



ENGLISH DEPARTMENT COURSE DESCRIPTIONS  
SPRING 2015

**Classes that fulfill prerequisites**

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

**Pre-1800 Literature Classes**

- ENGL 380 EPIC TO ROMANCE
- ENGL 403 THE 17<sup>TH</sup> CENTURY
- ENGL 405 SHAKESPEARE'S TRAGEDIES
- ENGL 406 SHAKESPEARE'S COMEDIES & HISTORY (2 different sections!)

**Post-1800 Literature Classes**

- ENGL 385 MODERNISM
- ENGL 391 GREAT BOOKS OF THE WESTERN WORLD II
- ENGL 411 BRITISH ROMANTIC LITERATURE
- ENGL 413 MODERN ENGLISH LITERATURE
- ENGL 416 THE ENGLISH NOVEL II
- ENGL 419 TOPICS: REORIENTING PLOT: MAPS AND FICTION
- ENGL 423 MODERN AMERICAN LITERATURE
- ENGL 427 SOUTHERN LITERATURE
- ENGL 428B AFRICAN-AMERICAN LITERATURE II: 1903-PRESENT
- ENGL 430.1 TOPICS: BLACK PARIS: AFRICAN AMERICAN WRITERS IN FRANCE
- ENGL 430.2 TOPICS: BLACK ARTS MOVEMENT: 20<sup>TH</sup>C CULTURAL REVOLUTION
- ENGL 431B PICTURE BOOKS
- ENGL 432 YOUNG ADULT LITERATURE
- ENGL 437 WOMEN WRITERS: U.S. Women Writers and Controversy

Courses that satisfy requirements for the Secondary Education track

- ENGL 389
- ENGL 450
- ENGL 428B
- ENGL 432
- ENGL 437
- ENGL 440
- ENGL 461

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

- ENGL 389 THE ENGLISH LANGUAGE (2 sections available)
- ENGL 439 TOPICS: GENDER AND LANGUAGE
- ENGL 450 ENGLISH GRAMMAR

**Awesome, Cool, Topics Classes**

- ENGL 419 TOPICS: REORIENTING PLOT: MAPS AND FICTION
- ENGL 430.1 BLACK PARIS: AFRICAN AMERICAN WRITERS IN FRANCE
- ENGL 430.2 TOPICS: BLACK ARTS MOVEMENT: 20<sup>TH</sup>C CULTURAL REVOLUTION
- ENGL 467 TOPICS IN RHETORIC: WRITING VIOLENCE, READING RESISTANCE
- ENGL 566.1 HOLLYWOOD IN THE 1950s AND 1960s
- ENGL 566.2 ALFRED HITCHCOCK

**Rhetoric, Theory, and Performance**

- ENGL 387 INTRO TO RHETORIC
- ENGL 439 LANGUAGE AND GENDER
- ENGL 440 PRINCIPLES OF MODERN LIT. THEORY
- ENGL 467 WRITING VIOLENCE, READING RESISTANCE

**Gender and Sexuality**

- ENGL 437 WOMEN WRITERS
- ENGL 439 TOPICS: GENDER AND LANGUAGE
- ENGL 566.1 HOLLYWOOD IN THE 1950s AND 1960s
- ENGL 566.2 ALFRED HITCHCOCK

**Writing Creatively, Professionally, Politically, and Otherwise**

- ENGL 360 CREATIVE WRITING (4 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 464 POETRY WORKSHOP
- ENGL 467 TOPICS IN RHETORIC: WRITING VIOLENCE, READING RESISTANCE
- ENGL 492 ADVANCED FICTION WORKSHOP

ENGL 464 & ENGL 467 both fulfill the intermediate writing requirement for majors on the Writing track.

**Beyond Anglo-American**

- ENGL 428B AFRICAN-AMERICAN LITERATURE II: 1903-PRESENT
- ENGL 430.1 BLACK PARIS: AFRICAN AMERICAN WRITERS IN PARIS
- ENGL 430.2 BLACK ARTS MOVEMENT: 20<sup>TH</sup>C- CULTURAL REVOLUTION
- ENGL 565 AFRICAN AMERICAN THEATER: FAMILY DRAMA

**ENGLISH DEPARTMENT COURSE DESCRIPTIONS  
SPRING 2015**

<i>English 270-286 designed for non-majors</i>
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<b>ENGL 270.001</b>	<b>WORLD LITERATURE</b>	<b>TR 10:05-11:20</b>	<b>SPAULDING</b>
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**(Cross-listed with CPLT 270.001)**

Selected masterpieces of world literature from antiquity to present.

<b>ENGL 270.E01</b>	<b>WORLD LITERATURE</b>	<b>MW 5:30-6:45</b>	<b>SADEK</b>
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**(Cross-listed with CPLT 270.E01)**

Selected masterpieces of world literature from antiquity to present.

<b>ENGL 270.H01</b>	<b>HNRS: WORLD LITERATURE</b>	<b>MWF 9:40-10:30</b>	<b>PATTERSON</b>
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**(Restricted to SC Honors College Students Only: Cross-listed with CPLT 270.H01)**

Selected masterpieces of world literature from antiquity to present.

<b>ENGL 282.001</b>	<b>FICTION</b>	<b>MW 12:00-12:50, R 8:30-9:20</b>	<b>CLEMENTI</b>
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**(Designed for Non-English Majors)**

Heroes, Anti-Heroes, and Hilarious Others

This course will explore works of fiction (in English or English translation) “from several countries and historical periods, illustrating the nature of the genre”—as the official description of this course promises. To make our intense study of novels truly stimulating and, possibly, unforgettable, we will zero in on a particularly fascinating topic within this vast genre: namely, the way in which fiction has created and developed through the millennia the figure of the hero and his (her?—rarely) counterparts: hideous villains and adorable losers. In order for you to fully understand and properly contextualize those great classics of Western literature assigned in this course, I will add to my lessons the indispensable support of visual art, music, films and funny video clips.

This is a course for students who love reading and who like to share their ideas, discuss with others their points of view about literature and culture, ask questions, answer questions, and be co-creators of a motivating and nurturing intellectual environment.

