

Learning Outcomes: Through Action News Reports, powerpoints involving the Oxford English Dictionary, and quizzes requiring analysis, we will gain facility with Shakespeare's theatrical moves and language games. We will gain critical insight from Harry Berger's work on *King Lear*, and we will watch cinematic clips in class 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. Finally, we will wonder what specific properties eroticism has and how it traverses the ground between the transcendent on the one hand, the earthy and material on the other. We will think about when intimacy appears to be in operation as well as when it appears impossible and why, even when it occurs, it cannot last.

ENGL 406.001 SHAKESPEARE'S COMEDIES & HISTORY TR 2:50-4:05 RHU

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 420.001 AMERICAN LITERATURE TO 1830 MW 2:20-3:35 SHIELDS

Colonial, Revolutionary, and early Romantic poetry and prose. For additional information, contact the instructor.

ENGL 423.001 MODERN AMERICAN LITERATURE TR 2:50-4:05 FORTER

This course traces the development of literature in the U.S. from early 20th-century naturalism, through the flowering of modernism in the 1920s, and into the postmodern (and late modernist) experiments after WWII. We will look at a variety of expressive genres—poetry, fiction, graphic novel, even film. Our central concern will be with the pressing existential, political, and psychological questions to which U.S. authors addressed themselves: How is the writing of literature related to efforts at effecting social change? In what ways do the history and legacy of slavery mark the American literary imagination, and how is this different in the case of white and black authors? How do the history of gender domination and the struggle to resist it shape this literature? What can 20th-century literature teach us about war and its psychosocial sources? How, finally, do U.S. authors memorialize the past in literature, and does their memorializing keep alive thwarted yearnings or insist on their radical unavailability? TEXTS: K. Chopin, *The Awakening*; F. S. Fitzgerald, *The Great Gatsby*; W. Faulkner, *Light in August*; L. Hughes, *Selected Poems*; N. Larsen, *Quicksand and Passing*; K. Vonnegut, *Slaughterhouse Five*; T. Morrison, *Beloved*; P. Roth, *The Counterlife*; A. Spiegelman, *Maus I & II*. REQUIREMENTS: midterm exam; final exam; short paper; long paper.

ENGL 424.001 AMERICAN DRAMA TR 10:05-11:20 MCALLISTER

In this course, we will take a “micro” approach to the study of a national dramatic tradition by focusing on “social dramas” within American families. By “social drama,” I refer to Victor Turner’s 4-phase pattern of real-life turmoil: breach, crisis, redressive machinery, and reconciliation. Although the course will touch on national identities in US theatrical practice, we also explore how notions of religion, sexuality, gender, race, class, region, and generation are worked out in various imagined family units, core and extended. The playwrights we will read, study, and perform shall include: Arthur Miller, Lorraine Hansberry, August Wilson, David Henry Hwang, Tracy Letts, Paul Vogel, and Bruce Norris. Required assignments will consist of (3) short papers, check-in questions, an acting role in a scene or monologue, and a final project (longer essay, original dramatic piece, or video composition).

ENGL 428A.001 AFRI-AMER LIT II: 1903-PRESENT MW 12:45-2:00 TRAFTON
(Cross-listed with AFAM 428A.001)

Representative of African-American writers from 1903 to the present. For additional information, contact the instructor.

ENGL 429.001 TOPICS: OVERSHARING TR 1:15-2:30 GLAVEY

In December 2008, the editors of *Webster’s New World Dictionary* announced their annual Word of the Year: *overshare*. Defined as the divulgence of excessive personal information—or, *TMI (too much information)*—*oversharing* is arguably a newish word for an old *faux pas*, offering little more than a testament to the fact that we are poor judges of how much others want to know about our lives. This course will examine recent literary experiments inspired by the idea of oversharing and will also work to place the constellation of ideas surrounding the term—ideas about friendship, privacy, self-presentation and technology—into a longer literary context. The history of American poetry, the course will suggest, is a history of oversharing. Our syllabus will begin in the postwar Period with the Beat Movement, the so-called Confessional Poets, and the New York School of poetry before moving on to more recent work. Our focus will mostly fall on poetry, but we will also be reading fiction and nonfiction as well.

