



DEPARTMENT OF
ENGLISH

**ENGLISH DEPARTMENT COURSE DESCRIPTIONS
FALL 2013**

English 270-286 designed for non-majors

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

Selected masterpieces of world literature from antiquity to present. For more information, please contact the instructor.

ENGL 270-H01 WORLD LITERATURE TTH 2:50-4:05 HILL
(Restricted to SC Honors College Students Only: Cross-listed with CPLT 270.501)

Selected masterpieces of world literature from antiquity to present. For more information, please contact the instructor.

ENGL 282-001 FICTION MWF 8:30-9:20 STAFF

Fiction 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 282-002 FICTION MWF 1200-12:50 STAFF

Same as 282.001

ENGL 282-003 FICTION MWF 9:40-10:30 STAFF

Same as 282.001

ENGL 282-005 INTRO TO FICTION TTH 1:15-2:30 WOERTENDYKE

This course will introduce students to the range and many forms of fiction. Through an exploration of the romance genre in particular we will trace its development from secret histories and gothic terror to the philosophical and historical romances that emerge in the wake of the realist novel. We will read across historical and national boundaries and in some cases to works set upon, or written from, the sea. The course will conclude with contemporary fiction and film. Requirements will include short essays, quizzes, and enthusiastic class discussions. Questions? Contact woertend@mailbox.sc.edu.

ENGL 282-008 FICTION TTH 8:30-9:45 STAFF

Same as ENGL 282-001

ENGL 283-001 MYSTERY & MASTERY IN BRITISH LITERATURE STERN
(Designed for Non-English Majors) MW 10:50-11:40, Th 8:30

Themes in British Writing: Mystery and Mastery in British Literature
In this class, we will explore the evolution of the mystery as genre, paying particular attention to its relationship to power. Beginning with Gothic tales that comprise the mystery's forebears, the semester's reading will include such classics as *The Castle of Otranto*, *Wuthering Heights*, *The Moonstone*, *Dr. Jekyll and Mr. Hyde*, and various of Arthur Conan Doyle's Sherlock Holmes tales. We will round out the semester with more modern incarnations of the form from Agatha Christine, P.D. James, Sarah Waters, and J.K. Rowling. Assignments include two short papers, a midterm, and a final.

ENGL 283-002 MYSTERY & MASTERY IN BRITISH LITERATURE STERN
(Designed for Non-English Majors) MW 10:50-11:40, Th 10:05

Same as ENGL 283-001

ENGL 283-003 MYSTERY & MASTERY IN BRITISH LITERATURE STERN
(Designed for Non-English Majors) MW 10:50-11:40, Th 11:40

Same as ENGL 283-001

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| ENGL 283-004 | MYSTERY & MASTERY IN BRITISH LITERATURE | | STERN |
| (Designed for Non-English Majors) MW 10:50-11:40, Th 1:15 | | | |
| Same as ENGL 283-001 | | | |
| ENGL 283-005 | MYSTERY & MASTERY IN BRITISH LITERATURE | | STERN |
| (Designed for Non-English Majors) MW 10:50-11:40, Th 2:50 | | | |
| Same as ENGL 283-001 | | | |
| ENGL 283-006 | MYSTERY & MASTERY IN BRITISH LITERATURE | | STERN |
| (Designed for Non-English Majors) MW 10:50-11:40, F 9:40 | | | |
| Same as ENGL 283-001 | | | |
| ENGL 283-007 | MYSTERY & MASTERY IN BRITISH LITERATURE | | STERN |
| (Designed for Non-English Majors) MW 10:50-11:40, F 10:50 | | | |
| Same as ENGL 283-001 | | | |
| ENGL 283-008 | MYSTERY & MASTERY IN BRITISH LITERATURE | | STERN |
| (Designed for Non-English Majors) MW 10:50-11:40, F 12:00 | | | |
| Same as ENGL 283-001 | | | |
| ENGL 283-009 | MYSTERY & MASTERY IN BRITISH LITERATURE | | STERN |
| (Designed for Non-English Majors) MW 10:50-11:40, F 1:10 | | | |
| Same as ENGL 283-001 | | | |
| ENGL 283-010 | MYSTERY & MASTERY IN BRITISH LITERATURE | | STERN |
| (Designed for Non-English Majors) MW 10:50-11:40, F 2:20 | | | |
| Same as ENGL 283-001 | | | |
| ENGL 283-011 | THEMES IN BRITISH WRITING | MWF 9:40-10:30 | 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 283-015 | THEMES IN BRITISH WRITING | MW 2:20-3:35 | GULICK |
| (Designed for Non-English Majors) | | | |
| British literary history is full of island stories—tales of shipwreck, of encounters with magical creatures and racial others, and of the institutions of slavery and colonialism that underlay England’s ascendancy as a global power in the modern world. Starting with some quintessential works of island romance from the early modern period and concluding with postcolonial rewritings of the same from the late twentieth century, this course will track the relationship (and sometimes the apparent lack thereof) between real and imagined islands over four centuries of British and Anglophone literature. We’ll explore how the fictional islands in works by Shakespeare, Defoe, Swift and Wells produce powerful fantasies of island romance amidst the backdrop of imperial expansion and, later on, decay. In the final weeks of the course we’ll turn our attention to island stories written by authors who hail from parts of the world once under British colonial rule. We’ll interrogate how canonical English texts such as <i>The Tempest</i> and <i>Robinson Crusoe</i> have been reappropriated by “native inhabitants” of the former colonies at a distance of hundreds of years and thousands of miles. Finally, we’ll draw parallels from contemporary pop culture in order to trace the legacies of island romance in our own historical moment. This course is designed for students who are not English majors, but who are nonetheless prepared to read voraciously, write carefully, and approach discussions with inquisitiveness and candor. | | | |
| ENGL 283-019 | THEMES IN BRITISH WRITING | TTH 11:40-12:55 | STAFF |
| (Designed for Non-English Majors) | | | |
| Same as 283-011 | | | |
| ENGL 283-H01 | MYSTERY & MASTERY IN BRITISH LITERATURE | MW 2:20-3:35 | STERN |
| (Designed for Non-English Majors) (Restricted to South Carolina Honors College Students) | | | |
| Themes in British Writing: Mystery and Mastery in British Literature | | | |
| In this class, we will explore the evolution of the mystery as genre, paying particular attention to its relationship to power. Beginning with Gothic tales that comprise the mystery’s forebears, the semester’s reading will include such classics as <i>The Castle of Otranto</i> , <i>Wuthering Heights</i> , <i>The Moonstone</i> , <i>Dr. Jekyll and Mr. Hyde</i> , and various of Arthur Conan Doyle’s Sherlock Holmes tales. We will round out the semester with more modern incarnations of the form from Agatha Christie, P.D. James, Sarah Waters, and J.K. Rowling. Assignments include two short papers, a midterm, and final. | | | |

