



ENGLISH DEPARTMENT COURSE DESCRIPTIONS
FALL 2015

Classes that fulfill prerequisites

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

Pre-1800 Literature Classes

- ENGL 390 THE GREAT BOOKS OF THE WESTERN WORLD I
ENGL 402 TUDOR LITERATURE
ENGL 405 SHAKESPEARE'S TRAGEDIES
ENGL 406 SHAKESPEARE'S COMEDIES & HISTORY (2 different sections!)
ENGL 415
ENGL 419 TOPICS: THE 17TH CENTURY LYRIC

Post-1800 Literature Classes

- ENGL 383 ROMANTICISM
ENGL 385 MODERNISM
ENGL 386 POSTMODERNISM
ENGL 421 AMERICAN LITERATURE, 1830-1860
ENGL 425B THE AMERICAN NOVEL SINCE 1914
ENGL 428B AFRICAN-AMERICAN LITERATURE II: 1903-PRESENT
ENGL 430 TOPICS: AFRICAN-AMERICAN SATIRE
ENGL 431A CHILDREN'S LITERATURE
ENGL 432 YOUNG ADULT LITERATURE
ENGL 437 WOMEN WRITERS
ENGL 439.1 READING AND WRITING THE GLOBAL CITY

Courses that satisfy requirements for the Secondary Education track:
ENGL 389
ENGL 450
ENGL 428B
ENGL 432
ENGL 437
ENGL 460
ENGL 461

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

- ENGL 389 THE ENGLISH LANGUAGE (2 sections available)
ENGL 439.3 TOPICS: LANGUAGE AND RACISM
ENGL 450 ENGLISH GRAMMAR
ENGL 453 DEVELOPMENT OF THE ENGLISH LANGUAGE
ENGL 457 AFRICAN-AMERICAN ENGLISH

Awesome, Cool, Topics Classes

- ENGL 419 THE 17TH CENTURY LYRIC
ENGL 430 AFRICAN-AMERICAN SATIRE
ENGL 439.1 READING AND WRITING THE GLOBAL CITY
ENGL 439.2 LITERATURE AND PERFORMANCE
ENGL 439.3 LANGUAGE AND RACISM
ENGL 566.1 MEDIATING FERGUSON USA: 1915-2015
ENGL 566.2 SUPERHEROS ACROSS MEDIA

Rhetoric, Theory, and Performance

- ENGL 387 INTRO TO RHETORIC
ENGL 388 HISTORY OF LITERATURE
ENGL 439.2 LITERATURE AND PERFORMANCE
ENGL 472 RHETORIC AND POPULAR CULTURE

Writing Creatively, Professionally, Politically, and Otherwise

- ENGL 360 CREATIVE WRITING (5 different sections available + 1 honors)
ENGL 460 ADVANCED WRITING (3 different sections available)
ENGL 461 THE TEACHING OF WRITING
ENGL 462 TECHNICAL WRITING
ENGL 463 BUSINESS WRITING (5 different sections available)
ENGL 465 FICTION WORKSHOP
ENGL 491 ADVANCED POETRY WORKSHOP

Course that satisfy Writing Track requirements:
ENGL 360
ENGL 387
ENGL 460
ENGL 461
ENGL 462
ENGL 463
ENGL 465
ENGL 491

Beyond Anglo-American

- ENGL 428B AFRICAN-AMERICAN LITERATURE II: 1903-PRESENT
ENGL 430 AFRICAN-AMERICAN SATIRE
ENGL 457 AFRICAN-AMERICAN ENGLISH
ENGL 439.1 READING AND WRITING THE GLOBAL CITY

ENGLISH DEPARTMENT COURSE DESCRIPTIONS

FALL 2015

English 270-286 designed for non-majors

ENGL 270.001 WORLD LITERATURE TR 10:05-11:20 GULICK
(Cross-listed with CPLT 270.001)

Selected masterpieces of world literature from antiquity to present.

In this section of World Literature we will explore a wide range of literary texts that grapple with themes of justice, law, and political protest. Reading in a number of genres—novels, plays and poems to be sure, but also literary journalism, graphic novels, *testimonios* and perhaps a bit of political philosophy—we'll contemplate how literature "speaks truth to power" across a diverse set of historical and geographical contexts. Texts will likely include Sophocles' *Antigone*, selections from Dante's *Inferno*, Atwood's *The Handmaid's Tale*, I, Rigoberta Menchú, and Krog's *In the Country of My Skull*. This course is a prerequisite for the Comparative Literature major, but is also designed for anyone with an interest in thinking about literature outside of traditional national, regional or linguistic canons. Whatever your background and interests, you should prepare to read voraciously, write carefully, and approach discussions with inquisitiveness and candor.

ENGL 270.E01 WORLD LITERATURE MW 5:30-6:45 CRUZ
(Cross-listed with CPLT 270.E01)

Selected masterpieces of world literature from antiquity to present.

ENGL 270.H01 HNRS: WORLD LITERATURE TR 11:40-12:55 GUO
(Restricted to SC Honors College Students Only: Cross-listed with CPLT 270.H01)

Selected masterpieces of world literature from antiquity to present.

ENGL 282.001 FICTION MW 1:10-2:00, R 8:30-9:20 MILLER
(Designed for Non-English Majors)

Coming of Age

Individual identities grow out of family relationships; we discover who we are by negotiating the tricky passage from the home where we were children into a world of adults. This larger world is both threatening and enticing, a space of adventure as well as danger, of self-deception and betrayal as well as self-discovery. We find our way through this world in many ways—among them, by telling stories.

In this course we'll take a look at some of our culture's most powerful and popular literary treatments of the tensions between family and the emerging self. We'll start with *Romeo and Juliet*, then go on to Jane Austen's *Pride and Prejudice*, Charles Dickens's *Great Expectations*, Richard Wright's *Native Son*, and the Hollywood comedy *The Philadelphia Story*, ending with the Phillip Pullman trilogy *His Dark Materials*.

