



DEPARTMENT OF
ENGLISH

ENGLISH DEPARTMENT COURSE DESCRIPTIONS
SPRING 2013

English 270-286 designed for non-majors

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| <p>ENGL 270.001 WORLD LITERATURE TTH 9:30-10:45 STAFF
 (Cross-listed with CPLT 270-001)
 Selected masterpieces of world literature from antiquity to present. For more information, please contact the instructor.</p> |
| <p>ENGL 270-501 WORLD LITERATURE MWF 9:05-9:55 STAFF
 (Restricted to South Carolina Honors College Students) (Cross-listed with CPLT 270-501)
 Same as ENGL 270-001</p> |
| <p>ENGL 282-001 FICTION MWF 8:00-8:50 STAFF
 Fiction from several countries and historical periods, illustrating the nature of the genre. For more information, please contact instructor.</p> |
| <p>ENGL 282-002 FICTION MWF 2:30-3:20 STAFF
 Same as 282.001</p> |
| <p>ENGL 282-003 FICTION TTH 11-12:15 STEELE
 This course will cover of variety of fictional works from America and Europe. There will be two tests, a paper, and an oral report.</p> |
| <p>ENGL 283-001 THEMES IN BRITISH WRITING: INNOCENCE & EXPERIENCE JARRELLS
 (Designed for Non-English Majors) MW 10:10-11:00, TH 9:30
 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 their relation to one another? And how have writers used the passage from one to the other to explore a whole range of issues about growing up, moving on, losing or maintaining a sense of self or identity, and engaging the world we live in? These are questions we will ask as we read selected works of poetry, fiction, and non-fiction/essay. In addition to Blake, authors studied will include William Wordsworth, Jane Austen, Charlotte Bronte, James Joyce, Kazuo Ishiguro, and Zadie Smith.</p> |
| <p>ENGL 283-002 THEMES IN BRITISH WRITING: INNOCENCE & EXPERIENCE JARRELLS
 (Designed for Non-English Majors) MW 10:10-11:00, TH 8:00
 Same as ENGL 283-001</p> |
| <p>ENGL 283-003 THEMES IN BRITISH WRITING: INNOCENCE & EXPERIENCE JARRELLS
 (Designed for Non-English Majors) MW 10:10-11:00, TH 8:00
 Same as ENGL 283-001</p> |
| <p>ENGL 283-004 THEMES IN BRITISH WRITING: INNOCENCE & EXPERIENCE JARRELLS
 (Designed for Non-English Majors) MW 10:10-11:00, TH 3:30
 Same as ENGL 283-001</p> |
| <p>ENGL 283-005 THEMES IN BRITISH WRITING: INNOCENCE & EXPERIENCE JARRELLS
 (Designed for Non-English Majors) MW 10:10-11:00, TH 3:30
 Same as ENGL 283-001</p> |
| <p>ENGL 283-006 THEMES IN BRITISH WRITING: INNOCENCE & EXPERIENCE JARRELLS
 (Designed for Non-English Majors) MW 10:10-11:00, F 9:05
 Same as ENGL 283-001</p> |
| <p>ENGL 283-007 THEMES IN BRITISH WRITING: INNOCENCE & EXPERIENCE JARRELLS
 (Designed for Non-English Majors) MW 10:10-11:00, F 10:10
 Same as ENGL 283-001</p> |

ENGL 283-008 THEMES IN BRITISH WRITING: INNOCENCE & EXPERIENCE JARRELLS
(Designed for Non-English Majors) MW 10:10-11:00, F 11:15
Same as ENGL 283-001

ENGL 283-009 THEMES IN BRITISH WRITING: INNOCENCE & EXPERIENCE JARRELLS
(Designed for Non-English Majors) MW 10:10-11:00, F 12:20
Same as ENGL 283-001

ENGL 283-010 THEMES IN BRITISH WRITING: INNOCENCE & EXPERIENCE JARRELLS
(Designed for Non-English Majors) MW 10:10-11:00, F 1:25
Same as ENGL 283-001

ENGL 283-011 THEMES IN BRITISH WRITING MWF 9:05-9:55 STAFF
(Designed for Non-English Majors)
Reading a variety of British texts that exemplify persistent themes of British culture. For more information, please contact instructor.

ENGL 283-012 LEGENDS OF KING ARTHUR: The Modern Tradition
(Designed for Non-English Majors) TTH 9:30-10:45 GWARA
Beginning with the publication of Malory's Morte Arthur in 1485, this thematic course will consider King Arthur in the British tradition to the present day. The course may include Tennyson's Idylls of the King, Mary Stewart's The Crystal Cave, Jonathan Gash's The Grail Tree, Bernard Cornwell's Winter King, or any of any number of adaptations and re-tellings of the Arthur legend.

ENGL 283-013 THEMES IN BRITISH WRITING TTH 2-3:15 STAFF
(Designed for Non-English Majors)
Same as ENGL 283-011

ENGL 283-014 THEMES IN BRITISH WRITING TTH 3:30-4:45 STAFF
(Designed for Non-English Majors)
Same as ENGL 283-011

ENGL 283-501 THEMES IN BRITISH WRITING: INNOCENCE & EXPERIENCE
(Restricted to South Carolina Honors College Students) MW 2:30-3:45 JARRELLS
(Designed for Non-English Majors)
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 their relation to one another? And how have writers used the passage from one to the other to explore a whole range of issues about growing up, moving on, losing or maintaining a sense of self or identity, and engaging the world we live in? These are questions we will ask as we read selected works of poetry, fiction, and non-fiction/essay. In addition to Blake, authors studied will include William Wordsworth, Jane Austen, Charlotte Bronte, James Joyce, Kazuo Ishiguro, and Zadie Smith. Requirements: participation in an online discussion forum / course blog, two essays (a close reading and a research paper), and a final exam.