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| ENGL 284-003 | DRAMA | MWF 1:10-2:00 | 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 285-001 | THEMES IN AMERICAN WRITING | MW 1:10-2:00, TH 8:30 | KEYSER |
| (Designed for Non-English Majors) This course will explore the theme of Crime and Conscience in American literature from the early nineteenth century to the present day. The very founding of the United States was seen as a crime—as treason against the crown!—and criminals, conmen, gangsters, and their ilk have populated our fiction from that day to this. As much as America loves its criminals (from Huckleberry Finn to Tony Soprano), we also have a legacy of seeing ourselves as a “City on a Hill,” a moral example to the world, so our literature also examines the costs of conscience. Through these two opposed yet intimately related themes—breaking the rules on the one hand and trying to find a way to follow your own moral compass on the other—the course will provide a broad introduction to American literature, from Edgar Allan Poe to Bret Easton Ellis, through short fiction and novels. Throughout the term, we will be asking the question “Is literature about the American Dream more about getting away with murder or atoning for it?” | | | |
| ENGL 285-002 | THEMES IN AMERICAN WRITING | MW 1:10-2:00, TH 10:05 | KEYSER |
| (Designed for non-majors) Same as ENGL 285-001 | | | |
| ENGL 285-003 | THEMES IN AMERICAN WRITING | MW 1:10-2:00, TH 11:40 | KEYSER |
| (Designed for non-majors) Same as ENGL 285-001 | | | |
| ENGL 285-004 | THEMES IN AMERICAN WRITING | MW 1:10-2:00, TH 1:15 | KEYSER |
| (Designed for Non-English Majors) Same as ENGL 285-001 | | | |
| ENGL 285-005 | THEMES IN AMERICAN WRITING | MW 1:10-2:00, TH 2:50 | KEYSER |
| (Designed for Non-English Majors) Same as ENGL 285-001 | | | |
| ENGL 285-006 | THEMES IN AMERICAN WRITING | MW 1:10-2:00, F 9:40 | KEYSER |
| (Designed for Non-English Majors) Same as ENGL 285-001 | | | |
| ENGL 285-007 | THEMES IN AMERICAN WRITING | MW 1:10-2:00, F 12:00 | KEYSER |
| (Designed for Non-English Majors) Same as ENGL 285-001 | | | |
| ENGL 285-008 | THEMES IN AMERICAN WRITING | MW 1:10-2:00, F 1:10 | KEYSER |
| (Designed for Non-English Majors) Same as ENGL 285-001 | | | |
| ENGL 285-009 | THEMES IN AMERICAN WRITING | MW 1:10-2:00, F 1:10 | KEYSER |
| (Designed for Non-English Majors) Same as ENGL 285-001 | | | |
| ENGL 285-010 | THEMES IN AMERICAN WRITING | MW 1:10-2:00, F 2:20 | KEYSER |
| (Designed for Non-English Majors) Same as ENGL 285-001 | | | |
| ENGL 285-011 | THMES IN AMERICAN WRITING | MW 8:05-9:20 | STAFF |
| (Designed for Non-English Majors) Reading a variety of American texts that exemplify persistent themes of American culture. | | | |
| ENGL 285-012 | THEMES IN AMERICAN WRITING | TTH 11:40-12:55 | STAFF |
| (Designed for Non-English Majors) Same as ENGL 285-011 | | | |
| ENGL 285-015 | THEMES IN AMERICAN WRITING | MWF 2:20-3:10 | STAFF |
| (Designed for Non-English Majors) Same as ENGL 285-011 | | | |

ENGL 285-019 THEMES IN AMERICAN WRITING TTH 10:05-11:20 STAFF
(Designed for Non-English Majors)
Same as ENGL 285-011