In Fall 2015, we will experiment with a new format. Lectures will be made available outside of class, in the form of videos ranging from 5 to 14 minutes in length. Class time will be spent in other ways, with discussion, reading aloud, and perhaps a few surprises.

ENGL 282.002 FICTION MW 1:10-2:00, R 9:05-9:45 MILLER
(Designed for Non-English Majors)

Same as ENGL 282.001

ENGL 282.003 FICTION MW 1:10-2:00, R 11:40-12:30 MILLER
(Designed for Non-English Majors)

Same as ENGL 282.001

ENGL 282.004 FICTION MW 1:10-2:00, R 12:05-12:55 MILLER
(Designed for Non-English Majors)

Same as ENGL 282.001

ENGL 282.005 FICTION MW 1:10-2:00, R 1:15-2:05 MILLER
(Designed for Non-English Majors)

Same as ENGL 282.001

ENGL 282.006 FICTION MW 1:10-2:00, R 2:50-3:40 MILLER
(Designed for Non-English Majors)

Same as ENGL 282.001

ENGL 282.007 FICTION MW 1:10-2:00, F 9:40-10:30 MILLER
(Designed for Non-English Majors)

Same as ENGL 282.001

ENGL 282.008 FICTION MW 1:10-2:00, F 10:50-11:40 MILLER
(Designed for Non-English Majors)

Same as ENGL 282.001

ENGL 284.003	DRAMA	MWF 12:00-12:50	MCALLISTER
(Designed for Non-English Majors)			
This course introduces students to the major and minor dramatic genres (tragedy, melodrama, modern drama, etc.) and key theatrical styles (realism, absurdism, 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 or cultural contexts? The course is divided into three units. Unit 1 introduces students to Victor Turner’s theory of “social drama” (breach, crisis, redressive machinery, reconciliation) as it applies to major events in our everyday lives. In this unit, students will also get acquainted with the (5) core elements of an aesthetic drama (plot, character, idea, language, given circumstances). Unit 2 traces the emergence of tragedy and comedy in classical and early modern theater. For Unit 3, we turn to structural and cultural analyses of modern and post-modern drama. As for texts, we will explore: <i>The Breach</i> , <i>The Bacchae</i> , <i>Othello</i> , <i>Miss Julie</i> , Neo-Futurists sintesi, and <i>Angels in America, Part I</i> . We will read, perform, and watch these theatrical pieces. Course assignments include (3) unit exams, a short critical response paper, a short cultural analysis essay, a series of check-in questions/reflections, mandatory scene or monologue work, and a final drama project. Throughout the semester, we will hold (3) dramatic construction workshops to prepare students to transform a family or community “social drama” into an aesthetic drama.			
ENGL 285.001	THEMES IN AMERICAN LITERATURE	MW 10:50-11:40, R 8:30-9:20	WHITTED
(Designed for Non-English Majors)			
Graphic Novels			
Whether we refer to them as graphic novels, comic books, comix, <i>manga</i> , <i>fumetti</i> , or <i>bande dessinée</i> , all comics use the dynamic interplay of sequential art and text to tell stories. In this course, you will examine the distinctive ways in which comics create meaning through a scholarly study of the medium’s formal and aesthetic evolutions with emphasis on texts published since 1985. Readings and writing assignments will also explore how comics engage pivotal cultural, social, and political issues in American life. How do writers and artists revise popular superhero tropes to raise questions about power and authority? How do comics use a form commonly known for stereotypes to challenge race, gender, and class inequality? Required readings will be drawn from a range of genres including memoir, fantasy, horror, humor, coming-of-age, and superhero comics.			
ENGL 285.002	THEMES IN AMERICAN LITERATURE	MW 10:50-11:40, R 9:05-9:45	WHITTED
(Designed for Non-English Majors)			
Same as ENGL 285.001			
ENGL 285.003	THEMES IN AMERICAN LITERATURE	MW 10:50-11:40, R 11:40-12:30	WHITTED
(Designed for Non-English Majors)			
Same as ENGL 285.001			
ENGL 285.004	THEMES IN AMERICAN LITERATURE	MW 10:50-11:40, R 12:05-12:55	WHITTED
(Designed for Non-English Majors)			
Same as ENGL 285.001			
ENGL 285.005	THEMES IN AMERICAN LITERATURE	MW 10:50-11:40, R 1:15-2:05	WHITTED
(Designed for Non-English Majors)			
Same as ENGL 285.001			
ENGL 285.006	THEMES IN AMERICAN LITERATURE	MW 10:50-11:40, R 2:50-3:40	WHITTED
(Designed for Non-English Majors)			
Same as ENGL 285.001			
ENGL 285.007	THEMES IN AMERICAN LITERATURE	MW 10:50-11:40, F 9:40-10:30	WHITTED
(Designed for Non-English Majors)			
Same as ENGL 285.001			
ENGL 285.008	THEMES IN AMERICAN LITERATURE	MW 10:50-11:40, F 10:50-11:40	WHITTED
(Designed for Non-English Majors)			
Same as ENGL 285.001			
ENGL 285.009	THEMES IN AMERICAN LITERATURE	MW 10:50-11:40, F 10:51-11:41	WHITTED
(Designed for Non-English Majors)			
Same as ENGL 285.001			
ENGL 285.010	THEMES IN AMERICAN LITERATURE	MW 10:50-11:40, F 12:00-12:50	WHITTED
(Designed for Non-English Majors)			
Same as ENGL 285.001			
ENGL 285.011	THEMES IN AMERICAN LITERATURE	TR 1:15-2:30	STEELE
(Designed for Non-English Majors)			
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 285.012 THEMES IN AMERICAN LITERATURE
(Designed for Non-English Majors)

GREVEN

MW 3:55-5:10

The American Gothic: New England and the South

Course focuses on the development of Gothic American literature in 19th century New England and its creative re-envisioning in the 20th century South. Themes include fear, anxiety, sexuality, miscegenation, and the "strangeness of beauty." Authors studied will include Hawthorne, Poe, Melville, Charles Chesnutt, Faulkner, Katharine Anne Porter, Carson McCullers, Truman Capote, and Tennessee Williams. Texts will include the HBO series *True Detective*.