ENGL 429.002 TOPICS: GENDER AND SEXUALITY IN 19TH CENTURY AMERICAN LIT. (Cross-listed with
WGST 430.003) TR 4:25-5:40 GREVEN

This course explores the shifting constructions of gender and sexual morality and identity in the nineteenth-century and the ways in which major American authors registered and made sense of these shifts in their work. While the latter half of the century was marked by the historical emergence of modern forms of sexual identity categories such as “homosexual” and “heterosexual,” sexuality throughout the era was a contested and much-debated aspect of a wide range of discourses. Topics considered will include the cults of the self-made man and the true woman in the Jacksonian period; the focus on self-control and the disciplining of the body; the rise of women’s rights; the development of fight clubs, male bodybuilding, and the national obsession with fitness; the use of coded language to express sexual desire, especially if it was non-normative; and the intersections among class, race, gender, and sexuality. Authors will include Hawthorne, Melville, Poe, Thoreau, Stowe, Walt Whitman, Harriet Jacobs, James, Jewett, Chopin, and Norris as well as theoretical essays in gender and sexuality studies.

ENGL 431A.001 CHILDRENS LITERATURE TR 8:30-9:45 JOHNSON

This course is a broad introduction to the world of contemporary American children’s literature. (It could be subtitled “The cultural politics of the American Children’s Book World.”) Students will examine texts, both picture books and chapter books that are in some way related to central ideas of and about America and Americans of various backgrounds, experiences, and orientations to the world. Discussion topics will include the meaning of literary excellence in children’s book writing and illustration, the politics of the children’s book publishing industry, and current issues and controversies in the field. **Though the professor is mindful that many students in this course are Education students, students should bear in mind that this is an English course.**

ENGL 432.001 YOUNG ADULT LITERATURE TR 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 437.001 WOMEN WRITERS MW 11:10-12:25 ADAMS
(Cross-listed with WGST 437.001)

This course will consider how black U.S. women writers have responded to the problem of self-definition. Reading poetry, fiction, drama, essays, autobiography and criticism, we will discuss commonalities and contrasts as these emerge across a range of works. Special attention will be devoted to changing social and literary contexts – from the New Negro movement, through the Harlem Renaissance and Black Arts Movement, to the contemporary moment. Among the questions we will explore are the following: How does a black woman define herself in a culture that treats race and gender as unrelated issues even while oppressing her on the basis of both? Is there a coherent black female literary tradition? What makes writing black? Or feminine? Or both? And finally, what tensions emerge from the union of political and aesthetic motivations that characterizes many works by black women writers? Reading will include works by authors such as Frances Watkins Harper, Alice

Dunbar-Nelson, Anna Julia Cooper, Nella Larsen, Paule Marshall, Audre Lorde, Toni Morrison, Octavia Butler, and Edwidge Danticat. Required work will include two papers, two exams, and a research presentation.

ENGL 439.001 PERFORMANCE OF THE AMERICAS TR 8:30-9:45 TYBURCZY
(Cross-listed with SPCH 499.001 and WGST 430.002)

This course will examine Latin American and Chicano/a performance with a focus on issues of migration, gender, sexuality, race/ethnicity, politics, the economy, resistance, and protest. In addition to learning about 20th and 21st century performance art in Latin America, students will also create performances that reflect the concerns of the course. To help us understand the context within which these artists perform, we will also study Latin American visual artists, essayists, filmmakers, protest movements, and authors so as to gain a deeper understanding of the urgency of creating live performances.

ENGL 450.001 ENGLISH GRAMMAR MW 2:20-3:35 TASSEVA
(Cross-listed with LING 421.001)

An intensive survey of English grammar: sentence structure, the verbal system, discourse, and transformations. Also discussed are semantics, social restrictions on grammar and usage, histories of various constructions, etc. Please read Chapter 1 of the textbook before the first class meeting. One midterm, final exam, frequent homework assignments.

ENGL 453.001 DEVELOPMENT OF THE ENGLISH LANGUAGE
(Cross-listed with LING 431.001) TR 2:50-4:05 DISTERHEFT

The major characteristics of each stage of English from Pre-Old English through Old, Middle, Early Modern, and Contemporary; the changes which occurred in each period to produce today's language. We'll focus on the mechanisms of change in the phonology, morphology, lexicon, and syntax to see how each of these parts of the grammar change from one period to another.

Textbook: van Gelderen, Elly, 2006. *A History of the English Language*. Benjamins. ISBN 9789027232373

Course requirements: weekly homework assignments; one midterm; one final exam.

