



**ENGLISH DEPARTMENT COURSE DESCRIPTIONS  
FALL 2016**

**Classes that fulfill prerequisites**

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

**Pre-1800 Literature Classes**

- ENGL 380 EPIC TO ROMANCE  
ENGL 381 THE RENAISSANCE  
ENGL 405 SHAKESPEARE'S TRAGEDIES  
ENGL 406 SHAKESPEARE'S COMEDIES & HISTORY  
ENGL 420 AMERICAN LITERATURE TO 1830

**Post-1800 Literature Classes**

- ENGL 383 ROMANTICISM  
ENGL 422 AMERICAN LITERATURE 1860-1910  
ENGL 423 MODERN AMERICAN LITERATURE  
ENGL 428A AFRICAN AMERICAN LITERATURE I: TO 1903  
ENGL 431A CHILDREN'S LITERATURE  
ENGL 432 YOUNG ADULT LITERATURE  
ENGL 435 THE SHORT STORY  
ENGL 437 WOMEN WRITERS  
ENGL 439.1 CAPITALISM AND CONTEMPORARY LITERATURE  
ENGL 439.3 LATINO/A LITERATURE

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

- ENGL 389 THE ENGLISH LANGUAGE (2 sections available)  
ENGL 439.2 LANGUAGE, RACE, AND ETHNICITY IN THE UNITED STATES  
ENGL 450 ENGLISH GRAMMAR

**Awesome, Cool Classes You Won't See Every Semester**

- ENGL 350 INTRODUCTION TO COMIC STUDIES – NEW CLASS!!!*  
ENGL 439.1 TOPIC: CAPITALISM AND CONTEMPORARY LITERATURE  
ENGL 439.3 TOPIC: LATINO/A LITERATURE  
ENGL 566 TOPICS IN U.S. FILM AND MEDIA: THE SOUTH ON SCREEN

**Rhetoric, Theory, and Writing**

- ENGL 360 CREATIVE WRITING (6 different sections available + 1 honors)  
ENGL 387 INTRODUCTION TO RHETORIC  
ENGL 388 HISTORY OF LITERARY CRITICISM AND THEORY  
ENGL 460 ADVANCED WRITING  
ENGL 461 THE TEACHING OF WRITING  
ENGL 462 TECHNICAL WRITING  
ENGL 463 BUSINESS WRITING (5 different sections available)  
ENGL 469 CREATIVE NONFICTION  
ENGL 492 ADVANCED FICTION WORKSHOP

Courses that satisfy requirements for the Secondary Education track

ENGL 389  
ENGL 450  
ENGL 428B  
ENGL 432  
ENGL 437  
ENGL 460  
ENGL 461

And pre/post- 1800 literature options, above.

**ENGLISH DEPARTMENT COURSE DESCRIPTIONS  
FALL 2016**

**English 270-286 designed for non-majors**

**ENGL 282.001-010    FICTION: COMING OF AGE                    MW(R/F) 1:10-2:00                    MILLER  
(Designed for Non-English Majors, sections 1-10 w/R and F discussion sections)**

This class is about two things: (1) coming of age stories from Shakespeare to last year's National Book Award Winner, Ta-Nahesi Coates; and (2) taking pleasure in reading literary classics. The first of these is our topic, and the second is the most important learning outcome for the class.

We will read some of our culture's most powerful and popular literary treatments of the challenges faced by adolescents as they make the transition out of their birth families and seek to form romantic attachments with others. We start with *A Midsummer Night's Dream*—a comedy about young lovers trying to elope. 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 *Between the World and Me*, a memoir about growing up black in America, written in the form of a letter from a father to his son. The course will be taught as a "flipped classroom," with lectures posted to Vimeo for watching outside of class. Requirements will include regular attendance and active participation, one creative project, one critical essay, regular quizzes, a midterm, and a final exam.

**ENGL 282.011                    FICTION: INTRODUCTION TO FICTION    TR 11:40-12:55                    BRITTON  
(Designed for Non-English Majors)**

How does the book you hold in your hand shape the reading experience you have in your mind? Getting "lost in a book" is a familiar experience of forgetting the reality of our surroundings while the power of a good story captures our imagination. Such enchantment has a history in fiction's printed, material forms; it might also, some people worry, have an end. E-books, hypertexts, and "distracted" reading habits have triggered fears that the experience of "deep" reading may soon be a thing of the past. This introduction to fiction will address the histories of enchanted and distracted reading by examining original editions in USC's Irvin Department of Rare Books and Special Collections. We will read novels as they were released in installments, published in multiple volumes, and repackaged in anthologies, and we will read short stories that first appeared in magazines and gift books before being compiled in collected works and textbooks. For one assignment, students will read a short work in various formats—print and electronic—and discuss the reading experience each format encourages. Authors will likely include Samuel Richardson, Jane Austen, Walter Scott, Charles Dickens, Nathaniel Hawthorne, Henry James, F. Scott Fitzgerald, and Ernest Hemingway.