ENGL 285.H01 HNRS: THEMES IN AMERICAN LITERATURE MW 2:20-3:35
(Restricted to SC Honors College Students) (Designed for Non-English Majors)

WHITTED

"Topic: Graphic Novels" - Whether we refer to them as graphic novels, comic books, comix, *manga*, *fumetti*, or *bande dessinée*, all comics use the dynamic interplay of sequential art and text to tell stories. In this course, you will examine the distinctive ways in which comics create meaning through a scholarly study of the medium's formal and aesthetic evolutions with emphasis on texts published since 1985. Readings and writing assignments will also explore how comics engage pivotal cultural, social, and political issues in American life. How do writers and artists revise popular superhero tropes to raise questions about power and authority? How do comics use a form commonly known for stereotypes to challenge race, gender, and class inequality? Required readings will be drawn from a range of genres including memoir, fantasy, horror, humor, coming-of-age, and superhero comics.

ENGL 286.001 POETRY
(Designed for Non-English Majors)

TR 2:50-4:05

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, Kwame Dawes, Ed Madden, 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, students should expect to write several short essays, attend local poetry readings, and demonstrate mastery of course materials on quizzes, one or more midterms, and a cumulative final exam.

ENGL 286.002 POETRY
(Designed for Non-English Majors)

TR 1:15-2:30

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*, Shorter Fifth Edition (2005), ed. Ferguson et al.—mostly short lyrics, but with occasional forays into longer forms, e.g., the General Prologue to *The Canterbury Tales*, Milton's "Lycidas," Gray's "Elegy Written in a Country Churchyard," Pope's *Rape of the Lock*. Occasional reading quizzes, two three-page papers, midterm, final.

ENGL 286.003 POETRY
(Designed for Non-English Majors)

MW 2:20-3:35

VANDERBORG

Calling all poetry lovers—or anyone curious about poetry's unique forms and themes! This class offers a brief history of narrative and lyric poetry, starting with translated selections from Ovid's *Metamorphoses*, Old English poetry, and early modern ballads, and ending with examples of modern and postmodern poetry.

ENGL 287.001 AMERICAN LITERATURE
(Designed for English majors)

TR 10:05-11:20

GLAVEY

This course surveys approximately one hundred years of American literary history, running from the middle of the nineteenth century until the middle of the twentieth. Throughout the semester we will pay particular notice to the role of storytelling and the imagination in constructing the nation's ideals and in addressing tensions that arise when those ideals are challenged by historical injustices. Our goal will be to attend to the ways that writers respond to those tensions with their art, and to think about what such responses can teach us about America, its history, and its literature. Our guiding questions will be: What stories does America tell about itself? How do particular ideas about America and American-ness shape these stories? How do these stories shape in turn what it means to be an American? Requirements include reading quizzes, one essay, a midterm, and a final exam. The course is designed for English majors.

ENGL 287.002 AMERICAN LITERATURE
(Designed for English majors)

MW 3:55-5:10

WOERTENDYKE

This course is designed to introduce American literary history by exploring a broad range of materials from "discovery" and settlement, to expansion and empire. 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. I will introduce genre and we will ask questions about the relationship between form and content. You should expect to read autobiography, epistolary fiction, political essay, manifesto, poetry, and creative non-fiction. The course will also include an introduction to the Whitman Archive housed by Thomas Cooper Library and Special Collections. Throughout the semester we will attend to the historical, political, and economic conditions that gave rise to the literature of the early national period through the twentieth century.

ENGL 287.003 AMERICAN LITERATURE TR 11:40-12:55 KEYSER
(Designed for English majors)

This class, designed for English majors, provides an introduction to U.S. literature from the early nineteenth-century to the present day. We will read poetry, short stories, essays, and autobiography by some of the best-known writers of the past two centuries. During the course of the semester, we will ask how artistic choices (genre, form, setting, characterization, diction, and tone) reflect the aspirations, philosophies, and politics of these writers. We will also consider the ways that historical and cultural forces (industrialization, the Civil War, the suffrage movement, slavery and emancipation, the Harlem Renaissance, urbanization and mass mediation, etc.) shape the literary movements and ideals of their times. Assignments will include reading quizzes, in-class writing, a creative group project, a comparative essay, and a final exam.

ENGL 287.004 AMERICAN LITERATURE MW 2:20-3:35 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.H01 HNRS: AMERICAN LITERATURE TR 2:50-4:05 JACKSON
(Restricted to SC Honors College Students) (Designed for English majors)

This course is a survey of American Literature from its colonial beginnings in the fifteenth century to the beginning of the Twentieth Century. A course of this kind cannot, by definition, be comprehensive or all-inclusive, but the texts we will explore suggest the diversity and range of what we call American Literature. The literary movements and historical eras we will cover include Colonialism, Puritanism, the Enlightenment, Romanticism, Realism, Naturalism, and Modernism. The class has three goals. The first is to introduce you to the sweep of American literary history and suggest something of its power and significance, especially by understanding what various works meant in their historical context. The second is to encourage you to read closely and carefully, understanding how those works worked as art. The third and final goal is to help you develop as writers of critical academic prose, through a series of essays, in class assignments, and examinations.

ENGL 288.001 ENGLISH LITERATURE TR 1:15-2:30 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.