Prerequisite: None, although LING 300 or 301 would be helpful.

ENGL 460.001 ADVANCED WRITING: DIGITAL WRITING TR 2:50-4:05 HAWK

Since the emergence of the Internet in the early to mid-nineties, attempts to understand its impact on writing and rhetoric have shifted almost as fast as new software, hardware, and social worlds have come onto the scene. This means that any understanding of digital writing is always in process and understood through the process of participation and production. This class will discuss some key conceptual issues in relation to digital spaces and networks and explore those concepts in relation to themselves as subjects, the objects they encounter, and the worlds they inhabit. Students will be expected to study the readings, participate in class discussions, participate in social media outside of class, and produce three projects: a individual blog that collects all of their class writing, a network map of their own social networking or digital networks, and a video documentary on an object that networks their worlds. Some of the readings may be challenging and a lot of time will need to be spent outside of class learning the digital skills needed to develop projects. I encourage students to analyze social networks they are already involved in and expand on skills or technologies they are already familiar with. However, students will also be expected to explore new social networks and strive to learn new technologies.

ENGL 460.002 ADVANCED WRITING TR 1:15-2:30 MUCKELBAUER

The goal of this class is to make you a more attentive writer across genres. In order to do so, this class is modeled on a certain style of athletic training in which a "coach" shows you a move and then you repeat it – over and over – until it becomes part of your "natural" habits. So this class will be an exercise class, through which you will be compelled to think about the genre in which you are writing, the audience you're addressing, the goals you want to accomplish, etc. In terms of assignments, I will provide you with many different writing prompts and you will write...a lot... and it will be advanced.

ENGL 460.003 ADVANCED WRITING MWF 9:40-10:30 STOWE

In this course, students will approach advanced writing through the lens of cultural criticism and critique. Readings will address several methods and philosophies with which writers perform careful analysis of cultural objects (Adorno, Jameson, Spivak, and Žižek are possible readings). In consultation with classmates and the instructor, students will choose their own respective topics to investigate for the length of the semester. Subjects for student writing may include film, social media, literature, journalism, sports, etc. Grades will be based on a writing portfolio, a multi-modal writing project, writing workshops, and class participation.

ENGL 460.004 ADVANCED WRITING MWF 12:00-12:50 STAFF

Extensive practice in different types of nonfiction writing.

ENGL 461.001 THE TEACHING OF WRITING TR 4:25-5:40 RULE

Theory and methods of teaching composition and extensive practice in various kinds of writing. Recommended for prospective writing teachers.

ENGL 462.001 TECHNICAL WRITING MW 3:55-5:10 STAFF

Preparation for and practice in types of writing important to scientists, engineers, and computer scientists, from brief technical letters to formal articles and reports.

ENGL 463.001 BUSINESS WRITING MW 2:20-3:35 BROCK
Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact instructor.

ENGL 463.002 BUSINESS WRITING TR 11:40-12:55 RIVERS
Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.

ENGL 463.003 BUSINESS WRITING MWF 8:30-9:20 STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

ENGL 463.004 BUSINESS WRITING MWF 9:40-10:30 STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

ENGL 465.001 FICTION WORKSHOP MW 3:55-5:10 BAJO
(Prerequisites: ENGL 360)
This course teaches students how to write good literary short stories, extending craft studied in English 360. The class is a writing workshop structured around student fiction and analysis of colleague work. Students will be required to finish two short stories, with the option of revising one or both for grade improvement.

ENGL 490.001 TOPICS: LITERATURE AND GLOBALIZATION TR 11:40-12:55 GULICK
This course is designed for upper-level English majors who want to undertake a major research project. The assigned critical readings will center around a specific historical-theoretical theme (described in more detail below), but this theme is best understood as a starting-point, a conceptual framework that will help each student conceive, design and execute an original piece of literary scholarship. The main goal of this seminar is to offer you a structured and supported opportunity to find out what it means to do professional-quality work in English.