<b>ENGL 282.002</b>	<b>FICTION</b>	<b>MW 12:00-12:50, R 10:05-10:55</b>	<b>CLEMENTI</b>
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**(Designed for Non-English Majors)**

Same as ENGL 282.001

<b>ENGL 282.003</b>	<b>FICTION</b>	<b>MW 12:00-12:50, R 11:40-12:30</b>	<b>CLEMENTI</b>
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**(Designed for Non-English Majors)**

Same as ENGL 282.001

<b>ENGL 282.004</b>	<b>FICTION</b>	<b>MW 12:00-12:50, R 1:15-2:05</b>	<b>CLEMENTI</b>
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**(Designed for Non-English Majors)**

Same as ENGL 282.001

<b>ENGL 282.005</b>	<b>FICTION</b>	<b>MW 12:00-12:50, R 2:50-3:40</b>	<b>CLEMENTI</b>
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**(Designed for Non-English Majors)**

Same as ENGL 282.001

<b>ENGL 282.006</b>	<b>FICTION</b>	<b>MW 12:00-12:50, R 4:25-5:15</b>	<b>CLEMENTI</b>
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**(Designed for Non-English Majors)**

Same as ENGL 282.001

<b>ENGL 282.007</b>	<b>FICTION</b>	<b>MW 12:00-12:50, F 9:40-10:30</b>	<b>CLEMENTI</b>
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**(Designed for Non-English Majors)**

Same as ENGL 282.001

<b>ENGL 282.008</b>	<b>FICTION</b>	<b>MW 12:00-12:50, F 10:50-11:40</b>	<b>CLEMENTI</b>
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**(Designed for Non-English Majors)**

Same as ENGL 282.001

<b>ENGL 282.009</b>	<b>FICTION</b>	<b>MW 12:00-12:50, F 12:00-12:50</b>	<b>CLEMENTI</b>
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**(Designed for Non-English Majors)**

Same as ENGL 282.001

<b>ENGL 282.010</b>	<b>FICTION</b>	<b>MW 12:00-12:50, R 8:55-9:45</b>	<b>CLEMENTI</b>
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**(Designed for Non-English Majors)**

Same as ENGL 282.001

<b>ENGL 282.011</b>	<b>FICTION</b>	<b>TR 11:40-12:55</b>	<b>VANDERBORG</b>
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**(Designed for Non-English Majors)**

Monsters challenge the imagination. They reflect fears about cultural outsiders, but also our desire to reexamine personal and group identity and the ways we relate to our environment. They inspire new types of storytelling and media. In this introduction to fiction, we'll read short stories, novels, a memoir interspersed with fantasy, excerpts

from a graphic novel, a hypertext, interactive fiction, and children's books. Be prepared to do intensive close readings of the texts' word choice, visual imagery, logic, and genre and media formats. The course emphasizes discussion, with brief introductory lectures.

Course texts: *Frankenstein*, *Patchwork Girl*, *One Monster after Another*, *The Monster at the End of This Book*, *Where the Wild Things Are*, *Deathlok*, *House of Leaves*, *The Woman Warrior*, *Galatea* (Emily Short), *Invisible Man* (Ralph Ellison) and short stories by Borges, Calvino, Philip K. Dick, and Ursula Le Guin.

**ENGL 282.012      FICTION      TR 2:50-4:05      RICE**  
**(Designed for Non-English Majors)**

An introduction to the genre of fiction and to theories of interpretation. This class will concentrate on close reading, analysis, and interpretation of individual novels, on the cultural contexts of the works, and on theories of narrative.

**Probable Texts:**

H.G. Wells, *The War of the Worlds*  
Ford, *The Good Soldier*  
V. Woolf, *Mrs Dalloway*  
G. Greene, *The Third Man*  
I. Murdoch, *The Flight from the Enchanter*  
K. Vonnegut, *Slaughterhouse-Five*  
M. Amis, *Time's Arrow*  
K. Ishiguro, *The Remains of the Day*

**Paper:** a comparative critical essay (c. 5 pp.)

**Examinations (2):** short answers (possible), identifications, and analytical essay(s).

**Quizzes:** There will be brief reading-knowledge quizzes on the assigned readings.

**Format:** mix of informal lecture and class discussion, with emphasis on the latter.

**ENGL 282.H01      HNRS: FICTION      MW 2:20-3:35      CLEMENTI**  
**(Restricted to SC Honors College Students Only) (Designed for Non-English Majors)**

Heroes, Anti-Heroes, and Hilarious Others

This course will explore works of fiction (in English or English translation) "from several countries and historical periods, illustrating the nature of the genre"—as the official description of this course promises. To make our intense study of novels truly stimulating and, possibly, unforgettable, we will zero in on a particularly fascinating topic within this vast genre: namely, the way in which fiction has created and developed through the millennia the figure of the hero and his (her?—rarely) counterparts: hideous villains and adorable losers. In order for you to fully understand and properly contextualize those great classics of Western literature assigned in this course, I will add to my lessons the indispensable support of visual art, music, films and funny video clips.

This is a course for students who love reading and who like to share their ideas, discuss with others their points of view about literature and culture, ask questions, answer questions, and be co-creators of a motivating and nurturing intellectual environment.

**ENGL 283.001      THEMES IN BRITISH LITERATURE:      COHEN**  
**(Designed for Non-English Majors)      MW 9:40-10:30, R 8:30-9:20**  
LONDON CALLING: THE COUNTRY AND THE CITY

As London swelled over the course of the 19<sup>th</sup> and 20<sup>th</sup> centuries, writers depicted the allure and the dangers of the metropolis—and romanticized and derided the countryside. How does thinking about the country help city-dwellers think about themselves? And as cities grow and change, what new ways of depicting them become necessary? This course will follow the transformations wrought on London by empire, war, imagination and fantasy—looking at how writers represented their anxieties about the city, and how they displaced them into depictions of rural life—through fiction, film, and yes, rock & roll.