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

ENGL 288.003 ENGLISH LITERATURE MW 11:10-12:25 BRITTON
(Designed for English majors)

Romantic poets are popularly thought to have an emotional, unscientific appreciation for nature based on direct personal experience. And yet these writers were heavily influenced by (and sometimes based their own poetry on) descriptions of the natural world written by scientists and travelers; some Romantic poetry includes, often in footnotes, scientific nomenclature from what was then the new system of Linnaean taxonomy. Connections between literary and scientific approaches to the natural world are the core of this survey course, which runs from the mid-eighteenth to mid-nineteenth century, from the Enlightenment through Romanticism and into the early Victorian period. We will enrich and complicate our understanding of literary representations of nature by studying original materials (first editions as well as works of natural history and botanical illustrations) from the library's extensive collections. Our discussions will address the following issues: aesthetic response and scientific objectivity, taxonomy and empire, and scientific nomenclature and poetic language. Authors include William Wordsworth, S. T. Coleridge, Charlotte Smith, John Keats, Percy Shelley, John Clare, and Emily Brontë.

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

Romantic poets are popularly thought to have an emotional, unscientific appreciation for nature based on direct personal experience. And yet these writers were heavily influenced by (and sometimes based their own poetry on) descriptions of the natural world written by scientists and travelers; some Romantic poetry includes, often in footnotes, scientific nomenclature from what was then the new system of Linnaean taxonomy. Connections between literary and scientific approaches to the natural world are the core of this survey course, which runs from the mid-eighteenth to mid-nineteenth century, from the Enlightenment through Romanticism and into the early Victorian period. We will enrich and complicate our understanding of literary representations of nature by studying original materials (first editions as well as works of natural history and botanical illustrations) from the library's extensive collections. Our discussions will address the following issues: aesthetic response and scientific objectivity, taxonomy and empire, and scientific nomenclature and poetic language. Authors include William Wordsworth, S. T. Coleridge, Charlotte Smith, John Keats, Percy Shelley, John Clare, and Emily Brontë.

ENGL 288.005 ENGLISH LITERATURE TR 8:30-9:45 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 10:05-11:20 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 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. However, this course is designed as a creative writing workshop, and the majority of class time will be devoted to discussing new writing from students.

ENGL 360.002 CREATIVE WRITING MW 2:20-3:35 J. BARILLA

This course will function primarily as a workshop, in which students will share work in progress with other members of the course. At the beginning of the course, we will work with traditional elements and forms in short fiction and poetry, and move in more experimental directions as the course proceeds. The course will also involve reading and discussing published work in these genres, as well as numerous writing exercises. Students will produce original work in each genre, which they will turn in as a portfolio at the end of the course for a final grade.

ENGL 360.003 CREATIVE WRITING TR 1:15-2:30 DINGS

This is an introductory course in creative writing that will focus on short fiction and poetry. We will read and discuss professional stories and poems that will serve as models of technique. Students then will write their own stories and poems which will be discussed in class using the workshop method. Revision is expected. Grading will be done by portfolio.

ENGL 360.004 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 360.005 CREATIVE WRITING MWF 12:00-12:50 STAFF

Workshop course on writing original fiction, poetry, drama, and creative nonfiction.

ENGL 360.H01 HNRS: CREATIVE WRITING MW 3:55-5:10 BLACKWELL
(Restricted to SC Honors College Students)

During the first half of the semester, you will learn (through readings) and practice (through exercises) the basic elements of literary fiction, including character, plot, scene, setting, and style. The second half of the semester will consist of workshops, with each student submitting an original short story for group critique. By semester's end, you'll know why it's usually a bad idea to begin a story with dialog or end one by killing off the main character. Along the way, we'll also discuss writing as both a way of life and a profession.

ENGL 383.001 ROMANTICISM TR 1:15-2:30 JARRELLS

The Romantics valued feeling, emotion, imagination, and spontaneity and these values distinguish them from their reason-obsessed Enlightenment-era predecessors. That's the story often told, at any rate. In this course, we will test this account by surveying works from both periods: by Adam Smith, Olaudah Equiano, Robert Burns, William Wordsworth, John Keats, Mary Shelley, Walter Scott, and Jane Austen. But we will go farther than that. We will also examine what it even meant in this period to value something or to have a set of values. What did Romantics mean by the word "value"? What do we mean by it now? Is there a connection between Romantic values and theories of economic value in the period? Is there a connection between values and value now?

ENGL 385.001 MODERNISM TR 10:05-11:20 COWART

Our focus will be on Anglo-American modernism, with special attention to its formal and thematic features. In addition to verse by Hardy, Yeats, Eliot, Pound, Frost, and the poets of the Great War, we'll read fiction by such writers as Conrad, Woolf, Joyce, Mansfield, D.H. Lawrence, Fitzgerald, Hemingway, Faulkner, and Katherine Anne Porter.

SEMESTER GRADE:

10% daily reading quizzes
5% poetry memorization
15% midterm
50% two five-page papers
20% final exam

ENGL 386.001 POSTMODERNISM TR 4:25-5:40 RICE

An introduction to and overview of the literature of "postmodernism," concentrating on a selection of representative international works of fiction. The course will entail some consideration of what constitutes an adequate definition of this term: What is/was postmodernism? How does/did it differ from or reconstruct

modernism? Is postmodernism a conceptual or merely a temporal term? Is the literature we will read simply late-modernism? Is a quite different kind of “post-postmodernism” emerging in contemporary culture?

Assignments and grading:

- Reading quizzes (10%)
- Short (diagnostic) paper (10%)
- Course paper (20%)
- Midterm and Final examinations (25% each)
- Class preparation, participation, attendance (10%)

Probable texts:

- Borges, *Ficciones*
- Schmidt, *Scenes from the Life of a Faun*
- Coover, *The Universal Baseball Association*
- Murdoch, *The Black Prince*
- Calvino, *If on a winter's night a traveler*
- Carter, *The Bloody Chamber*
- Pelevin, *The Life of Insects*
- Kundera, *The Unbearable Lightness of Being*
- Coetzee, *In the Heart of the Country*
- Appiananesi, *Postmodernism: A Graphic Guide to Cutting Edge Thinking*

ENGL 387.001 INTRO TO RHETORIC TR 11:40-12:55 ERCOLINI
(Cross-listed with SPCH 387.001)

Theories of human communication useful for understanding and informing the everyday work of writers. Emphasis on intensive analysis and writing.