**ENGL 282.012                    FICTION: SCIENCE FICTION                    TR 1:15-2:30                    MUCKELBAUER  
(Designed for Non-English Majors)**

Mathematician and novelist, Vernor Vinge summarizes a paper he delivered at a NASA conference in 1993 as follows: "Within 30 years, we will have the technological means to create superhuman intelligence. Shortly after, the human era will be ended." This event, which Vinge termed "the singularity," has become a popular topic of debate among scientists and artists alike: are we actually on the verge of a major transformation to our species? Is this superhuman intelligence even possible? And if so, is it desirable? Or controllable? As we will see, Vinge and others focus primarily on the implications of artificial intelligence as the key element of this transformation. However, other contemporary thinkers point to significant changes in bio-technology (for instance, our increasing ability to alter nuclear DNA) as indicating that our near future might look significantly "post-human." In fact, some have even argued that our society's increasing dependence on mood-enhancing medications indicates that we are already well on our way to becoming something other than human. But what exactly do we mean by this? What, precisely, does it mean to be human? These are big questions with profound moral, ethical, and even legal implications. In this class we will engage a series of different works (fictional, scientific, cinematic, and philosophical) that not only pose these questions, but wrestle with the implications of some possible responses.

**ENGL 282.013                    FICTION: NARRATIVE AND MEMORY                    TR 4:25-5:40                    OZSELCUK**

In this introductory course to the study of narrative we will examine examples of fiction, mostly from the 20th century, which address issues around individual and collective memory. We will explore a variety of forms and genres, including postcolonial fiction, graphic novel, young adult fiction, sci-fi and animated film, discuss fundamentals of literary and visual analysis, and foster critical skills of reading, writing and interpretation. We will also examine the content and formal elements of these narratives to understand how memory works and the implications of remembering and forgetting on individual and collective self-fashioning.

**ENGL 283.002                    TOPICS IN BRITISH LITERATURE: DYSTOPIAN AND UTOPIAN LITERATURE  
(Designed for Non-English Majors)                    TR 2:50-4:05                    CROCKER**

This course gives students the opportunity to explore dystopian and utopian writing, a historical genre of prose fiction that continues to influence science fiction shows, fantasy novels, and special effects films. Historically, the novel is a newer genre, one that has only been embraced as the form of artistic literary expression only within the last 300 years. But prose fiction has been around for a very long time, and in its different instantiations, it has been used for numerous cultural or political purposes. Dystopian and utopian narratives, even more visibly than other prose fictions, destabilize the distinction we try to make between literary art and popular fiction. Utopian and dystopian narratives also illustrate how certain literary forms reflect, influence, and revolutionize cultural identity, politics, and technology. Thus, some of the texts we will read are not literary "classics"; however, each of these

stories contributes to the formation of this genre of fiction, and each of these texts demonstrates the correspondent link between society and its creative production.

**ENGL 283.003 TOPICS IN BRITISH LITERATURE: KING ARTHUR IN MODERN IMAGINATION**

**(Designed for Non-English Majors)**

**TR 1:15-2:30**

**GWARA**

Study of the evolution of Arthurian legend in the 20<sup>th</sup>-century novel, focusing on Malory as source for modern authors. "Modern" legends of King Arthur in the late 20<sup>th</sup>-century novel; understanding the characters, emphases, and evolution of Arthurian literature, and how social histories inflect historical adaptation. Malory, *King Arthur and his Knights*; Cornwell, *Winter King*; Davies, *Lyre of Orpheus*; Sutcliffe, *Sword at Sunset*.