**ENGL 283.002      THEMES IN BRITISH LITERATURE      COHEN**  
**(Designed for Non-English Majors)      MW 9:40-10:30, R 10:05-10:55**  
Same as ENGL 283.001

**ENGL 283.003      THEMES IN BRITISH LITERATURE      COHEN**  
**(Designed for Non-English Majors)      MW 9:40-10:30, R 11:40-12:30**  
Same as ENGL 283.001

**ENGL 283.004      THEMES IN BRITISH LITERATURE      COHEN**  
**(Designed for Non-English Majors)      MW 9:40-10:30, R 1:15-2:05**  
Same as ENGL 283.001

**ENGL 283.005      THEMES IN BRITISH LITERATURE      COHEN**  
**(Designed for Non-English Majors)      MW 9:40-10:30, R 2:50-3:40**  
Same as ENGL 283.001

**ENGL 283.006      THEMES IN BRITISH LITERATURE      COHEN**  
**(Designed for Non-English Majors)      MW 9:40-10:30, F 9:40-10:30**  
Same as ENGL 283.001

**ENGL 283.007 THEMES IN BRITISH LITERATURE COHEN**  
**(Designed for Non-English Majors) MW 9:40-10:30, F 10:50-11:40**  
Same as ENGL 283.001

**ENGL 283.008 THEMES IN BRITISH LITERATURE COHEN**  
**(Designed for Non-English Majors) MW 9:40-10:30, F 12:00-12:50**  
Same as ENGL 283.001

**ENGL 283.009 THEMES IN BRITISH LITERATURE COHEN**  
**(Designed for Non-English Majors) MW 9:40-10:30, R 4:25-5:15**  
Same as ENGL 283.001

**ENGL 283.010 THEMES IN BRITISH LITERATURE COHEN**  
**(Designed for Non-English Majors) MW 9:40-10:30, F 9:41-10:31**  
Same as ENGL 283.001

**ENGL 283.011 THEMES IN BRITISH WRITING RHU**  
**(Designed for Non-English Majors) TR 2:50-4:05**

Falling in Love Again? From *Much Ado* to *High Fidelity*

A study of classic texts centrally concerned with relations between the sexes. Literary works will be examined with regard to such issues as marriage and divorce, boredom and imagination, self-absorption and felt connection with others. Themes of this sort will come into play along with questions of genre and social context. Writers studied may include William Shakespeare, Jane Austen, Gustave Flaubert, Henry James, Henrik Ibsen, Kate Chopin, George Bernard Shaw, Walker Percy, and Nick Hornby. Pertinent films may be included in class discussions and assignments.

**ENGL 283.H01 HNRS: THEMES IN BRITISH LITERATURE MWF 12:00-12:50 COHEN**  
**(Restricted to SC Honors College Students) (Designed for Non-English Majors)**

London Calling: The City and the Country in the British Imagination

How does thinking about the country help city-dwellers think about themselves? And as cities grow and change, what new ways of depicting them become necessary? This course will look (with a couple of detours into the past) at how, as London swelled over the course of the 19th and 20th centuries, writers depicted their anxieties about the metropolis, and how they displaced them into depictions of rural life. We'll be reading a little poetry, and mostly fiction, short and long, by writers such as Dickens, Hardy, Doyle, Stevenson, Grahame, Lawrence, Woolf, Gibbons, Greene, Bowen, and Gaiman, as well as watching at least one film.

**ENGL 285.001 THEMES IN AMERICAN WRITING**  
**(Designed for Non-English Majors) MW 3:55-5:10 STEELE**

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

**ENGL 285.003 THEMES IN AMERICAN WRITING**  
**(Designed for Non-English Majors) TR 10:05-11:20 ALAO**

**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 285.004 THEMES IN AMERICAN WRITING: STUDIES IN THE AMERICAN GOTHIC**  
**(Designed for Non-English Majors) TR 4:25-5:40 GREVEN**

Course studies the development of Gothic fiction in American literature from the antebellum period to the 20<sup>th</sup> century. Focus will be on themes of the uncanny, anxiety, terror and beauty, fascinations with birth and death, images of the Gothic mother, representations of race, gender, and sexuality, and borrowings from other literary traditions.

**ENGL 285.H01 THEMES IN AMERICAN WRITING TR 1:15-2:30 TRAFTON**  
**(Designed for Non-English Majors) (Restricted to SC Honors College Students)**

Seeing in Black and White:

This course takes selections from contemporary African American writers that highlight issues of race. Specifically, these readings each ask questions regarding the structure of race and of race relations, especially as they appear in late twentieth-century American culture, and especially as they involve issues of vision and visibility. Our authors ask this: since race is at least in part a function of sight – of some people seeing other people who look different than themselves – then what can be learned about race and race relations by artistically challenging our preconceptions about both what and how we see? Using such texts as Toni Morrison's *The Bluest Eye*, Toi Derricotte's *The Black Notebooks*, and August Wilson's *The Piano Lesson*, we, along with our authors, will investigate these issues.

**ENGL 286.001 POETRY TR 10:05-11:20 COWART**  
**(Designed for Non-English Majors)**

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

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

**ENGL 286.002 POETRY TR 11:40-12:55 FELDMAN**  
**(Designed for Non-English Majors)**

We will spend the semester enhancing our enjoyment and knowledge of individual poems as well as poetry as a genre. One way we will do this is by learning about the technical elements that make poems what they are. No previous background or knowledge about poetry is required--just plenty of curiosity and imagination. Grades will be based on two short essays, quizzes, a mid-term exam, a final exam and class participation.

**ENGL 286.003 POETRY MW 2:20-3:35 POWELL**  
**(Designed for Non-English Majors)**

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, 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, a midterm, and a cumulative final exam.

**ENGL 287.001 AMERICAN LITERATURE TR 10:05-11:20 KEYSER**  
**(Designed for English majors)**

From Benjamin Franklin's optimistic aphorisms to Edgar Allan Poe's chilling stories of human depravity, from Puritan dreams of a City on a Hill to Gatsby's dream of the green light, U.S. literature reflects the fantasies and fears of the evolving republic. This course will provide an introduction to U. S. literature from the colonial period to the present. In our discussions, we will reflect on literature as a forum and a form for intervening in politics and interpreting history. We will investigate how U. S. writers reflect upon the ideals of freedom, the injustices of slavery, the allure and limitations of prosperity, among other subjects. This course, designed for English majors, will familiarize students with a number of major American authors, literary genres, and historical periods. Requirements include close reading exercises, reading quizzes, creative projects, one essay, a midterm, and a final.