ENGL 284-001 DRAMA MWF 1:25-2:15 STAFF
Drama from several countries and historical periods, illustrating the nature of the genre. For more information, please contact instructor. Prerequisites: ENGL 101 and 102 or equivalent.

ENGL 284-002 DRAMA TTH 2:00-3:15 MCALLISTER
This course introduces students to the major and minor dramatic genres (tragedy, melodrama, modern drama, etc.) and theatrical styles (realism/naturalism, epic theater, absurdism, etc.) in western theater. Our guiding questions will be: Why drama? Why do we transform "social dramas" into aesthetic dramas? What purposes do these cultural performances serve at specific historical moments and in different representational modes? The semester will be divided into five units. Unit one introduces students to anthropologist Victor Turner's theory of "social drama"--breach, crisis, redressive machinery, reconciliation--as it applies to important, often life-changing events in our real lives. In this opening unit, we will also ground students in the (5) basic structural elements of an aesthetic drama: plot, character, idea, language, given circumstances. In unit two, we look at the development of tragedy in the classical and early modern periods and church drama in the medieval period. For unit three, we focus on structural and cultural analyses of modern dramas, while unit four turns to structural and cultural investigations of postmodern drama. Unit five closes the course with a brief look at drama on film, television, and in new media, especially multi-platform storytelling. Class assignments include: (3) short, varied response papers, brief reading quizzes, (3) unit exams, a 5-page original drama, active participation in classroom 3

discussions, and a non-threatening oral project consisting of a “social drama” narrative, a focused playwright presentation, a monologue/scene performance, OR a “transmedia” presentation.

**ENGL 285-001 THEMES IN AMERICAN WRITING: UP & DOWN THE LADDER OF SUCCESS
(Designed for Non-English Majors) MW 11:15-12:05, F 2:30 SHIELDS**

American culture has an enduring obsession with the quest for personal success. From the Puritan agonizing over salvation to the American Idol contestant yearning for celebrity, images of aspiration and stories of failed hopes dominate the nation’s literature. How has success been envisioned? How does one get it? What is the cost (individually, socially, environmentally) of personal triumph? What is the recipe for failure? How glorious can success be, and how abject can failure be? What is the pathology of the quest? English 285 will explore these issues. Authors: Captain John Smith, Benjamin Franklin, Nathaniel Hawthorne, Sojourner Truth, W. D. Howells, Horatio Alger, Walt Whitman, P. T. Barnum, Arthur Miller, Booker T. Washington, Bobbie Ann Mason

**ENGL 285-002 THEMES IN AMERICAN WRITING: UP & DOWN THE LADDER OF SUCCESS
(Designed for non-majors) MW 11:15-12:05, TH 11 SHIELDS**

Same as ENGL 285-001

**ENGL 285-003 THEMES IN AMERICAN WRITING: UP & DOWN THE LADDER OF SUCCESS
(Designed for non-majors) MW 11:15-12:05, TH 12:30 SHIELDS**

Same as ENGL 285-001

**ENGL 285-004 THEMES IN AMERICAN WRITING: UP & DOWN THE LADDER OF SUCCESS
(Designed for Non-English Majors) MW 11:15-12:05, TH 8:00 SHIELDS**

Same as ENGL 285-001

**ENGL 285-005 THEMES IN AMERICAN WRITING: UP & DOWN THE LADDER OF SUCCESS
(Designed for Non-English Majors) MW 11:15-12:05, TH 3:30 SHIELDS**

Same as ENGL 285-001

**ENGL 285-006 THEMES IN AMERICAN WRITING: UP & DOWN THE LADDER OF SUCCESS
(Designed for Non-English Majors) MW 11:15-12:05, F 9:05 SHIELDS**

Same as ENGL 285-001

**ENGL 285-007 THEMES IN AMERICAN WRITING: UP & DOWN THE LADDER OF SUCCESS
(Designed for Non-English Majors) MW 11:15-12:05, F 12:20 SHIELDS**

Same as ENGL 285-001

**ENGL 285-008 THEMES IN AMERICAN WRITING: UP & DOWN THE LADDER OF SUCCESS
(Designed for Non-English Majors) MW 11:15-12:05, F 1:25 SHIELDS**

Same as ENGL 285-001

**ENGL 285-009 THEMES IN AMERICAN WRITING: UP & DOWN THE LADDER OF SUCCESS
(Designed for Non-English Majors) MW 11:15-12:05, F 10:10 SHIELDS**

Same as ENGL 285-001

**ENGL 285-010 THEMES IN AMERICAN WRITING: UP & DOWN THE LADDER OF SUCCESS
(Designed for Non-English Majors) MW 11:15-12:05, F 3:35 SHIELDS**

Same as ENGL 285-001

ENGL 285-011 THEMES IN AMERICAN WRITING MWF 8-8:50 STAFF

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

ENGL 285-012 THEMES IN AMERICAN WRITING MWF 12:20-1:10 STAFF

Same as ENGL 285-011

ENGL 285-013 THEMES IN AMERICAN WRITING TTH 8-9:15 STAFF

Same as ENGL 285-011

ENGL 285-015 THEMES IN AMERICAN WRITING TTH 2-3:15 ALAO
(Designed for Non-English Majors)

Migration, Ethnicity, and America

In this class, we will survey a number of texts in order to examine how writers grapple with the following questions: What does it mean to be "American"? Who is an American? How is "America" experienced by different groups? How do race, class, gender and sexuality shape writers' representations of America. More specifically, this course will examine how writers of diverse immigrant and migrant histories explore real and symbolic "migrations" into American society. In our exploration of mobility and migration, we will investigate how writers challenge or expand our definitions of what it means to be or become American.