ENGL 388.001 HISTORY OF LITERARY CRITICISM AND THEORY TR 10:05-11:20 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 389.001 THE ENGLISH LANGUAGE TR 11:40-12:55 WELDON
(Cross-listed with LING 301.001)

This course introduces students to the field of linguistics with an emphasis on the English language. It will provide a broad survey of various aspects of language structure and language use in order to develop analytical skills that are useful to both linguists and non-linguists interested in language issues. Students will learn how to analyze and describe languages, apply basic analytical techniques to language data, understand what we know when we “know” a language, and explore what language reveals about human beings, their histories, and their cultures.

ENGL 389.E01 THE ENGLISH LANGUAGE MW 5:30-6:45 STAFF
(Cross-listed with LING 301.E01)

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 390.001 GREAT BOOKS FOR THE WESTERN WORLD I TR 6:00-7:15 CLEMENTI
(Cross-listed with CPLT 301.001)

What do *The Odyssey*, *Oedipus*, *The Books of Genesis and Exodus*, *Song of Roland*, *Hamlet*, *Don Quixote*, *Gulliver's Travels* have in common (... other than the fact that I teach them)? Fascinating stories and protagonists that have given shape to resilient archetypes which, after centuries and millennia, still have the power to entertain us, make us laugh or weep, anger or surprise us, and always teach us something new. Come meet literature's most famous wanderers, tragic heroes, rebels, traitors, lunatics who happen to be saner than everybody else... Through the discovery, analysis and interpretation of several international literary masterpieces (in English translation), this course will enable students to understand, in its historical context, the evolution (and revolution) of European literary traditions from ancient Greece to the Enlightenment. This course is structured chronologically and its approach is strongly comparative and interdisciplinary—taking into account history, philosophy, and the development of Western artistic taste in painting, architecture, and music. Through a thorough treatment of textual and metatextual issues students will learn how our present was shaped (in part) by this complex literary, artistic and historical past, as well as how we are active creators in our time of cultural discourses that are already shaping the future.

ENGL 402.001 TUDOR LITERATURE MW 3:55-5:10 CROCKER

This course explores English literature from the crowning of Henry VII in 1485 to the death of Elizabeth I in 1603. We will discuss relationships between poetry, prose, and the crown during this period, and address the difficulties of writing under a series of very powerful—and sometimes volatile—monarchs. Some of the most accomplished writers of this period were associated with the royal court, and Tudor Kings and Queens exerted a direct influence over the literary imagination of this age. And then there's the Reformation, or the matter of whether England would remain Catholic or become Protestant during the sixteenth century. Writers of prose and poetry could not avoid thinking about the consequences of England's religious identity across a variety of genres. We will investigate how poetry and prose responded to the political and religious upheavals of the day, looking in particular at questions of piety, representations of gender, and expressions of national identity. This period produced some of the most unforgettable poetry and prose in the English language, but it did so, we will be careful to notice, during an era that saw unprecedented changes in religion and government.

ENGL 405.001 SHAKESPEARE'S TRAGEDIES MW 12:45-2:00 GIESKES

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

REQUIREMENTS: three papers, a play or film review, a treatment of one scene, and a final exam.

ENGL 406.001 SHAKESPEARE'S COMEDIES & HISTORY TR 8:30-9:45 RICHEY

We'll address Shakespeare's Comedies and Histories 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 two very fine critics of our time, Harry Berger, Jr. and Richard Helgerson.

Goals and Outcomes: You will be able to understand Shakespeare's theatrical productions in relation to Elizabethan 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 415.001 THE ENGLISH NOVEL I MW 2:20-3:35 GAVIN

The history of the novel in English up to Jane Austen. Course readings will include "novels" in their modern conventional sense but will also include prose fiction's early, often experimental forms, such as fables, tales, travel narratives, political satires, and criminal biographies. Students will be required to participate regularly in class discussion, write occasional short essays, and complete a final research paper.

ENGL 419.001 TOPICS: THE SEVENTEENTH CENTURY LYRIC TR 10:05-11:20 RICHEY

In this course we will consider how Lanyer, Donne, and Herbert innovate on the lyric form by experimenting with various aspects of poetics (form, rhythm, rhyme, syntax, alliteration, and hidden patterns); we will think, too, about each writer's assessment of the relationship between gender and power in both their sociopolitical and theological awareness; and finally, we will consider how this particular combination seeks to transform a readership.

ENGL 421.001 AMERICAN LITERATURE 1830-1860 TR 11:40-12:55 JACKSON

English 421 offers an intensive introduction to the literature of the antebellum period, an era of explosive social, religious, and political ferment. Against a background of territorial expansion, debates over slavery and women's rights, the rise of big cities, the advent of evangelical revivals, the emergence of the middle class, and the development of mass media, authors grappled with what it meant to write about America and what it meant to be an American writer. Our readings will include novels (several of them substantial), short stories, poems, and a variety of non-fictional genres: some of these texts are utterly ethereal, others painfully gritty. Authors will likely include Edgar Allen Poe, Harriet Beecher Stowe, Ralph Waldo Emerson, Henry David Thoreau, David Walker, William Lloyd Garrison, Fanny Fern, Nathaniel Hawthorne, Herman Melville, Walt Whitman, Lydia Maria Child, E.D.E.N. Southworth, and N. P. Willis. Topics to be explored will include transcendentalism, sentimentalism, the gothic, abolitionist writing, urban journalism, travel narratives, regionalism, nationalism, and feminism. REQUIREMENTS: several essays, a midterm, a final exam, and some in-class assignments.