**ENGL 287.002 AMERICAN LITERATURE MW 2:20-3:35 WOERTENDYKE**  
**(Designed for English majors)**

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 consider the historical, political, and economic conditions that helped to produce, and shape, the literature of the early national period through the twentieth century.

**ENGL 287.003 AMERICAN LITERATURE TR 1:15-2:30 GLAVEY**  
**(Designed for English majors)**

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 287.004 AMERICAN LITERATURE MW 3:55-5:10 BRINKMEYER**  
**(Designed for English majors)**

This course will survey the history of American literature, with a general but not an exclusive focus on the issue of regionalism and American identity. Beginning in the colonial period, we will work our way through a number of representative texts and a number of major periods, tracking literary responses to major historical events. The tensions and interplays between the North and South will receive the most attention, but we will also touch upon the literature and cultural histories of the Midwest and the West. Requirements: daily reading quizzes or reading responses; midterm exam; one essay; and final exam.

**ENGL 288.001      ENGLISH LITERATURE      MWF 12:00-12:50      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 works of natural history and botanical illustrations from the library's extensive collections of original materials. Our discussions will address the following issues: aesthetic response and scientific objectivity, taxonomy and empire, and scientific nomenclature and poetic language. Authors will include John Clare, William Wordsworth, S. T. Coleridge, Charlotte Smith, John Keats, Percy Shelley, and Emily Brontë.

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

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

**ENGL 288.003      ENGLISH LITERATURE      TR 2:50-4:05      JARRELLS**  
**(Designed for English majors)**

A survey of British writing from the eighteenth to the twenty-first century. Readings will be organized primarily by period and genre: we will study Romantic lyrics, the Victorian novel (and its Modernist successor), blank-verse epic, the dramatic monologue, and the essay. However, some close attention will be paid to historical and thematic links across periods and genres – in particular, to revolution and reform, to the idea of “culture” and the development of a national literature, and to the role that literature played in mediating and representing Britain's expanding empire.

**ENGL 288.004      ENGLISH LITERATURE      TR 1:15-2:30      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. Four centuries and an empire later, many of England's most well-known contemporary writers hail from Asia, Africa and the Caribbean—all products, in some sense, of England's economic, political and cultural "globalization" over the course of four centuries. This section of ENGL 288 will attend to the intersections of literature and empire from 1600 to the present. We'll spend the first two thirds of the course on pre-1900 texts (by Shakespeare, Donne, Swift, Mary Prince, Charlotte Brontë and Rudyard Kipling) and the final weeks on late-twentieth century postcolonial authors such as Jean Rhys, Sam Selvon, Salman Rushdie and Zadie Smith. In addition to reading voraciously and engaging in candid, generous discussions about these texts, course participants can expect to hone their skills at college-level literary analysis, master the critical terminology of the study of literature, and learn the basics of research in the humanities.

**ENGL 288.H01      HNRS: ENGLISH LITERATURE      MW 3:55-5:10      SHIFFLETT**  
**(Designed for English majors) (Restricted to SC Honors College Students)**

Study of lyric poetry by John Donne, drama by William Shakespeare, epic poetry by John Milton, and prose fiction by Daniel Defoe. Requirements are likely to include two short papers, one long paper, and a final exam.

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

**ENGL 360.001      CREATIVE WRITING      TR 2:50-4:05      AMADON**

This course is an introduction to the writing of poetry and fiction. We will learn, as a class, ways of responding to creative work and use our discussions as a means of defining our own aims and values as writers and poets. The final goal of this course is a portfolio of original creative work, but peer response is 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      TR 10:05-11:20      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 360.003      CREATIVE WRITING      MWF 10:50-11:40      COUNTRYMAN**  
 This course is an introduction to the practice and methods of poetry and fiction writing. In this class, students will work toward the completion of a final portfolio, due at the end of the semester. As a class, we'll respond to student work as it is created and develop a vocabulary for describing what we see happening in one another's stories and poems. We'll think of writing as an ongoing process and a mode of thought. The class will also read works by a spectrum of outside writers, which we'll examine alongside and in conversation with students' work.
- ENGL 360.004      CREATIVE WRITING      MWF 8:30-9:20      STAFF**  
 Workshop course on writing original fiction, poetry, drama, and creative nonfiction.
- ENGL 360.H01      HNRS: CREATIVE WRITING      TR 1:15-2:30      SHIELDS**  
**(Restricted to SC Honors College Students)**  
 Food Writing  
 In this honors course treating creative non-fiction writing we will explore the enormously popular and increasingly important field of food writing. We will treat how to research, formulate stories, and illustrate the production, processing, preparation, and consumption of food. We will consider the complexities of the current farm system, the issues of hunger and nutrition, the world of home cooking, the culinary profession, chef celebrity, and the manner in which visual and verbal stimuli have pushed food writing to the front pages of magazines, e-zines, papers, blogs, and websites.
- ENGL 380.001      EPIC TO ROMANCE      MW 9:35-10:50      GWARA**  
**(Cross-listed with CPLT 380.001)**  
 A study of genres, characterization, and salient themes in five major texts: Homer's Iliad, Ovid's Metamorphoses, Beowulf, Marie's Lais, and Chaucer's Troilus and Criseyde.
- ENGL 385.001      MODERNISM      TR 2:50-4:05      FORTER**  
 This course explores modernism as an international, interdisciplinary response to the emergence of capitalist modernity at the turn of the twentieth century. The response was largely *formal*—that is, it had to do with innovative new techniques, styles, structures, and narrative methods, through which authors sought to represent and give shape to a world they felt to be increasingly out of joint. The large questions that will frame our discussion are these: What exactly were the historical developments that seemed to these authors so destabilizing (if also at times exhilarating)? How were those developments "lived" at the deepest psychological level? And how were modernism's formal innovations related to these historical/psychic experiences? The class will approach these questions through detailed analyses of modernist works. It will also move easily between genres, national traditions, and media: the focus is mostly on literature but will include paintings, film, and music as well; and works will be from the British, German, American, and French traditions. TEXTS: Full-length and shorter pieces by V. Woolf, W. Faulkner, F.S. Fitzgerald, J. Toomer, L. Hughes, H.D., T. Olsen, N. Larsen, T.S. Eliot, H. Crane, A. Rimbaud, F. Kafka, J. Dos Passos. REQUIREMENTS: close reading paper; 5-6 page paper; creative assignment; final exam.
- ENGL 387.001      INTRO TO RHETORIC      TR 2:50-4:05      ERCOLINI**  
**(Cross-listed with SPCH 387.001)**  
 The term rhetoric, particularly in contemporary political discourse, is often used to mean empty speech designed to dress things up to look better than they are. Rhetoric, however, has a rich, complex, and important history that distinguishes responsible discourse from that which is deceptive, shallow, and unethical. Rhetoric can furthermore be characterized as an orientation, a way of seeing, and a way of knowing. This course examines this robust field of rhetoric in three dimensions: the history of rhetoric (particularly ancient Greek and Roman) as a set of practices, pedagogies, and ways of encountering the world; rhetoric as a critical practice of reading, interpretation, and intervention; and finally as the site of various contemporary theories and debates on the relation between persuasion and knowledge, the nature of language and its influence, and how everyday culture and experience perform important political and social functions.
- ENGL 389.001      THE ENGLISH LANGUAGE      TR 8:30-9:45      DISTERHEFT**  
**(Cross-listed with LING 301.001)**  
*The English Languages* introduces linguistics through an in-depth exploration of many aspects of English. We will examine the English sound system (phonetics and phonology), word structure (morphology), grammar (syntax), and meaning and usage (semantics). We will also consider other aspects of English, including its acquisition by children, its history as a language, and its social context.
- ENGL 389.002      THE ENGLISH LANGUAGE      TR 11:40-12:55      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 context.
- ENGL 391.001      GREAT BOOKS FO THE WESTERN WORLD II      TR 10:05-11:20      MABREY**  
**(Cross-listed with CPLT 302.001)**
- ENGL 403.001      THE 17<sup>TH</sup> CENTURY      MW 2:20-3:35      SHIFFLETT**  
 A study of English literature at the threshold of the modern world, organized around such central themes as love and sex, law and government, God and religion, home and family, and science and the natural world. Attention will