ENGL 285-019 THEMES IN AMERICAN WRITING TTH 11-12:15 POWELL
(Designed for Non-English Majors)

"American Smooth"

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

ENGL 285-501 THEMES IN AMERICAN WRITING MW 8:40-9:55 STAFF
(Restricted to South Carolina Honors College Students) (Designed for Non-English Majors)
Same as ENGL 285-011

ENGL 286-001 POETRY MW 2:30-3:45 RICE
Description: An introduction to poetry, this course will emphasize the reading, understanding, and analysis of English-language poetry, ranging from the 16th century to the present. Students will learn to discern how poets use form, sound and rhythm, and figurative language to communicate their meanings, and to advance their skills in deciphering this highly-compressed form of communication.

Assignments and grading:

course paper (20%)
midterm (20%)
final examination (25%)
scheduled quizzes (20%)
homework exercises (5%)
class preparation, participation, and attendance (10%)

Text: *Beginning with Poems*, ed. Brower, Ferry, and Kalstone

ENGL 287-001 AMERICAN LITERATURE MW 2:30-3:45 GREVEN
(Designed for English majors)

The course is organized around the theme of "The American Dream," which we will treat as a national ideology and a collective fantasy dependent on both unconscious wishes and repressed fears related to gender, sexuality, race, class, and desire. At the same time, we will develop an understanding of the distinctive themes and sensibility of American literature across the centuries. The course covers works from the colonial period, the American Renaissance, realism, Modernism, and postmodern and contemporary literature as well as the genres of fiction, poetry, and drama. Participation will be graded, and other requirements will include quizzes, essays, a midterm, and a final.

ENGL 287-002 AMERICAN LITERATURE TTH 9:30-10:45 DAVIS
(Designed for English majors)

This course surveys U.S. literature from the colonial period to the present moment. It should provide you with a broad sense of U.S. literary history while introducing you to a diverse array of writers, literary movements, and modes. We will focus primarily on works of poetry and fiction with the goal of helping you to sharpen your close reading skills. The course is organized around

the theme of love and loss, with an emphasis on how this theme allowed writers of various backgrounds, from various periods and places, both to connect apparently private feelings and experiences to larger social issues and to stir empathy in readers. Grades will be based on participation, quizzes, two close reading exercises, a group presentation on a contemporary love song, a midterm, and a final.

**ENGL 287-003 HOMELANDS, REBELS & ALIENS: A SURVEY OF AMER. LIT. VANDERBORG
(Designed for English Majors) TH 11-12:15**

This class examines how key American authors from the Renaissance to the present tried to define a national identity based on our history as a country that created itself through immigration and through rebellious acts of language. Who gets included in or excluded from these metaphoric homelands? Is the country symbolized by a melting pot, a “Dream,” a consensus, or a plurality of voices? The course is reading-intensive and oriented toward discussion. Authors we will be reading: Nathaniel Hawthorne, Herman Melville, Frederick Douglass, Walt Whitman, Emily Dickinson, William Carlos Williams, Langston Hughes, Maxine Hong Kingston, Ralph Ellison, and Art Spiegelman.

Learning Outcomes

1. To gain familiarity with a selection of short stories, poems, and novels from American Romanticism to the contemporary period.
2. To learn close reading strategies for literary analysis.

Assignments

There will be two papers and a final exam, as well as reading quizzes.

**ENGL 287-004 AMERICAN LITERATURE TTH 12:30-1:45 TRAFTON
(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 288-001 ENGLISH LITERATURE MW 8:40-9:55 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 MWF 12:20-1:10 STAFF
(Designed for English majors)**

Same as ENGL 288-001

**ENGL 288-003 ENGLISH LITERATURE TTH 11-12:15 GAVIN
(Designed for English majors)**

This course provides an introduction to British literature from the 17th to the 19th centuries. 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, Pope, and Wordsworth. We'll also examine the rise of the novel from early works by Behn, Haywood, and Swift to Mary Shelley's *Frankenstein*. Course requirements include weekly participation in the course blog and two written exams.

**ENGL 288-004 ENGLISH LITERATURE TTH 12:30-1:45 GULICK
(Designed for English majors)**

When William Shakespeare started writing plays, England was an island off the coast of Europe with a newly confident naval fleet and a queen who was decidedly uninterested in colonization. Three centuries later, England was the metropolitan center of the British Empire, upon which, so the saying goes, the sun never set. This section of ENGL 288 will explore the ways in which British and Anglophone literature, like England itself, has been “going global” for a long time. Beginning with the early seventeenth century and working our way up to the late twentieth, we'll investigate how literature registers historical phenomena such as New World encounter, colonial expansion and imperial identity over the course of four hundred years. Texts will likely include Shakespeare's *The Tempest*, Defoe's *Robinson Crusoe*, Behn's *Oroonoko*, Coleridge's *The Rime of the Ancient Mariner*, Brontë's *Jane Eyre*, Wells's *The Island of Dr. Moreau*, poetry by Yeats, Eliot, Heaney and Walcott, Rhys's *Wide Sargasso Sea* and Coetzee's *Foe*.

ENGL 288 is intended as a gateway course for **English majors**. In addition to reading voraciously and engaging in candid, generous discussions about these texts, course participants will take a midterm and final exam; complete regular in-class writing exercises; and submit a minimum of two papers.