ENGL 285-020 THEMES IN AMERICAN WRITING TTH 1:15-2:30 STAFF
(Designed for Non-English Majors)
Same as ENGL 285-011

ENGL 285-H01 THEMES IN AMERICAN WRITING MWF 12:00-12:50 KEYSER
(Designed for Non-English Majors) This course will explore the theme of Crime and Conscience in American literature from the early nineteenth century to the present day. The very founding of the United States was seen as a crime—as treason against the crown!—and criminals, conmen, gangsters, and their ilk have populated our fiction from that day to this. As much as America loves its criminals (from Huckleberry Finn to Tony Soprano), we also have a legacy of seeing ourselves as a “City on a Hill,” a moral example to the world, so our literature also examines the costs of conscience. Through these two opposed yet intimately related themes—breaking the rules on the one hand and trying to find a way to follow your own moral compass on the other—the course will provide a broad introduction to American literature, from Edgar Allan Poe to Bret Easton Ellis, through short fiction and novels. Throughout the term, we will be asking the question “Is literature about the American Dream more about getting away with murder or atoning for it?”

ENGL 286-001 POETRY MWF 1:10-2:00 COUNTRYMAN
Poetry from several countries and historical periods, illustrating the nature of the genre. For more information, please contact the instructor.

ENGL 286-002 POETRY TTH 1:15-2:30 VANDERBORG
Calling all poetry lovers—or anyone curious about poetry’s unique forms and themes! This class offers a brief history of narrative and lyric poetry, starting with translated selections from Ovid’s *Metamorphoses*, Old English poetry, and early modern ballads, and ending with examples of modern and postmodern poetry.

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

Learning Outcomes:

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

Assignments:

I. Exams: There will be two midterm tests and a final.

-The two in-class exams will follow the same format:

- A. Identification of vocabulary terms
- B. Brief scansion exercise
- C. Identification and close reading analysis of quotes from assigned poems

-The final will add to this:

- D. A close reading essay of an assigned poem or poems

Exam dates cannot be rescheduled.

II. Quizzes and class participation:

Quizzes and brief class preparation assignments will be used to gauge understanding of the material. Participation during class is important, and you will also be asked to post at least two questions or comments to the discussion board on the class website during the term.

III. Paper:

There is one brief close reading paper, about 3-4 pages, on a poetry selection from the syllabus.

ENGL 287-001 AMERICAN LITERATURE: Haunted America MW 2:20-3:35 ADAMS
(Designed for English majors)

This course provides a survey of U.S. literature, from the nineteenth century to the present, and emphasizes basic skills in literary analysis and critical writing. Readings and discussions will focus on the ghost story as a longstanding tradition in U.S. literature. In the hands of American writers, ghosts are potent metaphors for the things that haunt us – as individuals and as a nation. Ghosts enable us to explore the uncanny nature of memory, perception, and self-awareness, and to confront the sometimes unwelcome companions of desire and loss. Ghost stories also provide a frame for that which lies in the margins of the dominant U.S. narrative: the suppressed histories and silenced voices that haunt national consciousness. Readings will include works by Hawthorne, Poe,

Whitman, Dickinson, James, Gilman, Kingston, and Morrison. Required work will include in-class writing, class discussion, two essays, and two exams.

**ENGL 287-002 AMERICAN LITERATURE TTH 10:05-11:20 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 287-003 AMERICAN LITERATURE TTH 11:40-12:55 GLAVEY
(Designed for English majors)**

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

**ENGL 287-H01 AMERICAN LITERATURE: Romanticism to Realism TTH 1:15-2:30 GREVEN
(Designed for English majors)(Restricted To South Carolina Honors College Students Only)**

This course tracks the development of United States literature from the "American Renaissance" to the 21st century. Beginning with the great works of Hawthorne, Poe, and Melville, we consider the deepening of the art of the novel and the tale in the works of James, Wharton, Hemingway, Faulkner, Steinbeck, and O'Connor. Our readings lead up to works by Toni Morrison and Philip Roth. The defining theme of the course will be the uses of allegory and symbolism on both aesthetic and sociocultural levels. A midterm, a final, response papers, class presentations, and two essays will be required.

**ENGL 288-001 ENGLISH LITERATURE MW 8:05-9:20 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 1:10-2:00 STAFF
(Designed for English majors)**

Same as ENGL 288-001

**ENGL 288-003 From More to Milton TTH 11:40-12:55 RHU
(Designed for English majors)**

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

**ENGL 288-004 Heroes, Lovers, and Poets in British Literature TTH 1:15-2:30 RICHEY
(Designed for English majors)**

In this version of English 288, we will cover the spectrum of British literature in three formats. In the first, we will assess the consciousness of the hero and the transformation of epic form beginning with the Anglo-Saxon poem, *Beowulf* (in Seamus Heaney's translation), continuing with Milton's Renaissance epic, *Paradise Lost* and Mary Shelley's gothic novel, *Frankenstein*, and culminating with Philip Pullman's contemporary reassessment of this tradition in *The Golden Compass*. In the second, we will explore the interconnections between love and property—first in Shakespeare's comedy, *A Midsummer Night's Dream*, second in Jane Austen's *Pride and Prejudice*, and finally in E.M. Forster's modern British novel, *Room with a View*. Finally, in the last two weeks of class, we will analyze the British lyric by assessing its transformation across time.