be given both to famous writers (for example John Donne, Thomas Hobbes, and Aphra Behn) as well as some writers who deserve more credit than they usually get. Requirements are likely to include two short papers, one long paper or project, and a final exam.

**ENGL 405.001      SHAKESPEARE'S TRAGEDIES      TR 1:15-2:30      RICHEY**

In this course we will explore how intimacy in Shakespeare's plays unfolds at the intersection of theology, property, and poetry. Because religion, law, and art drew on characteristic "properties" to define the terms of their discourse, property operated on multiple levels and involved identity, behavior, props, and the more material ground we now associate with it. Initially, aristocratic marriages were designed to make a match that would unite wealthy families and preserve property through lines and legacies, not for romantic purposes. But during Shakespeare's time (and, we could argue, by way of Shakespeare himself) the property of intimacy was beginning to change. We will think about how Shakespeare's work renegotiates theological, legal, and poetic ground to open an imaginative space for intimacy within a culture that made intimacy difficult if not impossible.

**ENGL 406.001      SHAKESPEARE'S COMEDIES & HISTORY      MW 3:55-5:10      GIESKES**

We will read seven plays drawn from Shakespeare's comedies and from his plays on English history. Our goal will be to read the plays closely as literature—objects of verbal art—and as playtexts—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. Shakespeare's plays are intimately involved with that context and our reading will be enriched by an understanding of his times. While we cannot (for reasons of time) look closely at the work of other playwrights working in the same genres, we will make some effort to look at the broader field of early modern drama.

One central question we will be pursuing has to do with what these generic labels mean. What is a "history play"? What is Shakespearean comedy?

Three papers will be required, all three of 6-8 pages. In addition, two short papers on performance and early print will be required. The final will be comprehensive.

**ENGL 406.002      SHAKESPEARE'S COMEDIES & HISTORY      TR 11:40-12:55      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 romance, or tragicomedy, *The Winter's Tale*, and selections from Shakespeare's *Sonnets* may also be studied.

**ENGL 411.001      BRITISH ROMANTIC LITERATURE      TR 2:50-4:05      FELDMAN**

In this survey of British literature from the Romantic era, we will discuss texts by well-known and not so well-known authors to understand not only the effects of contemporary artistic, political and social conflicts but how these conflicts still inform our world today. We will read poetry and fiction by some of the most interesting and insightful writers of the period, including William Blake, Anna Letitia Barbauld, Charlotte Smith, William Wordsworth, Samuel Taylor Coleridge, Helen Maria Williams, Jane Taylor, Felicia Hemans, Jane Austen, Lord Byron, John Keats, Mary Tighe, Mary Shelley, Percy Bysshe Shelley, and others. We will examine the form and structure of poems, novels, and non-fiction prose as we explore how literature of the era was shaped by political events, including the abolitionist movement, the struggle for women's rights, the French Revolution, and the Napoleonic Wars. We will consider, too how did Romantic-era authors sought to transform society and the individual through their art.

Course requirements include two 5-page analytical and interpretive essays, quizzes, homework, and a final exam. Class participation is important and will contribute to the final grade.

**ENGL 413.001      MODERN ENGLISH LITERATURE      TR 4:25-5:40      RICE**

Description: This course will survey the major writers and concerns of twentieth-century British literature, giving students both experience in reading and critically analyzing works in a variety of genres, and practice in written analysis and interpretation. Authors: H.G. Wells, Thomas Hardy, A.E. Housman, G.B. Shaw, Joseph Conrad, James Joyce, William Butler Yeats, Virginia Woolf, T.S. Eliot, Iris Murdoch, and others.

Papers (2): a brief diagnostic essay (c. 2pp.) and a final essay (c. 5-8 pp.)

Examinations (2): midterm and final—will comprise primarily identification and critical discussion of representative passages chosen from the authors read.

Format: informal lecture and class participation (strongly encouraged).