ENGL 288-005 ENGLISH LITERATURE: FROM MORE TO MILTON
(Designed for English Majors) TTH 2-3:15 RHU

A survey of English literature from Sir Thomas More *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 288-501 ENGLISH LITERATURE MW 2:30-3:45 LEVINE
(Restricted to South Carolina Honors College Students) (Designed for English Majors)

This introduction to British literature extends from 1500 to 1700, beginning with Thomas More's fictive travelogue *Utopia* and concluding with Aphra Behn's new-world novel *Oroonoko*. Our reading will explore several key texts from this period, including Shakespeare's *Richard III* and *The Tempest* and selections from Milton's *Paradise Lost*. We'll proceed more or less chronologically, looking at ways these well-known works spoke to the times and to each other—about questions of monarchy, religion, rebellion, revolution, new world contact, and slavery—and we'll give some thought to larger questions about print technology, audiences, and readers. In a series of short, web-surfing assignments using the on-line archive EEBO (Early English Books On-Line), you'll also have the chance to explore some of the popular reading that doesn't make it into standard "English Lit" anthologies—cheap pamphlets on witchcraft and necromancy, cookbooks and travel guides, for example, and all sorts of "how-to" manuals.

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

SCHC 3510-501 PROSEM: OTHELLO TRIAL TTH 2-3:15 MILLER
(Restricted to SC Honors College Students Only)

The Trial of Othello, the Moor of Venice, for the Murder of the Beauteous Desdemona

This course will begin by exploring representations of race and gender in Early Modern Europe. This exploration will prepare us for extended work on two of Shakespeare's plays: *Titus Andronicus* and *Othello*.

The course will culminate in a full-dress mock trial of Othello for the murder of Desdemona. We will collaborate with an advanced acting class in the Theater department, which will supply student actors to give depositions and testify in character. Students from our class will form legal teams for the prosecution and defense. They may also elect to participate as "media hounds," whose role (depending on student interest) may be either to generate fictitious news coverage of the trial (interviews, mock newscasts), or to film footage for a documentary that will follow the class from start to finish. (If there are students interested in pursuing this option, they will be advised by an English graduate student with documentary filmmaking credentials.)

The trial will cover three class periods late in the semester and will take place in the Law School's moot court trial room. The verdict will be rendered by a three-judge panel recruited from among English Department faculty (Professors Geiskes, Levine, and Richey, schedules permitting). Requirements for the course will include regular attendance, intense preparation and participation in discussions, and a final course paper assessing the nature and degree of Othello's guilt.

Goals: Students who successfully complete this course will gain an understanding of historical differences between early and late modern concepts of race and gender. They will explore how dramatic representation and performance put cultural beliefs into play, opening them to critical questioning. They will hone their skills as speakers and writers. And they will have the experience of a lifetime.

SCHC 450F PROSEM: LITERARY ORIGINALITY TTH 11-12:15 COWART
(Restricted to SC Honors College Students Only)

The Rewriting of Classic Texts in Contemporary Literature

A course in the dynamics of contemporary literary renewal. What happens when writers appropriate the work of other writers--when, for example, Tom Stoppard, in *Rosencrantz & Guildenstern Are Dead*, rewrites *Hamlet* from the point of view of that play's two most insignificant characters, or when Jean Rhys, in *Wide Sargasso Sea*, imagines the early life of Bertha Rochester, the madwoman in the attic in *Jane Eyre*? We'll consider these and other examples of "literary symbiosis," in which intertextuality surrenders its usual veil of near invisibility to become concrete and explicit: Valerie Martin's reworking of *The Strange Case of Dr. Jekyll and Mr. Hyde* as *Mary Reilly*; Jane Smiley's rewriting of *King Lear* in *A Thousand Acres*; and a couple of the fictions based on *Robinson Crusoe*. We'll also consider a handful of symbiotic lyrics and perhaps the strange case of text and parasite-text in a single volume: Nabokov's *Pale Fire*.

SEMESTER GRADE:

15% daily reading quizzes
15% midterm

50% two five-to-seven-page papers
20% final exam

**SCHC 452P-501 PROSEM: UTOPIAS & DISTOPIAS: EARLY & MODERN TTH 12:30-1:45
(Restricted to SC Honors College Students Only) CROCKER**

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

ENGL 360-001 CREATIVE WRITING MWF 11:15-12:05 WALDRON
Workshop course on writing original fiction, poetry, drama, and creative nonfiction. For more information, please contact the instructor.

ENGL 360-002 CREATIVE WRITING MWF 12:20-1:10 COUNTRYMAN
This course is an introduction to the practice and methods of poetry and fiction writing. In this class, students will work toward the completion of a final portfolio, due at the end of the semester, which will include at least five pieces of fiction and poetry (two in one genre and three in the other). 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 a craft and an ongoing process. The class will also read works by a spectrum of outside writers, which we'll examine alongside and in conversation with students' work.

ENGL 360-003 CREATIVE WRITING TTH 9:30-10:45 JOHNSON
This course is designed especially for students interested in writing for an audience of children and/or young adults. Workshop participants will explore the demands of these genres through reading representative primary texts and relevant secondary texts. Students will produce manuscripts in any number of genres (including but not limited to picture books, short fiction, poetry, and memoir). Depending on the genres in which students are working, they will submit one or more pieces of original work at the end of the semester. In addition, students will turn in statements reflecting upon the writing process. *This course is not for those who think of the field as “kiddie lit” or imagine beginning their lives as writers with children's books and then “graduating” to adult literature.*

ENGL 360-004 CREATIVE WRITING TTH 11-12:15 STAFF
Same as ENGL 360-001

ENGL 360-005 CREATIVE WRITING TTH 12:30-1:45 BARILLA
(Restricted to SC Honors College Students Only)
Same as ENGL 360-001

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

ENGL 370-501 LANGUAGE IN THE U.S.A TTH 2-3:15 WELDON
(Restricted to South Carolina Honors College Students) (Cross-listed with LING 345-501)
“Language in the U.S.A.”