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

ENGL 288-005 ENGLISH LITERATURE TTH 10:05-11:20 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 288-006 ENGLISH LITERATURE MW 2:20-3:35 LEVINE

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*. Readings will concentrate on a sampling of canonical texts from this 200 year period (Marlowe's *Doctor Faustus*, Shakespeare's *Richard III* and *The Tempest*, portions of Milton's *Paradise Lost*, along with *Utopia* and *Oroonoko*), supplemented by a sampling of modern critical essays. We'll proceed chronologically, looking at ways these well-known works spoke to the times and to each other—about questions of politics, religion, rebellion, revolution, and new world contact—and we'll give some thought to larger questions about print technology, readership, and audiences. 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 451-H01 PROSEM: Reading the "Medieval" Manuscript TTH 1:15-2:30 GWARA
(Restricted to SC Honors College Students Only)

This Honors College seminar will teach students how to identify, describe, read, and analyze medieval manuscripts from the earliest times to ca. 1550 and beyond—to the Victorian Age of manuscript facsimiles, surrogates, and forgeries. Based in large part on holdings at the Irvin Dept. of Rare Books (Hollings Library), this course will enable students to study genuine manuscripts, including "The Boyvin Hours," a late fifteenth-century prayer book illuminated by the Rouen artist Robert Boyvin; the Breslauer Bible, an Oxford Pocket Bible from the thirteenth century, an early fourteenth-century missal from Augsburg, a small fifteenth-century Dutch breviary on paper, the grand London *Polychronicon*, ca. 1440, and so on. Because USC owns about 120 manuscript fragments from the twelfth to the sixteenth centuries, it will be possible to see a range of actual manuscript archetypes from many European centers of production. Topics addressed in the course include: book structures and collation, artifacts of book manufacture, decorative schemes and textual hierarchies, the church calendar, structure and performance of the mass, the feasts of saints, schools of manuscript illumination (especially in Flanders, France, Germany, and Italy), elements of paleography and transcription, editorial approaches to manuscript evidence, provenance and historical context, modes of private devotion, the formats of the medieval bible, medieval forgery past and present, The Ellesmere Chaucer, and so on. Teams of students in the course will each be given assignments using the manuscripts.

Participants in this course will also enjoy an optional field trip to UNC Chapel Hill and Duke, to consult manuscripts held in rare books libraries there.

SCHC 457-H01 PROSEM: Southern Writers and the West TTH 11:40-12:55 BRINKMEYER
(Restricted to SC Honors College Students Only)

This course will explore Southern writers of the twentieth century who write about the American West. In reading Southern literature from an East-West (rather than a North-South) orientation, we will focus on how Southern writers invoke and rewrite competing cultural mythologies of the South and the West. Tentative reading list includes: Jack Shaefter, *Shane*; James Dickey, *Deliverance*; Cormac McCarthy, *Blood Meridian* and *No Country for Old Men*; Larry McMurtry, *Horseman, Pass By*; Darcy Steinke, *Suicide Blonde*; Barbara Kingsolver, *The Bean Trees*; and Richard Ford, *Wildlife*. We may also bring into play an intriguing British take on the West, Jim Crace's *The Pesthouse*. Requirements: participation; short response papers; midterm; final paper; and final exam.

SCHC 350-H01 PROSEM: Multicultural Amer. Autobiography TTH 10:05-11:20 JOHNSON
(Restricted to SC Honors College Students Only)

The objective of this course is to examine the idea of "American Lives" through the genre of autobiography. Students will examine 20th and 21st century texts written by African American, Hispanic American, Native American, European American, Southern, and gay writers, amongst others. Special attention will be given to the tension between individuality and group identity. In addition to reading autobiographical texts (literature, visual art, song lyrics), students will read historical and literary criticism that aids in placing the writings within the context of American social and cultural experience. **This course is reading and writing intensive.**

SCHC XXX

PROSEM: ROBERT BURNS

MW 2:20-3:35

SCOTT

(Restricted to SC Honors College Students Only)

The Scottish poet and songwriter Robert Burns (1759-1796) remains significant both as writer and as Scotland's national icon. Everyone knows some Burns—"Auld Lang Syne," "My love is like a red, red rose," "Scots wha hae wi Wallace bled"—and many of his lines have become proverbial—"the best laid plans of mice and men aft gang a-gley," "Till all the seas gang dry," "a cup of kindness," "the man of independent mind." His first book (1786) was a pivotal moment in the transition from 18th-century Enlightenment culture to the emergence of Romanticism, and within two years it had won him recognition (and reprinting) on both sides of the Atlantic. Equally, his poems and songs played a major role in the emergence of 19th century romantic nationalism, both in Scotland and (through translation) across Europe. In 1999, when the Scottish parliament, now dominated by the Scottish National Party, met for the first time since 1707, the opening ceremony concluded with the singing of Burns's hymn to universal brotherhood. "A Man's a Man for all that."