ENGL 425B.001 THE AMERICAN NOVEL SINCE 1914 TR 4:25-5:40 FORTER

This course traces several arcs in the history of the US novel from 1914 to the twenty-first century. Central to our inquiry will be the relation between historical forces and literary invention. How does the form of the novel transform in the century under discussion, and how are these changes (complexly) related to transformations in US society at large? We will also consider the link between authors' social location—their gender, race, class position, and so forth—and their responses to the historical circumstances in which they find themselves. How do such questions of identity shape the way a given work imagines resistance (or not) to capitalist exploitation/alienation, racial inequality, and gender dominion? Finally, the course explores the role of the novel in memorializing the historical past. We'll examine the kinds of "pasts" that these books depict, and ask whether their treatments encourage us to view the past as irretrievably lost or as a resource for imagining a liberatory future. TEXTS (selected from the following): E. Hemingway, *Farewell to Arms*; F.S. Fitzgerald, *Tender is the Night*; W. Cather, *A Lost Lady*; W. Faulkner, *Light in August*; J. Toomer, *Cane*; N. Larsen, *Quicksand*; J.W. Johnson, *Autobiography of an Ex-Colored Man*; R. Ellison, *Invisible Man*; P. Roth, *The Counterlife*; D. DeLillo, *White Noise*; T. Morrison, *Beloved*; Jeff Vandermeer, *Annihilation*.

ENGL 428B.001 AFRICAN-AMERICAN LITERATURE II TR 1:15-2:30 STAFF

(Cross-listed with AFAM 428B.001)

Representative works of African-American writers from 1903 to the present.

ENGL 430.001 TOPICS: AFRICAN AMERICAN SATIRE MWF 9:40-10:30 MCALLISTER
(Cross-listed with AFAM 398.002.)

African American satire can be defined as motivated signifying (perhaps shade) with the short-range goal of personal or political commentary and the long-range goal of social control or change. After establishing roots in West African and Western European comedic traditions, this course will examine African American satire in various literary and performance modes, including folklore, music, poetry, social performance, fiction, drama, film, and television. Here is a list of the satiric deliciousness we may sample: *The Ways of White Folks*, *Black No More*, "Shine" Poems, *Mumbo Jumbo*, *Last-Mama-on-the-Couch Play* (from *Colored Museum*), *Negrophobia*, *Fear of A Black Hat*, *Bamboozled*, *Death of the Last Black Man in the Whole Entire World*, *The Boondocks*, *The Minstrel Show* (hip hop CD), *Chappelle's Show*, *Black Twitter*, *Real Housewives of Atlanta*, *Wild'n Out*, *Real Husbands of Hollywood*, and *Dear White People*. As for assignments, there will be an entrance exam, an analytical essay, a series of "check-in/load-up" responses, and a final literary or performance-based satire project.

ENGL 431A.001 CHILDREN'S LITERATURE TR 8:30-9:45 JOHNSON

This course introduces students to the field of contemporary children's literature, encompassing picture books as well as short novels written for audiences of young people. Topics of exploration include (but are not limited to) the history of children's literature, the world of children's book prizing, the legacy of Dr. Seuss, the disturbing image in children's books, and literary/artistic excellence in children's literature. In some ways, this is an American Studies course; students will consider ways in which children's literature infuses our culture—"There's no place like home." Students will leave the course with an understanding of central issues and controversies in the industry of children's book publishing and the literary criticism of children's books. Most importantly, students will explore the relationship between children's literature and the idea of social justice.

ENGL 432.001 YOUNG ADULT LITERATURE MW 3:55-5:10 SCHWEBEL

This course provides an opportunity to study an area of literary criticism and contemporary literature that is growing rapidly: Young Adult fiction. We will read a selection of both best-selling, popular YA titles and award-winning literary fiction marketed to teenagers and young adults. Emphasis will be placed on two genres, dystopian literature and historical fiction, and on cultural analysis that considers the texts studied in light of contemporary conversations about race, class, gender, and sexual orientation. Students will be asked to complete substantial writing assignments and to engage with the writing of literary scholars on a frequent basis. Please note that English 432 is **open to** all English majors and minors, regardless of whether they are pursuing the Secondary Education track.

ENGL 437.001 WOMEN WRITERS TR 11:40-12:55 POWELL
(Cross-listed with WGST 437.001)

This course will consider how U.S. southern women writers from varied backgrounds have explored the experience of education in fiction, memoir, and poetry from the Civil War to the present day. A possible reading list might include Harriet Jacobs, Augusta Evans, Kate Chopin, Julia Peterkin, Lillian Smith, Flannery O'Connor, Alice Walker, Doris Betts, Toni Morrison, Marilou Awiakta, Gail Godwin, Elizabeth Spencer, Monique Truong, or Kate Daniels, among others. Students prepare several short essays and one research paper. Students may expect lectures, group activities, discussion, quizzes, and a cumulative final exam.

ENGL 439.001 TOPICS: READING AND WRITING THE GLOBAL CITY MW 11:10-12:25 JELLY-SCHAPIRO

This course will consider—through works of fiction, literary nonfiction, theory, and film—how the global is experienced and constituted locally. We will examine the ways in which intersecting patterns of migration—from country to city, from the global South to the global North, and between different nations or regions of the global South—have transformed social and political life across the world over the past half-century. And we will devote particular attention to the question of how contemporary cultural texts use the global city as a lens onto the history and future of modernity at large. Though planetary in scope, our inquiry will be grounded in particular urban contexts, including but not limited to New Orleans, Hong Kong, Lagos, Johannesburg, Mumbai, and indeed Columbia, SC. Possible texts include Teju Cole's *Every Day Is for the Thief*, Wong Kar-wai's *Chungking Express*, Dinaw Mengestu's *The Beautiful Things that Heaven Bears*, Suketu Mehta's *Maximum City*, Ivan Vladislavic's *Portrait with Keys*, and Rebecca Solnit and Rebecca Snedeker's *Unfathomable City*.