**ENGL 416.001      THE ENGLISH NOVEL II      TR 11:40-12:55      CORIALE**

A study of the novel from Walter Scott into the 20<sup>th</sup> century.

**ENGL 419.001      TOPICS IN ENGLISH LITERATURE      MWF 9:40-10:30      BRITTON**

Reorienting Plot: Maps and Fiction

In this course, students will consider relationships between two meanings of the word "plot"—a piece of land, and a sequence of events. How does a fictional "plot," for example, relate to the geographical space of its setting? Looking at maps alongside works of fiction invites us to ask such questions about traditional issues in the study of narrative that include perspective, spatiality, temporality, and characterization. Using the library's collection of



maps from rare books, we will study historical maps of the new world, colonial exploration, and urban development. The bulk of the course is devoted to novels, each of which has a pronounced relationship to geographical or urban space, and readings are likely to include Daniel Defoe's *Robinson Crusoe*, Charles Dickens's *Our Mutual Friend*, Joseph Conrad's *Heart of Darkness*, and Virginia Woolf's *Mrs. Dalloway*. We will also read theories of fiction that emphasize the significance of perspective or point of view, issues that are always at play in map-reading and map-making (Vladimir Propp, Peter Brooks), and criticism from the field of "literary cartography" (Franco Moretti).

**ENGL 423.001      MODERN AMERICAN LITERATURE      TR 10:05-11:20      GLAVEY**

This instantiation of ENGL423 might better be described as midcentury modern American literature, a phrase meant to evoke not only the modern of T. S. Eliot's *Waste Land* but also the modern associated with MoMA and *Mad Men*. Over the course of the semester we will consider what it meant to be both American and modern in the middle of the twentieth century, a moment when writers and thinkers were looking back at what was in the process of being retrospectively defined as "modernism" and looking forward to an uncertain future as well, exploring forms of late modernism, off-modernism, and post-modernism. Our readings will consist of poetry, fiction, and criticism by figures including Theodor Adorno, John Ashbery, Amiri Baraka, James Baldwin, Raymond Chandler, Ralph Ellison, Allen Ginsberg, Clement Greenberg, Patricia Highsmith, Irving Howe, Jack Kerouac, Dwight MacDonal, Vladimir Nabokov, Frank O'Hara, Sylvia Plath, and Lionel Trilling.

**ENGL 427.001      SOUTHERN LITERATURE      MW 3:55-5:10      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 lectures, group activities, discussion, quizzes, a midterm, and a final exam.

**ENGL 428B.001      AFRICAN-AMERICAN LITERATURE II      TR 10:05-11:20      TRAFTON**  
**(Cross-listed with AFAM 428B.001)**

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

**TRAVEL TO PARIS!!!**



**ENGL 430.001      TOPICS: BLACK PARIS: AFRICAN AMERICAN WRITERS IN FRANCE      WHITTED**  
**(Cross-listed with AFAM 389.001)      MW 2:20-3:35**

Explore the vibrant cultural and intellectual sanctuary that Paris, France has provided for African-American writers and artists since the turn of the 20th century. We will study the work of figures such as painter Henry O. Tanner, sociologist W.E.B. DuBois, entertainer Josephine Baker, and writers Langston Hughes, Richard Wright, and James Baldwin. Pre-departure readings and assignments will encourage us to think critically about the meaning of "expatriation" in light of the struggles over racial and gender inequality in the United States: how does relocation to France solve (or further complicate) the black American quest for civil rights, cultural identity, and creative freedom? Why has Paris, in particular, served as a refuge and model of interracial cooperation and how does this legacy influence the city today? Our travel to Paris in early March 2015 (during Spring Break) will deepen our knowledge of the cross-cultural connections between African Americans and the people of France, giving us the opportunity to retrace the steps of notable figures and interact with key historical sites, scholarly lectures, and workshops about the city's art and literary communities. **Please note: you must be enrolled in Study Abroad to participate in this course. For more information, please contact the instructor, Qiana Whitted:**

[whitted@sc.edu](mailto:whitted@sc.edu).

**ENGL 430.002      TOPICS: THE BLACK ARTS MOVEMENT: 20<sup>th</sup> CENTURY CULTURAL REVOLUTION      FINNEY**  
**(Cross-listed with AFAM 398.002 )      MW 2:20-3:35**

This is a special topics introductory course on the Black Arts Movement at the turn of the mid-twentieth century in America. The Black Arts Movement was a cultural revolution that broke with the traditional petition and protest ideology of the day and launched into the new bold arms of Black Power in all its artistic manifestations. The artists of the Black Arts Movement forever changed the course of American politics, history, and culture. Using the stages of theatre, literature, the visual arts, music, and also the power and presence of 35 mm lenses, Black American creativity, marching alongside Black American political and social struggles of the day, exploded into the American cultural aesthetic at the end of the 20<sup>th</sup> century. The inspiration that the Black Arts Movement released into the minds and hearts of Black people in America in the 1960's and 1970's burned forward into this 21<sup>st</sup> century. Without this movement there would be no billion dollar Hip Hop nation, no 21<sup>st</sup> century choir of Black literary giants stationed coast to coast, no independent Black press of the last fifty years to document and archive the election of the first Black president in 2008 and again in 2012.

**ENGL 431B.001      PICTURE BOOKS      TR 8:30-9:45      JOHNSON**

This course will introduce students to the history of illustrated books for children (facilitated by the outstanding holdings in the university library's historical children's book collection housed in the Ernest Hollings Library). The bulk of the course, however, will focus on contemporary picture books. Topics of investigation will range from the mechanics of picture books, to disturbing images in picture books, to the career and legacy of Dr. Seuss, to award-

winning picture books, and more. Students will leave the course with a greater appreciation for the children's book publishing industry and current issues and controversies in the field.

**ENGL 432.001      YOUNG ADULT LITERATURE      MW 2:20-3:35      WHITTED**

This course is a broad introduction to the world of contemporary American Young Adult (YA) literature. Our focus, in particular, will be on the study of challenged and banned books, along with critical questions about the shifting definitions of literary quality, controversial language and narrative content, and the marketing strategies of the YA/children's book publishing world. We will read both newly released novels and literary classics written for or about middle and high school students by writers including: Mark Twain, J.D. Salinger, Robert Cormier, Sherman Alexie, Rudolfo Anaya, Alice Walker, Alison Bechdel, Ariel Shrag, and David Levithan.