The seminar will begin with a question that literary critics are in a unique position to ask—and answer: what is globalization? We often think of globalization as a contemporary phenomenon, one that took shape in the late twentieth century and has come to define our own early twenty-first century moment. In fact, however, globalization's historical roots date back to the era of New World exploration, and developed in tandem with colonialism and imperial expansion. Our readings in this course will help us think through the role that literature has played in shaping globalization—as an ideal, a dystopian nightmare, and a lived reality—over the course of several centuries. Critics such as Peter Hulme, Mary Louise Pratt and Edward Said will illuminate the literary aspects of European encounters with civilization's "others" in the sixteenth through the nineteenth centuries. Readings in postcolonial theory will help us construct a narrative of how the end of empire and the "new world order" in the twentieth and twenty-first centuries have been imagined differently depending on one's subject position within this new geopolitical landscape. Your own research endeavors (in the archives, in current scholarship) will help you to think through the global impact, significance, and/or contexts of the literature that matters most to you.

The paper you write for this course will need have a clear connection to the theme of Literature and Globalization, but this theme is capacious enough that you will have plenty of leeway to develop a project that matches up with your own interests and area of specialization. In addition to timely completion of and engagement with the assigned readings, course requirements include a paper proposal, an annotated bibliography, at least two drafts of a 15-page paper, and a brief in-class presentation.

ENGL 491.001 ADVANCED POETRY WORKSHOP TR 11:40-12:55 AMADON
This course will be an advanced workshop in the writing of poetry. We will study collections of modern and contemporary poetry, and discuss ways poets write, arrange, and build sequences and series of poems. Over the course of the semester, students will write their own sequences or series and revise them for a final portfolio. The main focus of the course will be writing and responding to new work in class. Students should have taken ENGL 360 previously, or have experience with writing and revising poetry.

HONORS COLLEGE

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

SCHC 158.H01

HNRS: REHTORIC

TR 8:30-9:45

FOLEY

This course aims to develop the intellectual virtue of *phronesis*, what the ancient Greeks called “practical wisdom” concerning the art of rhetoric. Students compose and deliver fourteen speeches over the course of the semester, based on a series of classical Greek persuasive exercises called the *progymnasmata*. May substitute for SPCH 140.

SCHC 158.H02

HNRS: REHTORIC

TR 1:15-2:30

TYBURCZY

This course is designed for students to develop skills and gain experience in both producing and evaluating public discourse. Primarily, the public discourse we will concentrate on occurs within the contexts of public speaking and visual media. More specifically, and because this is an honors course, we will address these contexts through the critical discussion and presentation of current events and issues to increase your thinking and presentation abilities as both a producer and consumer of oral and visual communication. In order to do this, this course involves both speaking and writing assignments throughout the semester.

SCHC 350.H02 PROSEM: BIRTH & DEATH OF THE BOOK FROM GUTENBURG TO GOOGLE

TR 11:40-12:55

JACKSON

With the rise of the Internet calling into question the very future of the book as a viable technology, it seems like an especially good time to explore the book’s past. Where do books come from? How are they printed, published, and promoted? How are they shipped, stored, sold, and read? How long have they been around, and how much longer are they likely to be so? The Birth and Death of the Book will explore the history of the book as a technology, as a means of information storage and retrieval, as a commodity, an art form, and as way of understanding the world. It will introduce students to the history of the book from the beginning of the first millennium to the beginning of the second, ranging across continents, cultures, and centuries. It will also explore the ways in which the book has been threatened with extinction or irrelevance by other forms of communication including telephones, televisions, and especially computers, and consider the book’s possible futures. The class will entail a mixture of readings in historical and literary sources; hands on experience with books hundreds of years old and hot off the press; experimentation with printing presses and web publishing, and lots of bold, speculative thinking. Possible themes will include the psychology and physiology of reading; the Harry Potter craze as a publishing phenomenon; book hoarding, book burning, and book theft; the invention of the printing press; censorship and libel as products of a print-oriented universe; the commercialization of books; the rise of book clubs; the experience of reading, writing, and publishing digitally; and many other topics.

SCHC 450.H02

HNRS: POSTMODERN FICTION

TR 2:50-4:05

COWART

The course will involve consideration of American literary generations in the decades since World War II ended. Should younger American novelists be viewed as rebelling against or sustaining the vision of the still-active generation that includes writers born in the 1920s and 1930s (whose work, which began to appear in the 1960s, might be said to define American postmodernism). Are the younger writers content to define second- and third-generation postmodernism—or do they feel obliged to devise altogether fresh visions to displace those encountered in the work of Gaddis, Barthelme, Vonnegut, Barth, Pynchon, Morrison, Ishmael Reed, Cormac McCarthy, Don DeLillo, et al?