This interdisciplinary seminar course, based in the G. Ross Roy Collection of Robert Burns in USC's Hollings Library, will explore Burns's life, poetry, songs, success, and celebrity, both as literary phenomenon and as a case study in how culture can influence events. Burns's life coincided with the intellectual revolution of the Scottish enlightenment, of the philosopher David Hume and the economist Adam Smith; with the economic revolution as Scottish agriculture and commerce underwent painful modernization; and with political revolutions in America and France. It coincided also with striking developments in contemporary attitudes to religion and sexuality. Burns's song writing and song collecting bridge the divide between traditional folk culture and the art culture of such contemporaries as Haydn and Beethoven (who both did settings of Burns songs). Depending on the interests of seminar participants, all these aspects may be discussed in class or provide the basis for student research. The books and original manuscripts in the Roy Collection are the biggest collection of works by and about Burns outside Scotland, and the recently-donated archive of the American composer Serge Hovey has added books and research manuscripts on Burns and Scottish song.

Requirements: regular attendance and reading; occasional special assignments; mid-term; two shorter in-class reports, one to be the basis for a final mentored research project.

SCHC 450H01 PROSEM: Hist. and Utopia in Contemporary Fiction TTH 2:50-4:05 FORTER (Restricted to SC Honors College Students Only)

This course explores the recent flowering of a new kind of historical fiction. The books in this genre retell central episodes in modern world history while developing *counter-stories* to our dominant way of understanding those events. They often offer "histories from below" that reclaim the experience of those marginalized by history—stories of the downtrodden and dispossessed, of history's "losers" rather than its victors. A central aim of the course will be to ask how these counter-stories alter our ways of thinking about who "we" are: what kinds of experiences and events have remained inassimilable to our (national or "Western") self-understanding? What happens to our sense of belonging once we assimilate those experiences and events? These two questions lead to a further issue that will be central: the books on our list are often concerned with how the dispossessed have managed to develop utopian alternatives to the historical regimes that constrain them. The course will explore the conditions that make it possible not merely to dream of, but to incarnate, such egalitarian, democratic alternatives. TEXTS: A. Ghosh, *Sea of Poppies*; A. Roy, *The God of Small Things*; T. Morrison, *Beloved*; Z. Mda, *The Madonna of Excelsior*; H. Kunzru, *The Impressionist*; Z. Wicomb, *David's Story*; M. James, *The Book of Night Women*; J.G. Farrell, *The Siege of Krishnapur*; U. Le Guin, *The Dispossessed*; T. Haynes, *Velvet Goldmine* (film). REQUIREMENT: 2 short essays; 1 final research paper (15pp.); various informal assignments.

ENGL 360-001

CREATIVE WRITING

MWF 10:50-11:40

COUNTRYMAN

Workshop course on writing original fiction, poetry, drama, and creative nonfiction. For more information, please contact the instructor.

ENGL 360-002

CREATIVE WRITING

TTH 11:40-12:55

DINGS

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

ENGL 360-003 CREATIVE WRITING MWF 9:40-10:30 WALDRON
Same as ENGL 360-001

ENGL 360-004 CREATIVE WRITING TTH 1:15-2:30 AMADON
This course is an introduction to the writing of poetry and fiction. We will learn, as a class, ways of responding to creative work and use our discussions as a means of defining our own aims and values as writers and poets. The final goal of this course is a portfolio of original creative work, but peer response is a fundamental part and both will factor heavily in the final grade. The class will read works by contemporary and canonical writers as a way of expanding our view of what our writing can do.

ENGL 360-005 CREATIVE WRITING TTH 2:50-4:05 BAJO
This creative writing course will be a workshop for the contemporary literary short story. Early weeks will center around the study of contemporary short stories and poems in order to discover what makes writing fiction, and what makes writing contemporary. Discussion of the elements of fiction and the anatomy of story over the first three weeks will merge into class workshops on student story drafts. Students will write critiques for colleague short stories and be required to compose one finished short story befitting literary magazines. Some attention will be given to the relationship between writing and publishing. In addition to showing students the craft of fiction, learning outcomes will also offer experience in the skills of informed discussion and presentation, the beginnings of professional collegiality.

ENGL 380-001 “From Epic to Romance” TTH 10:05-11:20 GWARA
(Cross-listed with CPLT 380-001)
A study of genres, characterization, and salient themes in five major texts: Homer’s *Iliad*, Ovid’s *Metamorphoses*, Beowulf, Marie’s *Lais*, and Chaucer’s *Troilus and Criseyde*.

ENGL 381-001 THE RENAISSANCE TTH 11:40-12:55 SHIFFLETT
(Cross-listed with CPLT 381-001)
Study of works by major writers of the European Renaissance and modern scholarship that deals with them. Required books are likely to include the following (all Norton Critical Editions): Castiglione, *The Book of the Courtier*, ed. Javitch; Erasmus, *“The Praise of Folly” and Other Writings*, ed. Adams; Machiavelli, *The Prince*, ed. Adams; More, *Utopia*, ed. Logan; and Shakespeare, *Hamlet*, ed. Miola. Class participation required and recorded. One short paper and one long paper.

ENGL 382-001 THE ENLIGHTENMENT TTH 2:50-4:05 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 384-001 REALISM TTH 8:30-9:45 DAVIS
“Realism is nothing more and nothing less than the truthful treatment of material,” the novelist and literary critic William Dean Howells wrote in 1889. This definition by a leading proponent of American literary realism is not as straightforward as it may seem. In this course, we’ll explore what realists in the United States meant by such loaded terms as “the truth” and “the real.” We’ll also examine why these writers believed that literature should persuasively represent these terms instead of providing a delightful escape from them. Grades will be based on a presentation, reading quizzes, a paper, a midterm, and a final.