ENGL 439.002 TOPICS: Literature and Performance TR 8:30-9:45 FENSKE
(Cross-listed with SPCH 340.001 and THEA 340.001)

The intent of this course is to explore using performance as a method of literary and cultural criticism and communication. In this course we approach performance as a mechanism to both embody literary and cultural texts as well as communicate those perspectives to an audience. To that end, there is no expectation for performance experience or talent, only for curiosity and enthusiasm. By the end of the semester you will appreciate performance as a method of communicating and analyzing literature and culture from both the perspective of performer and audience. We will explore group and solo performance techniques of poetry and short fiction. The final project of the semester asks you to apply those techniques through the composition of a performance that addresses a cultural/social/aesthetic text or issue.

ENGL 439.003 TOPICS: LANGUAGE AND RACISM TR 1:15-2:30 CHUN
(Cross-listed with ANTH 391.003 and LING 305.001)

This course explores the intersection of language, race, and power; it examines this intersection by using conceptual and methodological tools of linguistics and anthropology. Drawing from cases primarily involve the English language or communities in the United States, this course will cover the following topics: (1) LINGUISTIC PROFILING: how we sometimes use language to identify a speaker's race and whether such profiling is racist; (2) CROSS-RACIAL APPROPRIATION: why we sometimes "borrow" the language of racial groups to which we do not belong; (3) RACIAL MOCKERY: how we perform linguistic caricatures of racial speakers; (4) ETHNIC SLURS: how words referring to racial groups can convey derogatory meanings; (5) EUPHEMISMS: whether we become "colorblind" by replacing explicit racial terms with terms such as "immigrant" or "urban"; (6) REAPPROPRIATION: how and whether ethnic slurs can become positive in-group terms; (7) MAINSTREAM U.S. STANDARD: whether the different statuses of black and white varieties in contexts of U.S. media and education reproduce racial hierarchies; (8) IDEOLOGIES OF RACISM: what cultural assumptions underlie our accusations of certain speech acts as racist or our denials of other acts as non-racist; and (9) ANTI-RACIST STRATEGIES: how we can use language to counter racist acts and beliefs.

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

Major structures of English morphology and syntax; role of language history and social and regional variation in understanding contemporary English.

ENGL 453.001 DEVELOPMENT OF THE ENGLISH LANGUAGE MW 3:55-5:10 DISTERHEFT
(Cross-listed with LING 431.001)

The major characteristics of each stage of English from Pre-Old English through the Old, Middle, and Early Modern stages; 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, 2014. *A History of the English Language*. (Second, revised edition) Benjamins. ISBN-13: 978-9027212092

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

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

ENGL 457.001 AFRICAN-AMERICAN ENGLISH TR 2:50-4:05 WELDON
(Cross-listed with AFAM 442.001, ANTH 442.001 and LING 442.001)

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 TR 4:25-5:40 STAFF

Extensive practice in different types of nonfiction writing.

ENGL 460.002 ADVANCED WRITING MWF 9:40-10:30 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 460.003 ADVANCED WRITING TR 11:40-12:55 JOHNSON

The focus of this course is on autobiographical writing/life stories/memoir—whatever terms we might use and however we might interpret these terms. In order to facilitate your writing, we will study a range of autobiographical texts including traditional autobiography, children's literature, an autobiographical graphic novel, the epistolary book, and more. The course will be conducted as a writing workshop, informed by assigned readings in the genre. The major goal of the course is for students to contribute to the workshop with constructive feedback for other workshop members and to produce their own autobiographical texts.

ENGL 461.001 THE TEACHING OF WRITING MW 9:35-10:50 RULE

This course explores the theory and practice of teaching writing, mostly in middle and secondary school contexts. It is designed primarily to support Education and English majors, but will also be useful for students interested in college level writing instruction, professional careers in writing, and/or tutoring. We will frame the content of this course with the idea of the *teacher-researcher*: an approach that emphasizes inquiry, reflection, observation, revision & redesign, and ongoing development through immersion in the professional field. In this course, you will learn about important issues impacting the teaching of writing and have the chance to evaluate and extend those issues toward building your own approach, not only as a future teacher but also as a writer and critical thinker.

ENGL 462.001 TECHNICAL WRITING TR 2:50-4:05 BROCK
Emphasis on writing in technical environments, with and about technology, and of importance to technical communicators. Genres explored through both examination and practice include brief memos, instructions and procedural documentation, audience assessment, task analyses, formal proposals, reports, use-case scenarios, usability tests, and participatory web and application design.

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 STAFF
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 MWF 12:00-12:50 STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

ENGL 463.005 BUSINESS WRITING TR 11:40-12:55 STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

ENGL 465.001 FICTION WORKSHOP MW 5:30-6:45 BLACKWELL
This course is for students who have taken Introduction to Creative Writing and/or have experience reading and writing literary fiction. Most class sessions will be workshops of students' original fiction, though we'll occasionally take a break to tackle a craft issue, consider an exemplary published work, or discuss aspects of the writing life.

ENGL 472.001 RHETORIC AND POPULAR CULTURE (Cross-listed with SPCH 472.001) TR 2:50-4:05 HAWK
This course will focus on understanding popular music from the perspective of rhetorical and cultural theories and methods of rhetorical criticism. The course will address close listening for musical elements such as song structure and instrumentation; examine how lyrics operate rhetorically through troping, rhyming, and repeating; think about the relationship between creativity and rhetorical situation; analyze how music connects with an audience rhetorically and affectively; work through the relationship between sub- and fan- culture; theorize the racial and gendered ramifications of musical expression; and discuss the economical and technological mediations that influence music production and consumption. Throughout these discussions, the course will emphasize the critical approaches being taken over the particular genres being examined. Early in the semester students will identify an artist or genre that they will examine over the course of the semester using these rhetorical approaches. Toward this end, students will be expected to do the readings diligently, do a class presentation on their genre of interest in relation to a particular rhetorical approach, do a mid-term project, develop a bibliography on their genre and rhetorical approach, and produce a final research paper that critically analyzes a song, album, artist, genre, practice, or scene of their choice.