This course is designed to introduce students to the diverse linguistic fabric of the U.S. In this course, students will examine the structure, history, and use of language varieties in the U.S. with a focus on both regional and sociocultural variation. Issues such as language ideology, linguistic prejudice, multilingualism, language in education, and the interface of language with social constructs such as age, gender, ethnicity, social class, and sexuality will be explored through class readings, lectures, and discussions, audio and video resources, and student research.

ENGL 380-001 FROM EPIC TO ROMANCE TTH 12:30-1:45 GWARA
(Cross-listed with CPLT 380-001)

A study of genre, characterization, and salient themes in five major texts: Homer's *Iliad*, Ovid's *Metamorphoses*, Beowulf, Marie's *Lais*, and Chaucer's *Troilus and Criseyde*.

ENGL 381-001 THE RENAISSANCE TTH 9:30-10:45 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 take on a literary dimension to 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 represent authority in Renaissance fiction (*Utopia*, *Adventures of Mr. F. J.*), Renaissance poetry (*The Faerie Queene*, amatory and divine lyrics), and Renaissance Drama (*Much Ado About Nothing*, *The Tempest*).

ENGL 382-001 THE ENLIGHTENMENT TTH 2-3:15 GAVIN

What is an "Enlightenment"? The term has long been associated with a group of 18th-century philosophers like John Locke, Adam Smith, and Immanuel Kant. Collectively, these writers are said to have elevated reason over prejudice and to have ushered in a new era of science, democracy, and capitalism. They also wrote in the first modern information age: newspapers, mail delivery, print publishing, and imperial commerce connected people around the world like never before. This course will invite students to think about how changes in the technologies and economics of communication affect philosophy, literature, and politics. We will place "The Enlightenment" in a broader context of historical change, comparing 18th-century England and America to other cultures and periods, while keeping a firm eye on the present. Has the Internet laid the groundwork for a new Age of Enlightenment? If so, some people worry that our 21st-century world is precarious, violent, and unsustainable. Many felt the same way during the eighteenth century. This course will ask students to read deeply and think hard about these issues. In addition to keeping up with weekly reading, students will complete four short papers.

ENGL 383-001 ROMANTICISM TTH 11-12:15 FELDMAN

In part to better understand our world and our values and in part to enjoy some dynamite poetry and prose, we will explore works by writers of the Romantic era in Britain. We will read selections from writers such as Jane Austen, William Wordsworth, Mary Robinson, Samuel Taylor Coleridge, Charlotte Smith, William Blake, Jane Taylor, Walter Scott, Percy Bysshe Shelley, Mary Wollstonecraft Shelley, John Keats, Mary Tighe, Lord Byron, and Felicia Hemans. We will examine the ways in which literature responded to various forces, including political events (such as the American and French revolutions), aesthetic theory, the abolitionist movement, the feminist movement, social class issues, innovations in the book trade, and an increasingly literate public. Classes are taught by the lecture/discussion method. There will be two short essays, a midterm and a final exam.

ENGL 385-001 MODERNISM TTH 9:30-10:45 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 15% midterm 20% final exam
5% poetry memorization 50% two five-page papers

ENGL 386-001 POSTMODERNISM TTH 2-3:15 VANDERBORG

We will cover an international selection of post-World War II fiction, focusing on the metaphor of the city. How are communal spaces and histories described in the texts? Who inhabits these postmodern cities? The course is reading-intensive and discussion-oriented, with brief introductory lectures. Close reading of textual passages is emphasized.

ENGL 387-001 INTRO TO RHETORIC TTH 3:30-4:45 ERCOLINI
(Cross-listed with SPCH 387)

The term rhetoric, particularly in contemporary political discourse, is often used to mean empty speech (opposed to action) designed to dress things up to look better than they are (deception about actual conditions or issues). Rhetoric, however, has a rich, complex, and important history that distinguishes responsible discourse from that which is deceptive, shallow, and unethical. Rhetoric can furthermore be characterized as an orientation, a way of seeing, a way of knowing. This course examines this robust field of rhetoric in three dimensions: the history of rhetoric (particularly ancient Greek and Roman) as a set of practices, pedagogies, and ways of encountering the world; rhetoric as a critical practice of reading, interpretation, and intervention; and finally as the site of various contemporary theories and debates on the relation between persuasion and knowledge, the nature of language and its influence, and how everyday culture and experience perform important political and social functions.

ENGL 388-001 HIST LIT CRITICISM/THEORY MW 4-5:15 SHIFFLETT

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

**ENGL 389-001 THE ENGLISH LANGUAGE TTH 2-3:15 DISTERHEFT
(Cross-listed with LING 301-002)**

The English Languages introduces linguistics through an in-depth exploration of many aspects of English. We will examine the English sound system (phonetics and phonology), word structure (morphology), grammar (syntax), and meaning and usage (semantics). We will also consider other aspects of English, including its acquisition by children, its history as a language, and its social functions as a local and global language.

**ENGL 391-001 GREAT BOOKS WEST WORLD II TTH 2-3:15 CLEMENTI
(Cross-listed with CPLT 302-001)**

European masterpieces from the Renaissance to the present. For additional information, contact the instructor.

**ENGL 392-001 GREAT BOOKS EASTER WORLD TTH 11-12:15 GUO
(Cross-listed with CPLT 303-001)**

Classical and contemporary poetry and prose of the Middle and Far East. For additional information, contact the instructor.