ENGL 386-001 POSTMODERNISM TTH 4:25-5:40 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 1:15-2:30 STAFF
(cross-listed with SPCH 387)

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

ENGL 388-001 HIST LIT CRITICISM/THEORY MW 2:20-3:35 MUCKELBAUER

This course is designed to provide you with an introduction to some of the key concepts, problems, and issues in contemporary literary and cultural theory. Contemporary theory attempts to ask questions about a whole series of common-sense practices that we engage in all the time, though we rarely question how they work. In this sense, “theory” is something that always structures our actions, whether we happen to be aware of it or not. For instance, to attempt to figure out the meaning of a literary work by asking about the author’s social context implies a whole series of assumptions about how language, literature, meaning, authorship, and contexts work. In this class, we will survey some very different views about some of the more prominent assumption in literary studies, asking questions such as “What exactly do we do when we read and interpret?” and “What assumptions do we make about individuals, history, and writing when we try to come up with a meaning?” In order to respond to these and other questions, we will survey a number of different theoretical perspectives, from formalism to new criticism to structuralism to deconstruction (and a host of others). As a result, you will gain some familiarity with an array of different responses to these and other “theoretical” questions. The goal, as always, will be to challenge yourself to think differently than you do now!

ENGL 389-001 THE ENGLISH LANGUAGE TTH 10:05-11:20 DISTERHEFT
(Cross-listed with LING 301-001)

An introduction to the field of linguistics with an emphasis on the English language; a broad survey of various aspects of language structure and language use in order to develop analytical skills that are useful to both linguists and non-linguists interested in language issues. Students will learn how to analyze and describe languages, apply basic analytical techniques to language data. Weekly homework assignments; one midterm exam; one final exam.

ENGL 390-001 GREAT BOOKS WEST WORLD I TTH 2:50-4:05 SHIFFLETT
(Cross-listed with CPLT 301-001)

Study of great works of European literature from antiquity to the Renaissance and modern scholarship that deals with them. Authors are likely to include Homer, Sophocles, Plato, Cicero, Vergil, Augustine, Petrarch, Chaucer, More, Erasmus, and Shakespeare among others. Class participation required and recorded. One short paper and one long paper.

ENGL 405-001 SHAKESPEARE’S TRAGEDIES TTH 11:40-12:55 MILLER

Objectives: This course should deepen your understanding Shakespeare’s plays. It should improve your experience whether reading or watching them. It should also give you a chance to improve your skills of critical analysis and expository writing.

We will read six plays—four major tragedies along with two plays normally listed as “romances”—so we can think about differences between the genres. Discussion will key on aspects of Shakespeare’s dramaturgy, including plot design, the construction of individual scenes, style (verse and prose), and recurring themes, especially Shakespeare’s sense of social and political life as a drama characterized by role-playing.

Requirements include two critical essays, = a midterm and final exam, one brief class presentation, and participation in a course project, for which a range of options will be presented.

Attendance is required, and this requirement is strictly enforced. The instructor emphasizes both lively discussion and clear, effective writing; serious attention will be given, in and out of class, to the skills of critical analysis developed in your essays.

Texts for ENG 425: we’ll read the plays in paperback editions; also required, John Trimble’s *Writing with Style*.

Plays to be studied: *Titus Andronicus*, *Julius Caesar*, *Othello*, *King Lear*, *The Winter’s Tale*, *The Tempest*.

ENGL E405-E01 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 (*Titus Andronicus*, *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Coriolanus*, and *Antony and Cleopatra*), we will examine the interplay between these popular dramas and the Elizabethan-Jacobean 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 tragedies, 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 10:05-11:20 RICHEY

Course Description: We'll address Shakespeare's Comedies and Histories as representations of cultural anxiety about power, race, gender and sexuality, as literary art, as theatrical performance, and as contemporary cinema. To develop our ideas, we will read essays by two very fine critical minds of our time, Harry Berger Junior and Richard Helgerson.

Goals and Outcomes: You will be able to understand Shakespeare's theatrical productions in relation to Elizabethan culture and social practice and to assess Shakespeare's treatment of family, marriage, friendship, social class, and sexuality. You will become skilled at summarizing complex critical arguments about Shakespeare's work. You will also become familiar with cinematic productions of Shakespeare and the dynamics of theatrical performance. Your writing about Shakespeare will be at once clearly argued and analytical, supported by thorough interpretation. Your final project will offer a sophisticated response to Shakespeare in theatrical, creative, or critical terms.

ENGL 416-001 THE ENGLISH NOVEL II TTH 1:15-2:30 STAFF

A study of the novel from Walter Scott into the 20th century. For additional information, contact the instructor.

ENGL 419-001 TOPICS: JAMES JOYCE'S ULYSSES TTH 1:15-2:30 RICE

The goals of this class are to lead you through a close reading of *Ulysses*, the major work of James Joyce, with particular emphasis on the principal critical models for, and approaches to the reading of this novel, and with practice in both local and global analysis of this work. After an initial overview of Joyce's earlier works, *Dubliners* and *A Portrait of the Artist as a Young Man*--ideally, students should already be familiar with both these books--the classes will concentrate on reading and discussion of *Ulysses*, chapter by chapter.

Assignments: three short papers, increasing in projected length (2, 4, and 6 pages respectively) and weight (10, 20, and 30% of final grade, respectively), regular participation in a class discussion-board for each class meeting through the term (10%), and a comprehensive final examination essay (20%). Class participation will be encouraged (10%).