**ENGL 437.001      WOMEN WRITERS      TR 1:15-2:30      DAVIS**  
**(Cross-listed with WGST 437.001)**

**U.S. Women Writers and Controversy**

Controversy sells, but it can also hurt, as numerous women who have written controversial works soon discovered. Many of these writers faced a backlash due to the perception that they had violated cultural norms, especially conventional understandings of appropriately feminine behavior and subject matter. Controversy also arises from concerns about what readers, particularly impressionable ones, should be allowed to read. Over the course of this semester, we'll be reading and discussing some of the most controversial works ever written by women in this country. Among our goals will be to explore why these particular works have touched a nerve in their own time and even, perhaps, in ours. Works discussed will range from early defiant poetry and fiction to controversial contemporary young adult fiction, from Harriet Jacob's transgressive slave narrative to Alice Walker's divisive prize-winning book, and from Kate Chopin's scandalous last novel to Margaret Mitchell's polarizing *Gone With the Wind* to Alison Bechdel's banned-in-South Carolina *Fun Home*.

**ENGL 439.001      TOPICS: LANGUAGE AND GENDER      TR 2:50-4:05      WELDON**  
**(Cross-listed with ANTH 555.001, LING 541.001 AND WGST 555.001)**

This course provides an introduction to the use of language by men and women, with a focus on how socialized ideas about gender are connected to language use and perception. Drawing from empirical and theoretical research in sociolinguistics and related fields, this course addresses a range of issues, including (1) gender differences in pronunciation, grammar, and conversational interaction; (2) the relationship between language, gender, and other social constructs, such as class, culture, power, and politeness; (3) the relationship between language, gender and sexuality; and (4) sexism in language.

**ENGL 440.001      PRINCIPLES OF MODERN LITERARY THEORY      MW 3:55-5:10      MUCKELBAUER**

On the surface, this course is designed to introduce you to some of the central questions associated with literary and cultural theory. Upon successful completion, you will be conversant with the many divergent strains of contemporary theoretical discourse (feminism, marxism, deconstruction, post-colonialism, etc). You will be able to respond to such fundamental questions as "What and/or how to texts and other artifacts mean?" "What are the roles of the author and the reader in the production of meaning?" or "How are social roles involved in this process?" You will also be able to distinguish different theoretical perspectives - from formalism to postmodernism and structuralism to psychoanalysis (and a host of others). More fundamentally though, this education in theory is intended to encourage you to challenge commonplace ways of thinking (about reading, writing, learning, education, sociality, your life, etc.). Therefore, the true "learning outcome" is that you will learn to (differently) pay attention to the world.

**ENGL 450.E01      ENGLISH GRAMMAR      MW 5:30-6:45      DILLARD**  
**(Cross-listed with LING 421.E01)**

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

**ENGL 460.002      ADVANCED WRITING      MW 12:45-2:00      STAFF**

Extensive practice in different types of nonfiction writing.

**ENGL 460.003      ADVANCED WRITING      TR 1:15-2:30      HAWK**

**Writing with Sound**

This course will examine recording, editing, and distribution of sound as a form of writing. In a contemporary world where writing is mostly digital, we often overlook the presence of sound—music that accompanies video, voice published as podcasts, noise remixed into an ambient art form. In order to understand the rhetorical effects of sound compositions, this course will read and discuss important works in the field of sound studies and offer an introduction to using open source digital audio editing tools for writing with sound.

**ENGL 460.004      ADVANCED WRITING      TR 4:25-5:40      HAWK**

**Writing with Sound**

This course will examine recording, editing, and distribution of sound as a form of writing. In a contemporary world where writing is mostly digital, we often overlook the presence of sound—music that accompanies video, voice published as podcasts, noise remixed into an ambient art form. In order to understand the rhetorical effects of sound compositions, this course will read and discuss important works in the field of sound studies and offer an introduction to using open source digital audio editing tools for writing with sound.

- ENGL 461.001 THE TEACHING OF WRITING MW 11:10-12:25 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 MW 2:20-3:35 BROCK**  
 Preparation for, critical examination of, and extensive practice in types of writing important to technical communicators. Genres explored include brief memos, instructions and procedural documentation, formal proposals, reports, and usability tests.
- ENGL 463.002 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 463.003 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 463.004 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 463.005 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 463.006 BUSINESS WRITING TR 8:30-9:45 STAFF**  
 Extensive practice in different types of business writing, from brief letters to formal articles and reports.
- ENGL 464.001 POETRY WORKSHOP TR 11:40-12:55 AMADON**  
 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 tied to those readings. 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. Students should have taken ENGL 360 previously, but those with experience writing poetry or taking creative writing workshops are welcome.
- ENGL 467.001 TOPICS IN RHETORIC: WRITING VIOLENCE, READING RESISTANCE (Cross-listed with SPCH 499.001) MW 2:20-3:35 GEHRKE**  
 This course analyzes six manifestations of violence (structural, social, symbolic, political, rhetorical, and physical) as they appear in communication practices of governments, resistance groups, and public activists. Students will read and produce original compositions navigating the relationship between violence, language, interpretation, and embodied action, within the context of current social and political conflicts and their foundations in public discourse and memory.  
 Upon successful completion of this course students will be able to:  
 - Identify and analyze manifestations of violence in multiple forms of communication, including writing, speech, and visual media.  
 - Write researched and grounded responses to violence that speak to public audiences.  
 - Deploy linguistic, para-linguistic, and extralinguistic composition tactics with an awareness and sensitivity to their intrinsic and extrinsic violences.
- ENGL 492.001 ADVANCED FICTION WORKSHOP MW 3:55-5:10 BAJO**  
 This will be a course in the writing of the contemporary literary short story. It is designed for creative writing students who have already taken English 360 and 465 (or any of the 460-level creative writing workshops). Students will be expected to know how to develop the basic elements of literary fiction. We will begin by studying stories by Julio Cortázar, Jim Shepard and Ana García-Bergua in order to explore the aim and possibilities of contemporary literary fiction. However, the course will primarily be a workshop for students' own stories.
- ENGL 565.001 AFRICAN AMERICAN THEATRE: FAMILY DRAMA (Cross-listed with AFAM 565.001 and THEA 565.001) TR 10:05-11:20 MCALLISTER**  
 This course examines three centuries of African American domestic drama from structural, practical, and cultural perspectives. We will explore how playwrights stage black families in crisis, transition, and prosperity, from enslavement in the antebellum South to upscale vacations on Martha's Vineyard. Starting in the present, we launch 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*, where family is broadly defined. In between, we will analyze texts from Tarell Alvin McCraney, Suzan-Lori Parks, August Wilson, Lorraine Hansberry, Langston Hughes, Georgia Douglas Johnson, and Willis Richardson. In terms of content, these great plays dramatize complex relationships between African American mamas, papas, brothers and sisters, and as for form, African American family dramas tend to be rooted in realism/naturalism. Theatrical realism can be defined as the meticulous staging of materially-grounded experiences, circumstances, and truths. Naturalism, a subset of realism, can be defined as the pseudo-scientific examination of human nature in "solution," with these dramatic "solutions" ranging from regional to spiritual to socio-political environments. Many African American dramatists