ENGL 405-001 SHAKESPEARE'S TRAGEDIES TTH 2-3:15 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 theatrical production. In addition we will attempt to situate Shakespeare's plays in the context in which they were produced: early modern London. TEXTS: likely to include *Titus Andronicus*, *Romeo and Juliet*, *Hamlet*, *Troilus and Cressida*, *Othello*, *King Lear*, and *Macbeth*. We will also read extensive selections from McDonald's *Companion to Shakespeare*. **REQUIREMENTS:** three papers, a play or film review, a treatment of one scene, and a final exam.

ENGL E405-001 SHAKESPEARE'S TRAGEDIES MW 5:30-6:45 LEVINE

In this course we will study Shakespeare's tragedies in relation to his time and to our own. Looking closely at seven plays (*Romeo and Juliet*, *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Coriolanus*, and *Antony and Cleopatra*), we'll explore the interplay between these popular dramas and the culture in which they were produced, taking up such issues as politics, social order, gender, race, and family relations. The goals of the semester are several: you should come away from this course with a solid grounding in Shakespeare's major plays and with the ability and confidence to read his other plays on your own; you should sharpen your analytical skills through the careful reading of literature and criticism and become better writers of critical papers; and you will, I hope, learn to read and think about Shakespeare in ways that matter to you.

ENGL 406-001 SHAKESPEARE'S COM & HIST TTH 11-12:15 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 II*, *1 Henry IV*, and *Henry V*. The "problem play," *Measure for Measure*, and selections from Shakespeare's *Sonnets* may also be studied.

ENGL 407-001 MILTON MW 2:30-3:45 SHIFFLETT

Milton's works, with special attention to *Paradise Lost*. For additional information, contact the instructor.

ENGL 412-001 VICTORIAN LITERATURE TTH 9:30-10:45 STERN

ENGL 412 provides deep analysis of major issues, developments, and movements in the field of Victorian literature and Victorian studies. Students will engage with a range of literary genres, including non-fiction prose, drama, melodrama, poetry, and fiction. In addition, the course provides an introduction to significant critical movements within the field of Victorian studies. Students should exit this class with a more sophisticated understanding of literary criticism and of cultural history. Assignments emphasize critical analysis, research skills, and practices for structuring longer essays.

ENGL 419R-001 THE STREETS OF MODERN CITY: LONDON 1880-2012 TTH 11-12:15 COHEN

The London of the 1880s was the largest city in the world, with four million inhabitants; the archetypal modern city, it was the nerve center of nation and empire. Yet even as Queen Victoria's Golden Jubilee was marked in London by processions of imperial trips in an orchestrated celebration of unity and might, the increasing attention paid to "Outcast London" revealed the city itself as a nexus of contradictions. Indeed, from that period onward, London in literature is a contested space, its streets the real and metaphoric venues for mingling and struggle among classes, genders, and cultures. This course will trace the way writers and filmmakers depicted the battles for literal and figurative control of the streets of London--from late-Victorian "social explorers" and their trips into the "darkest East End," through modernist transformation and the violent changes wrought by war, to the multicultural ferment, artificial "tradition," and historical negotiations of the London of today. We'll read works probably including those by Stevenson, Conrad, Eliot, Huxley, Woolf, Orwell, Bowen, Selvon, MacInnes, Kureishi, and Nicholson. Requirements will include several short writing assignments, a final paper with revision, a final exam, and spirited participation.

ENGL 425B-001 AMERICAN NOVEL SINCE 1914 TTH 12:30-1:45 KEYSER

Why do people still write and read novels? While that may seem like an odd question to pose in an English class, it was a question much on the minds of modern writers as they tried to reinvent an old form for a new age. Modern writers have had to justify the persistence of the novel in the wake of the popularity of the radio, the movies, and later television and much later digital media. The literary stars whose work we will examine in this course all used literary style to reinvent the novel and what it could do and often commented on those other forms of entertainment while they were doing it. From the Lost Generation to Generation X, this course will examine what it means to try to write "the great American novel" and investigates the many shapes, sizes, forms, and styles the novel has taken from WWI to the present. Authors may include Willa Cather, F. Scott Fitzgerald, Ernest Hemingway, William Faulkner, Anita Loos, Ralph Ellison, Thomas Pynchon, Toni Morrison, and Marilynne Robinson.

ENGL 427-001 SOUTHERN LITERATURE TTH 2-3:15 POWELL

Southern literature of the past and present contributes in interesting ways to regional and national dialogue. Studying it not just as American literature, but as the output of a particular regional tradition and set of circumstances, is useful to readers from different backgrounds who are interested in how literature is created and its relationship to the society in which it is written, published, and read. With these assumptions, this course introduces key characteristics, phases, and issues in southern literature through a systematic survey of selected major authors that emphasizes slave narratives, the Southern Renaissance, and contemporary literature of the New South. Students prepare several short essays and one research paper. Expect quizzes, group activities, discussion, a midterm, and a final exam.

ENGL 428B-001 AFRI-AMER LIT. II: 1903-PRES. TTH 9:30-10:45 TRAFTON
(Cross-listed with AFAM 428B-001)

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

ENGL 431A-001 CHILDREN'S LIT. TTH 2-3:15 SCHWEBEL

This course provides an introduction to the critical study of children's literature. We begin by tracing the history of English-language children's books, reading a selection of 19th and 20th century novels understood to comprise the first "Golden Age" of children's literature. After the midterm, we turn our attention to the great expansion of children's literature at midcentury, exploring the proliferation and politics of literary prizes, the increased publication of books authored by people of color, and the arrival of new experimentations in genre and form. Even as conceptions of childhood and children's literature have shifted, the subjects and themes dominating critically-praised children's books have endured. As we read contemporary and classic children's literature against each other, we will think deeply about the dialectic of continuity and change—and what this means for the possibilities of children's literature.