Designed for a wide range of intellectually curious students (i.e., not just English majors), this course will feature the reading and discussion of some short stories and ten or so contemporary American novels, chosen for both readability and literary distinction.

We’ll include a couple of fictions about rock music (Don DeLillo’s *Great Jones Street*, Jennifer Egan’s *A Visit from the Goon Squad*), as well as a couple in which a classical music sensibility figures prominently (Richard Powers’s *Galatea 2.2*, Ann Patchett’s *Bel Canto*). We’ll try an African American rewrite of Shakespeare’s *The Tempest* (Gloria Naylor’s *Mama Day*, set off the coast of South Carolina) and compare it to Rachel Ingalls’s *Mrs. Caliban*, which features further echoes of *The Tempest* as well as an ecological fable about one woman’s love affair with a six-foot-tall amphibian named Larry. In Thomas Pynchon’s challenging first novel, *V.*, we’ll see where that alligators-in-the-sewers business began, and in John Gardner’s *Grendel* we’ll get the monster’s side of the *Beowulf* story. Since a great deal of excitement has been generated in recent years by immigrant novelists, we’ll sample work by writers such as Chang-rae Lee, Julia Alvarez, and Cristina Garcia.

With one or two exceptions, the fictions assigned will be fairly short, but, to slow things down at a couple of points in the semester, we’ll include short story collections by J. D. Salinger and Junot Díaz.

Regular reading quizzes, two five-page papers, midterm, and final.

SCHC 457.H03

HNRS: CONTAGION NARRATIVE TRANSATLANTIC STUDIES IN
LITERATURE AND MEDICINE

TR 10:05-11:20

CORIALE

This course explores the study and representation of contagious disease in medicine, literature, and film from the eighteenth century to the present, tracing the history of epidemiology as it took root in Britain and America during the nineteenth century. As we chart the ways that diseases and narratives about them crisscrossed the Atlantic, we will also consider the social, racial, and sexual anxieties that coalesced around epidemics and diseases whose mechanisms of transmission, management, cure, and prevention were still poorly understood by the medical community and the population at large. We will read major works of fiction by British and American writers

including Daniel Defoe, Charles Brockden Brown, Elizabeth Gaskell, and Francis Hodgson Burnett, and short works by Samuel Taylor Coleridge, Charles Dickens, Charlotte Brontë, Nathaniel Hawthorne, Anton Chekov, and Rudyard Kipling. We will also read contemporary fiction by Jennifer Lee Carrell, Judith Walzer Leavitt, and Richard Preston, and have film screenings of *Outbreak* (1995) and *Contagion* (2011). As we study the long history of Anglo-American contagion narratives, we will search for connections that link our disease-consciousness to the past, but we will also consider radical discontinuities brought about by new geographies of socioeconomic disparity, shifting social phobias, and new developments in medicine, technology, and modes of travel.

SCHC 457.H04

HNRS: PIRATES, SHIPS AND THE ATLANTIC WORLD

TR 1:15-2:30

WOERTENDYKE



Since “the golden age” of piracy in the 17th and 18th centuries, buccaneers have retained a powerful role in popular and political narratives. Romantic and rebellious, figures of freedom as well as of terror, pirates continue to entertain – even haunt – US culture into our contemporary moment. Why? This course will explore Atlantic world piracy, from the Spanish new world and imperial British colonial outposts; to nineteenth-century US romance fiction and contemporary military responses to piracy-as-terrorism off the coasts of Africa. We will look at early travel histories such as Daniel Defoe’s *A General History of the Pyrates* and A.O.

Exquemelin’s *Buccaneers of America*, children’s tales such as J.M. Barrie’s *Peter Pan* and Robert Louis Stevenson’s *Treasure Island*, nineteenth-century popular romance such as “Lieutenant” Murray’s *Fanny Campbell, or the Female Pirate Captain* and J.H. Ingraham’s *Lafitte, the Pirate of the Gulf*, and finally to contemporary tales of piracy—films like *Pirates of the Caribbean* and the recent *Captain Phillips*. How have pirates like Blackbeard, William “Captain” Kidd, and Henry Morgan fueled such various literary accounts for the last four centuries? And how do pirate narratives represent, or challenge, such various cultural, historical, and political contexts? These are the materials and questions that will make up this course.