have discovered their theatrical voices through theatrical realism/naturalism, while other black writers have tested the limits of these dominant performance styles. Course assignments will include an entrance exam, 3 short papers, bi-weekly short-answer quizzes, scene and monologue work, and a revised final essay.

**ENGL 566.001 TOPICS: HOLLYWOOD IN THE 1950s AND 1960s**  
**(Cross-listed with FILM 566.001) TR 4:25-5:40, T 6:00-8:00 COURTNEY**

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

**ENGL 566.002 TOPICS: ALFRED HITCHCOCK TR 1:15-2:30, W 7:00- 9:00 GREVEN**  
**(Cross-listed with FILM 566.002)**

Course examines gender, sexuality, and aesthetics in Hitchcock's films from his early British silents to his last film *Family Plot*. Focus will be on close readings and on psychoanalysis and queer theory. Assignments include a term paper, midterm, final, and quizzes and additional assignments for graduate students.

**HONORS COLLEGE**

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

**SCHC 158.H01 HNRS: RHETORIC MW 3:55-5:10 GEHRKE**

**SCHC 158.H02 HNRS: RHETORIC TR 11:40-12:55 TYBURCZY**

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

**SCHC 353.H01 HNRS: TRANSFORMATION OF THE BOOK: POST-MODERN FICTION AND POETRY**  
**TR 2:50-4:05 VANDERBORG**

How have the idea and the form of the modern book changed over the mid-20th and early 21st centuries? This course examines an international selection of postmodern texts (and a few exciting precursors) that have radically redefined the codex and the way it communicates.

These texts experiment with typography, page layout, narrative sequence, and illustration, and they offer new perspectives on the relationship between print books and electronic texts.

Two texts we'll read about even code a poem into a DNA sequence and then implant it inside a bacterium to truly make a “living poem.”

A few of the texts we'll be examining:

Christian Bök's *Crystallography and The Xenotext Experiment*

Mark Z. Danielewski's *House of Leaves*

Tom Phillips's *A Humument (5th edition)*

Art Spiegelman's *The Complete MAUS*

Steve Tomasula's *VAS: An Opera in Flatland (Chicago paperback edition.)*

Sophie Calle. *Suite vénitienne*.

Robert Grenier. *Sentences*.

**SCHC 355.H01 HNRS: POETRY AND RELIGION TR 11:40-12:55 DINGS**

Religion and Poetry: Eastern Traditions

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

**SCHC 353.H02****HNRS: COMING OF AGE****MWF 9:40-10:30****MILLER**

Our 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 in this expanded world outside the home in many ways—among them, by telling stories. When you want to get to know someone, chances are you ask for their story; and when you disclose yourself to that other person, you do it by telling your own.

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* and *A Midsummer Night's Dream*—a tragedy and a comedy, both by Shakespeare, both about young love and the demands of family loyalty. We'll go on to Jane Austen's *Pride and Prejudice* and Charles Dickens's *Great Expectations*, both classic tales of family shame and the path to self-discovery. We will take a detour into modern American culture with Richard Wright's stunning novel *Native Son*, which we'll contrast to one of the great Hollywood comedies of the Depression era: *The Philadelphia Story*, starring Katharine Hepburn, Cary Grant, and James Stewart. We'll wind up the semester with *The Golden Compass*, the first volume of British author Phillip Pullman's visionary trilogy, *His Dark Materials*.

With all these works we'll be asking what kind of structure the family has, how individual roles within the family are defined, and what kinds of conflicts or tensions various forms of family life tend to foster. We'll also think about how families fit into larger social structures—what they have to do with nations, races, social and economic classes—and how these larger structures may shape family life from within. Naturally, we will also have to talk about the powerful emotions that bind families together and often drive them apart: love and hatred, intimacy and privacy, power and dependency, the need to respect boundaries and the allure of crossing them.

**SCHC 457.H01****HNRS: LITERARY APPROACHES TO HUMAN RIGHTS****TR 2:50-4:05****GULICK**

What are human rights, where do they come from, and how does the idea of human rights get translated into political and/or ethical action? The central questions of this course could be posed in any number of disciplinary and professional spheres. In this seminar we'll investigate modern conceptions and representations of human rights through a specifically literary lens. Reading from a wide variety of genres and disciplines—novels, poems and films, to be sure, but also works of political theory, philosophy, anthropology and journalism—we will examine the language in which human rights are articulated and critiqued; to the political and aesthetic problems that arise when one tries to represent human rights violations through language, narrative and image; and to the many possible definitions of terms such as "rights," "justice" and "human."

English majors, philosophers, humanitarians and political activists of all stripes will find this course of interest. A variety of disciplinary perspectives is anticipated and, indeed, desired. Students can expect to read voraciously, participate in active, candid, generous discussions, and have the opportunity to design an independent final project that builds on the topics and themes of the course.