ENGL 432-001 YOUNG ADULT LITERATURE TTH 12:30-1:45 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 E437-300 WOMEN WRITERS TTH 5:30-6:45 CLEMENTI
(Cross-listed with WGST E437-300)

This course explores representative works of literature and other art genres by women--from a specific historical, geographical and cultural perspective.

ENGL 438C-001 STUDIES/IRISH WRITERS TTH 2-3:15 MADDEN

In this class we will examine the literature and culture of Ireland, concentrating on selected works of the last two centuries. We will read well-known and representative writers such as James Joyce and W. B. Yeats, as well as contemporary writers, and we will examine a variety of genres, including film and popular culture. Our objectives will include: to gain familiarity with the themes, issues, characteristics, and socio-historical contexts of Irish literature; to become more aware of the social and political issues that animate Irish culture; and to enrich our understanding of literature and its relation to social, historical, and cultural contexts.

ENGL 439A-001 LIT. & HISTORY./LIT. AS HISTORY TTH 12:30-1:45 JACKSON

Over the past thirty years, literary scholars have taken a so-called 'historical turn,' while history has experienced a corresponding 'linguistic turn,' each incorporating the others' methodologies and insights. This class will offer students an introduction to the various ways in which literary texts can be, or have been, read historically. It will also explore how historians have engaged with literary materials and approached history itself as a textual phenomenon. The class will engage with a series of carefully selected literary texts, historical materials, and theoretical approaches; visit and deploy different archival sources; and culminate in the production of a substantial research project. Possible authors include Chaucer, Shakespeare, Walter Scott, Charles Dickens, Frederick Douglass, Harriet Beecher Stowe, Walt Whitman, Emily Dickinson, Sherley Anne Williams, E. L. Doctorow, and Michael Chabon, although the final lineup of texts has yet to be determined and may change. Readings would also include selected works of historical scholarship, historiography, and literary theory. The class would be appropriate for advanced History majors interested in literature, as well as English majors interested in history.

ENGL 439K-001 LITERATURE BEYOND THE NATION TTH 9:30-10:45 GULICK
(Meets with CPLT 415K-001)

We often classify and study literary works according to national affiliation (French, British, U.S. American, etc.). But in the "globalized" world of the late twentieth and early twenty-first centuries, literature—like people, goods, and ideas—gets written, circulated and read in contexts that exceed national borders. This special topics course aims to explore transnationalism as an intrinsic feature of contemporary literature. We'll read voraciously from a wide variety of cultural, regional and linguistic traditions (all in English or English translation), asking: what does a twenty-first century transnational literary imagination look like? How do contemporary works of world literature critically interrogate globalization and its material effects, both positive and negative? How does the global literary marketplace impact our own experience with these texts (and the vantage point from which we critically assess them)? We'll pay particular attention to writers from Africa and its diasporas in the Atlantic world. Authors will likely include W.E.B. Du Bois, Aimé Césaire, Derek Walcott, Ama Ata Aidoo, Zadie Smith, Chimamanda Adichie, Junot Díaz, and Teju Cole. This reading- and writing-intensive course is designed for literature majors and aficionados, as well as anyone with an interest in the connections between culture and globalization. Expect to participate actively and generously in class discussions, devote substantial out-of-class hours to reading some fabulous (but often not short) books, and write about those books with care and candor.

ENGL E450-300 ENGLISH GRAMMAR MW 5:30-6:45 DILLARD
(Cross-listed with LING E421-300)

Major structures of English morphology and syntax; role of language history and social and regional variation in understanding contemporary English. Cross-listed Course: LING 421

ENGL 460-001 ADVANCED WRITING MWF 1:25-2:15 STAFF

Extensive practice in different types of nonfiction writing. For more information, please contact the instructor.

ENGL 460-002 ADVANCED WRITING MW 2:30-3:45 MUCKLEBAUER

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 TTH 11-12:15 HOLCOMB
Same as ENGL 460-001

ENGL 460-004 ADVANCED WRITING TTH 12:30-1:45 BAJO
The class will be an exploration of narrative possibilities in assessment writing. Students will write two 5-10 page narrative essays that offer cultural review of a film, painting, exhibit, building, song, album, board game, etc., plus one extensive revision. The first third of the course will focus on the study of narrative techniques modeled in the Nguyen/Shreve text, *I/Eye*. Student essays and critiques will be expected to incorporate those techniques and possibly discover others.

ENGL 460-005 ADVANCED WRITING TTH 3:30-4:45 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 the contexts of social networking, video, and blogging. Students will be expected to study the readings, participate in class discussion both face-to-face and in the class social network, participate in social media outside of class, and produce three projects: a network map, video, and blog. 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 461-001 THE TEACHING OF WRITING TTH 3:30-4:45 STAFF
Theory and methods of teaching composition and extensive practice in various kinds of writing. Recommended for prospective writing teachers. For more information, please contact instructor.

ENGL 462-002 TECHNICAL WRITING MWF 1:25-2:15 STAFF
Preparation for and practice in types of writing important to scientists, engineers, and computer scientists, from brief technical letters to formal articles and reports. For more information, please contact the instructor.

ENGL 463-001 BUSINESS WRITING MWF 9:05-9:55 LANGSTON
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 MWF 10:10-11:00 STAFF
Same as ENGL 463-001

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

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

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

ENGL 464-001 POETRY WORKSHOP MW 2:30-3:45 AMADON
(Pre-requisite: ENGL 360)

The focus of this course will be writing and revising new poems. Students will develop and refine their ability to articulate their own poetic aims and style, while also expanding their view of what a poem can be and do through readings of contemporary poetry and assignments. 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.