In addition, there will be 3-4 screenings of related films, tentatively scheduled for c. 8-10 p.m. on Wednesday or Thursday evenings.

Required texts: *Ulysses* (ed. Gabler, 1984) and *James Joyce's Ulysses* (Gilbert). Optional,

recommended: *The Portable James Joyce* (ed. Levin)--which contains *Dubliners* and *A Portrait of the Artist as a Young Man*--and *Ulysses Annotated* (ed. Gifford).

ENGL 420-001 AMERICAN LIT 1830 TTH 2:50-4:05 SHIELDS

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

ENGL 423-001 MODERN AMERICAN LITERATURE TTH 11:40-12:55 FORTER

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

**ENGL 428A-001 AFRI-AMER LIT II: 1903-PRESENT TTH 11:40-12:55 TRAFTON
(Cross-listed with AFAM 398L-001)**

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

ENGL 429-001 Postmodern Blackness in American Lit. TTH 10:05-11:20 WHITTED

How does American fiction manifest the fragmentation, historical demythologization, and deep cultural questioning of the postmodern condition through the representation of race? This course theorizes the ways in which blackness is constructed in American literary fiction, sci-fi and fantasy, satire, and graphic novels produced in the last four decades. Readings to include texts by Toni Morrison, Percival Everett, Octavia Butler, Randall Kenan, Colson Whitehead, Aaron McGruder, and

Jeremy Love, along with a packet of critical readings. Course work includes a weekly discussion journal, two essays, a midterm, and a final paper.

ENGL 430-002 Topic: Afri-Amer. Comics & Graphic Novels TTH 8:30-9:45 WHITTED (Meets with AFAM 398-002)

A scholarly study of comics by and about Africans and African Americans. Drawing on a wide range of source material from turn-of-the-century newspaper comic strips to contemporary graphic novels as well as critical analysis in comics studies, we will explore: 1) how comics that focus on black experiences effectively question the meaning and significance of heroism and other virtues in society; 2) the role that comic books play in affirming and countering specific historical narratives of racism and oppression; and 3) the ways in which the visual elements of the medium provide fresh, creative perspective on black cultural representation. Grades will be based on weekly writing/drawing assignments, a critical essay, a creative project, and a research paper.

ENGL 431B-001 PICTURE BOOKS TTH 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 TTH 1:15-2:30 STAFF

While many people understand Young Adult Literature as the "problem novels" that first became popular in the 1970s, the genre is much more capacious. In this course we read both newly released novels and literary classics written for middle and high school students. Our focus is on two genres: dystopian literature and historical fiction. A major emphasis of study will be on contextualization; that is, how to better understand a novel by examining the ways in which it is in dialogue with contemporary and historical discourses, including those of race, class, and gender.

ENGL 437-E01 WOMEN WRITERS TTH 6:00-7:15 CLEMENTI

This course explores representative works of literature and other artistic artifacts by women—from a specific historical, geographical and cultural perspective.

ENGL 439-001 Fict. Worlds: Simulation in Theory & Practice TTH 11:40-12:55 GAVIN

Fictional Worlds: Simulation in Theory and Practice from *Robinson Crusoe* to *Sim City* (Special Topics in the Digital Humanities)

This course will examine the theory and practice of fictional world-making. Simulation is most familiar to us now as computer simulation, like virtual reality and 3D video games. Simulators might teach you how to drive a car, fly an airplane, or combat insurgents. But simulation is also a core practice of both literature and science. How do things in nature interact? How do people behave? What determines the choices they make? These questions are often answered through simulations that try to model real-world systems. During the semester we'll read one or two novels, some short fiction, and a few essays about simulation and narrative. We'll also dig into some popular 3D simulation games, like *Sim City* and *Left 4 Dead*. Student work will include creative writing (both fiction and nonfiction) and practical exercises in computer simulation. The final project will include the creation of a 2D or 3D digital simulation of human behavior and an accompanying essay. No previous experience in computer programming is needed.

ENGL 439-002 Language and Gender TTH 1:15-2:30 WELDON (Cross-listed with LING 541, WGST 55, and ANTH 555)

This course explores the relationship between language and gender, providing students with analytical tools for describing and understanding gendered language practices. Drawing from empirical and theoretical studies in sociolinguistics, linguistic anthropology, discourse analysis, and gender studies, we will address a range of issues, including differences between women's and men's language, gender performance in everyday conversation, gender images in the media, sexism in language, and the relationship between language, gender, and other social constructs such as sexuality, race, class, power, and politeness. We will move beyond simplistic stereotypes of how women and men speak as we investigate the variety of ways in which both women and men can express their femininities and masculinities through language.

ENGL 439-003 Topics: Film Adaptation & the American Novel TTH 4:25-5:40 GREVEN
An analysis of literary works and the possibilities of film adaptation. The course covers works from 19th century American literature to the present; assigned readings will include both full-length novels and critical articles. Novels and films include *The Last of the Mohicans*, *The Scarlet Letter*, *The Heiress*, *Now, Voyager*, *Mildred Pierce*, *The Talented Mr. Ripley*, *Psycho*, *The Shining*, and *Fight Club*. Weekly film screenings will be required. Evaluations will be based on a midterm, a final, short essays, and a term paper.