ENGL 491.001 ADVANCED POETRY WORKSHOP TR 2:50-4:05 FINNEY
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 will read the work and review the bios and life journeys of writers from around the world. We will compose our own original poems and stories and respond to student work as it is created. We will develop a vocabulary for entering the work itself in order to describe what we see happening in one another's stories and poems. We'll think of writing as an ongoing creative process and an ancient mode of human thought. The class will read works by a spectrum of outside writers, which we'll examine alongside and in conversation with students' work.

ENGL 566.001 TOPICS: MEDIATING FERGUSON, U.S.A.:1915-2015 (Cross-listed with FILM 566.001) TR 1:15-2:30, T 6:30-8:30 COURTNEY
This course considers race, justice, and popular U.S. film and media in the 20th and 21st centuries. But it is a history for the present. We'll begin with the recent national conversation about incidents in which white law enforcement officers have killed unarmed African American men and boys: Michael Brown, Eric Garner, Tamir Rice, Trayvon Martin, Oscar Grant, Kejieme Powell and others. First, we'll study media related to these cases--from viral cell phone videos to *Fruitvale Station* (2013)--to develop key questions for the course. With those in mind, and drawing upon scholarship on media formations of race and related forms of identity and power (e.g., gender, sexuality, social class), we'll then consider what the history of race and justice at the movies and on TV--from D.W. Griffith's *The Birth of a Nation* (1915) to HBO's *The Wire* (2002-08)--might have to teach us about where we are now, how we got here, and strategies for moving forward.

ENGL 566.002 TOPICS: SUPERHEROS ACROSS MEDIA MW 2:20-3:35, W 7:30- 9:30 MINETT (Cross-listed with FILM 566.002)
This course traces the aesthetic, cultural, technological, and industrial history of the superhero genre and superhero storytelling in comics, television, film, radio, and new media. Primary focus is placed on examining the transmedia franchising and (re)iteration of iconic "comic book superheroes" such as Superman, Batman, Wonder Woman, Spider-Man, the X-Men, and the Avengers.

HONORS COLLEGE

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

SCHC 158.H01 HNRS: RHETORIC TR 1:15-2:30 FOLEY

This is a hands-on workshop in writing and delivering speeches that inform, delight, and persuade audiences. Using great speeches in American and world history as models, we will practice the craft of eloquence, learning to inspire confidence, evoke emotion, reason with conviction, and call audiences to action.

SCHC 158.H02 HNRS: RHETORIC TR 2:50-4:05 FOLEY

This is a hands-on workshop in writing and delivering speeches that inform, delight, and persuade audiences. Using great speeches in American and world history as models, we will practice the craft of eloquence, learning to inspire confidence, evoke emotion, reason with conviction, and call audiences to action.

SCHC 457.H01 HNRS: TEXT AND ILLUSTRATION MW 3:55-5:10 SHIELDS

SCHC 457.H02 HNRS: RHETORIC AND TECHNOLOGY
TR 11:40-12:55 BROCK

Why do seemingly objective statements often foment controversy and debate among various publics?

How do scientists, engineers, and software developers attempt to persuade one another about how their objects of inquiry "work," whether these attempts occur in spoken, written, or visual language? What happens when individuals or groups within one or more affected fields disagree? (And is the outcome always as simple as the idea that "the truth will out"?)

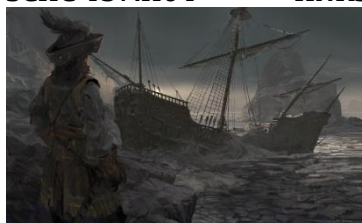
How does an understanding of rhetoric--the art of persuasion--help us understand the ways in which knowledge is constructed and disseminated, both in specific technological communities and across broad publics?

In this course, we'll examine how practitioners in various disciplines and industries relating to technology--from chemists to medical practitioners to software developers--work to communicate with one another and with numerous expert and nonexpert stakeholder populations about their work and the ways that work helps construct the known universe.

In addition, we'll study real cases in which the transmission of technological or scientific information has been complicated in some way. We'll explore what happened, who was affected, and how subsequent events developed accordingly, and we'll consider how potential changes in persuasive activity might have afforded different outcomes and social impacts.

SCHC 457.H03 HNRS: SOUTHERN WRITERS AND THE WEST
TR 11:40-12:55 BRINKMEYER

SCHC 457.H04 HNRS: PIRATE LITERATURE MW 2:20-3:35 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.

SCHC 457.H05 HNRS: HOLOCAUST AND LITERATURE
TR 2:50-4:05 CLEMENTI

Witnessing, Fictionalizing, Remembering: the Holocaust in Words and Images

This course focuses on the way in which writers, filmmakers, artists and cultural institutions (museums, schools, etc.) have contributed to the construction of an indelible "Holocaust memory" in America and elsewhere since the end of WWII. We will study the representations of the Holocaust through a variety of media and genres: documentaries, feature films, museum exhibits, oral histories and some of the classics of Holocaust literature (in memoirs, novels, and sequential art form). The main concern of our exploration is not "how" (or "why") this atrocious genocide happened, but in what way such untellable experiences can be told through the arts. And *if they can* be told.

The emphasis will be on group discussion and debate. I will endeavor to bring to our class guest speakers (scholars, writers/artists, or historical witnesses) with whom you will be able to interact and from whose expertise or personal perspective you can learn a great deal.