ENGL 465-001 FICTION WORKSHOP TTH 3:30-4:45 BAJO
(Pre-requisite: ENGL 360)

This will be a workshop focused on stories written by the students for this course—new work, not from any previous time. Students will compose their own stories modeled on contemporary fiction from writers such as Louise Erdrich, Maile Malloy, Kate Braverman, and Deborah Eisenberg.

ENGL 471-001 RHETORIC ROOTS/MODERN LIFE MW 2:30-3:45 GEHRKE
(Cross-listed with SPCH 471 & CLAS 471)

The court of law and public politics are often our preferred venues for seeking justice or at least a good outcome, but they are also places where we run the risk of losing everything. As modern legal theorist Robert Cover put it, in the courts someone loses one's property, one's rights, one's freedoms, or even one's life. In the law and in politics the greatest defense and weapon is often one's rhetorical skill. From at least the 7th century BCE one's capacity to defend oneself in speech and writing has been essential to those who, willingly or otherwise, become a part of public political life or the legal system. Greed, corruption, intrigue, and even murder were everywhere in ancient political life, both Greek and Roman. Just as is so often the case today, to make allies, sway the citizenry, rally the masses, or persuade a jury was a means to justice or the common good, but also a means by which one gained political advantage or disposed of enemies. Modern scholars, orators, jurists, and politicians often return to these roots for the foundations of their political thought; dreaming of reviving an Athenian direct democracy or imagining a healthy Roman republic in America, meanwhile repeating the ancient excesses and corruptions. This course explores those foundations, seeking the best evidence of the actual practices of Athenian and Roman rhetoric as political and ethical life, and connects those practices to our modern popular re-imaginings of the Ancients. In so doing, we will study the practical art of rhetoric in the context of social and political life not only as it was for the ancient world, but also as it helps us to understand the founding moment of the American constitution, the transformation from republic to democracy in the 19th century, and our current debates over wealth, corruption, capitalism, and democracy. Of the classical periods and locations, our two emphases will be (1) Attica (especially Athens) from the middle of the 7th century BCE through the end of the 4th century BCE and (2) Rome from the 3rd century BCE through the early 5th century CE. All readings will be in English; no prior knowledge of Greek or Latin will be needed.

ENGL 493-001 ADVANCED CREATIVE NONFICTION WORKSHOP TTH 3:30-4:45 BARILLA

This course will function as an advanced workshop in the craft of creative nonfiction, in which students will share work in progress with other members of the course. Rather than a survey of subgenres, the course will focus on the lyric essay and other experiments in essay form. It will include reading and discussing published work, and will include numerous in class and out of class exercises designed to stimulate ideas and hone skills. Students will produce a portfolio of written work, which they will turn in at the end of the course for a final grade.

**ENGL 550-001 ADVANCED ENGLISH GRAMMAR TTH 3:30-4:45 DISTERHEFT
(Prerequisite: ENGL 450/LING 421 or LING 600/ENGL 680)(Cross-listed with LING 521-001)**

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

**ENGL 565-001 AFRICAN AMERICAN THEATRE TTH 11-12:15 MCALLISTER
(Meets with AFAM 565 & THEA 565)**

This course examines three centuries of African American family drama from structural, cultural, historical, and practical perspectives. In terms of dramatic content, we will investigate how black playwrights stage African American families in crisis, transition, and prosperity, from enslavement in the antebellum South to upscale vacationing in the Hamptons. Starting in the present, we launch our study with Lydia Diamond's upper-middle class drama *Stick Fly* and then work backwards to William Wells Brown's nineteenth-century melodramatic/minstrel dramedy *Escape, or a Leap for Freedom*. In between, we will analyze (6) dramatic texts from Suzan-Lori Parks, August Wilson, Lorraine Hansberry, Langston Hughes, Georgia Douglas Johnson, and Willis Richardson, great plays that construct complex relationships between African American mamas, papas, brothers and sisters. As for theatrical form, this course emphasizes the impact of realism and naturalism on African American theatrical development. Theatrical realism can be defined as the meticulous staging of materially-grounded experiences, geographies, and truths. Naturalism, a subset of realism, can be defined as the pseudo-scientific examination of human nature in "solution," with the dramatized "solutions" ranging from spiritual to socio-political environments. Many African American dramatists have discovered their theatrical voices within realistic truth building or naturalistic unraveling, while other black writers have pushed the limits of these dominant theatrical styles. We will explore how black playwrights both embrace and contest the "real" and the "natural." Course requirements include active discussion participation, monologues/scene work, reading quizzes, (3) short papers, and a comprehensive final essay. Graduate students will be expected to deliver a highly focused playwright presentation and write a book review of an African American theater history text.

**ENGL 566K-001 TOPICS: MEDIA CENSORSHIP, 1873-1934 TTH 12:30-1:45 COOPER
(Cross-listed with FILM 566C-001) (Screening: Wednesday 7:15pm - 9:15pm)**

Through a consideration of infamously scandalous films, radio programs, and literary works, this course investigates how arguments about censorship shaped contemporary media culture. The 1873 passage of the Comstock Act, which prohibited the circulation of “obscene” material through the U.S. mail, and the 1934 establishment of Production Code Administration, which strengthened Hollywood’s self-censorship apparatus, bookend six decades of particularly intense and productive argument over how to manage conduct by managing mass produced and circulated information. In addition to artworks deemed injurious and immoral, students taking this course should be prepared to consider theoretical and historical approaches to the problem of media censorship and to conduct independent research projects.