**ENGL 453-001 HISTORY OF THE ENGLISH LANGUAGE TTH 1:15-2:30 DISTERHEFT
(Cross-listed with LING 431-001)**

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

- the mechanisms of language change;
- population movements from the Continent to the British Isles;
- distant (Indo-European) and near (other Germanic) linguistic relations to English;
- the development of national varieties of English.
- Weekly homework assignments; one midterm; one final exam.

ENGL 460-002 ADVANCED WRITING MWF 12:00-12:50 STAFF
Extensive practice in different types of nonfiction writing. For additional information, contact the instructor.

ENGL 460-004 ADVANCED WRITING MW 2:20-3:35 STAFF
Same as ENGL 460-002

ENGL 460-006 ADVANCED WRITING TTH 10:05-11:20 HOLCOMB
This course approaches advanced writing through genre and style. Genre is traditionally defined in terms of the subject matter and, more usually, form or structure, but we'll adopt a more recent (and useful) approach and think of genres as modes of social action that writers perform in response to typified or recurrent situations. Defined as such—that is, as social action—genre invites us to think of writing, not as simply the transcription of thought (for instance) or the representation of some “reality,” but as behavior. Within this new framework, generic labels (such as novel, research report, course syllabus, shopping list) serve as a shorthand for different ensembles or repertoires of behavior that writers orchestrate to answer (or alter) the situations in which they write. We'll approach style along similar lines—that is, as a vehicle for social interaction. Style is not some decorative overlay that we apply after generating the content of our writing, nor is it simply a matter of grammar and mechanics. Rather, it is a medium through which writers present themselves and orchestrate relationships with their readers, their subject matter, and the broader contexts in which their texts appear.

ENGL 460-007 ADVANCED WRITING TTH 4:25-5:40 STAFF
Same as ENGL 460-002

ENGL 461-001 THE TEACHING OF WRITING TTH 2:50-4:05 STAFF
Theory and methods of teaching composition and extensive practice in various kinds of writing. Recommended for prospective writing teachers. For additional information, please contact instructor.

ENGL 462-001 TECHNICAL WRITING MWF 12:00-12:50 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 462-002 TECHNICAL WRITING MWF 1:10-2:00 STAFF
Same as ENGL 462-001

ENGL 463-001 BUSINESS WRITING MWF 8:30-9:20 STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact instructor.

ENGL 463-002 BUSINESS WRITING MWF 9:40-10:30 STAFF
Same as ENGL 463-001

ENGL 463-003 BUSINESS WRITING MWF 10:50-11:40 STAFF
Same as ENGL 463-001

ENGL 463-004 BUSINESS WRITING TTH 8:30-9:45 STAFF
Same as ENGL 463-001

ENGL 463-005 BUSINESS WRITING TTH 4:25-5:40 STAFF
Same as ENGL 463-001

ENGL 465-001 FICTION WORKSHOP TTH 2:50-4:05 BARILLA
(Prerequisites: ENGL 360)

This course will be a workshop in writing fiction. We will explore various writing techniques, read polished examples and respond to writing exercises designed to prompt ideas and hone skills. The focus of the course, however, will be the writing and sharing of new creative work. Students will be expected to share their work with peers in a workshop setting, and to contribute constructively to these discussions. The goal will be to produce a portfolio of several polished stories.

ENGL 472-001 RHETORIC & POPULAR CULTURE TTH 10:05-11:20 STAFF
(Cross-listed with SPCH 472)

Rhetoric study of popular culture, using the methods and theories of cultural analysis to examine how various popular cultural forms work as persuasion. For additional information, contact the instructor.

ENGL 491-001 ADVANCED POETRY WORKSHOP TTH 10:05-11:20 AMADON

This course will be an advanced workshop in the writing of poetry. We will study collections of modern and contemporary poetry, and discuss ways poets arrange and build books as well as sequences and series of poems. However, the main focus of the course will be writing and responding to new work in class, and revising poems for a final portfolio.

ENGL 492-001 ADVANCED FICTION WORKSHOP MW 2:20-3:35 BLACKWELL

This is an advanced creative writing course designed for students who have taken ENGL 360 and ENGL 465 and want to continue to practice fiction as an art form. The class format will be primarily workshop, so your original fiction—and that of other class members—will be our focus. Requirements include the composition of new original fiction, informed participation, and written critiques. You are welcome to work on a novel, novella, or short stories, though all work submitted to workshop should aspire to literature. In addition to holding workshop, we will consider a range of professional and aesthetic issues at stake in the writing vocation—from how to get published to the ethics of writing about real people, from the ins and outs of MFA programs to the pros and cons of non-realism.

ENGL 566-001 TOPICS: "The South on Film" M 6:30-8:30 COURTNEY
(Cross-listed with FILM 566-001 & Meets w/SOST 405) (Screenings: Monday 6:30-8:30)

What has the American South looked and sounded like at the movies? And what can the history of films about the South teach us about popular histories, memories, and mythologies not only of region, but also of race, class, gender, sexuality and the nation as a whole? We'll consider such questions by studying both popular Hollywood southernns (e.g., *Gone with the Wind*, *To Kill a Mockingbird*, *Deliverance*) and a range of works from the silent era to the present that openly resist, revise, and reject them (e.g., *Within Our Gates*, *Daughters of the Dust*, *Django Unchained*).