**ENGL 283.004 TOPICS IN BRITISH LITERATURE: SUBALTERN MATRIX**

**(Designed for Non-English Majors)**

**MW 2:20-3:35**

**RICE**

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

**ENGL 283.H01 TOPICS IN BRITISH LITERATURE TR 2:50-4:05**

**(Restricted to SC Honors College Students Only)**

**TBA**

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

**ENGL 284.001 DRAMA**

**TR 10:05-11:20**

**RIVERS**

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

**ENGL 284.003 DRAMA**

**MWF 12:00-12:50**

**MCALLISTER**

**(Designed for Non-English Majors)**

This sophomore-level, AIU course introduces students to the dramatic genres (tragedy, melodrama, modern drama, etc.) and major theatrical styles (realism, expressionism, absurdism, etc.) of western theater. Our guiding questions will be: Why drama? Why do writers transform real-life "social dramas" into aesthetic dramas? What purposes do plays, movies, and TV dramas serve in specific cultural contexts? The course is divided into three units. Unit 1 introduces students to Victor Turner's theory of "social drama" which explains how major events in our real lives unfold in four phases: breach, crisis, redressive machinery, and reconciliation. In this unit, students will also get acquainted with the (5) core elements of an aesthetic drama: plot, character, idea, language, given circumstances. Unit 2 traces the emergence of tragedy and comedy in classical and early modern drama. Unit 3 turns to structural and cultural analyses of modern and post-modern drama. As for texts, we will read plays by Euripides, the Wakefield Master, Shakespeare, August Strindberg, Tony Kushner, the Neo-Futurists, and Brandon Jacobs-Jenkins. We will explore these dramatic texts through discussion, performance, film clips, and writing assignments. Course requirements include (3) unit exams, one short critical analysis paper, weekly reflections, mandatory scene/monologue work, and a final drama project. Throughout the semester, students will pair up with a partner and begin writing the first 5-pages of a play.

**ENGL 285.001-010 TOPICS IN AMERICAN LITERATURE: CYBORG LITERATURE**

**(Designed for Non-English Majors, sections 1-10 w/R and F discussion sections)**

**MW(R/F) 10:50-11:40**

**VANDERBORG**

We will study the figure of the "cyborg"—a human being augmented by technology—in recent American short stories, novels, films, and graphic art. Are body-changing technologies seen as beneficial or frightening, as liberating or limiting, in these texts? Some of the cyborgs and cyber-creatures we'll study: humans with mechanical implants and surgical alterations, humans integrated with work machines, humans in cyberspace, and recordings of a human mind, humans with technologically altered memories, and human-like life forms that seem partly organic, partly mechanical. We'll explore cyborg reconstructions of race and gender, and fictions about beauty. The course includes texts by Isaac Asimov, Philip K. Dick, Anne McCaffrey, M.T. Anderson (*Feed*), and Scott Westerfeld (*Uglies*); we'll watch *Blade Runner* and *Aliens* and a Janelle Monáe video! You will learn how to close read literary and visual texts and how to write an analytical essay; there is also a creative collage project included. There will be lots of discussion, even in the lecture classes.

**ENGL 285.011 TOPICS IN AMERICAN LITERATURE: THE AMERICAN SHORT STORY**

**(Designed for Non-English Majors)**

**TR 4:25-5:40**

**GREVEN**

Course focuses on the American masters of the short story form from the 19<sup>th</sup> century to the present. Authors include Hawthorne, Poe, F. Scott Fitzgerald, Shirley Jackson, and Junot Diaz.

**ENGL 285.H01 HNRs: TOPICS IN AMERICAN LIT.: CYBORG LITERATURE MW 2:20-3:35**

**(Restricted to SC Honors College Students) (Designed for Non-English Majors)**

**VANDERBORG**

We will study the figure of the "cyborg"—a human being augmented by technology—in recent American short stories, novels, films, and graphic art. Are body-changing technologies seen as beneficial or frightening, as liberating or limiting, in these texts? Some of the cyborgs and cyber-creatures we'll study: humans with mechanical implants and surgical alterations, humans integrated with work machines, humans in cyberspace, and recordings of a human mind, humans with technologically altered memories, and human-like life forms that seem partly organic, partly mechanical. We'll explore cyborg reconstructions of race and gender, and fictions about beauty. The course includes texts by Isaac Asimov, Philip K. Dick, Anne McCaffrey, M.T. Anderson (*Feed*), and Scott Westerfeld (*Uglies*); we'll watch *Blade Runner* and *Aliens* and a Janelle Monáe video! You will learn how to close read literary and visual texts and how to write an analytical essay; there is also a creative collage project included. There will be lots of discussion, even in the lecture classes.

- ENGL 286.001 POETRY TR 11:40-12:55 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, Shorter Fifth Edition (2005), ed. Ferguson et al.—mostly short lyrics, but with occasional forays into longer forms, e.g., the General Prologue to The Canterbury Tales, Milton's "Lycidas," Gray's "Elegy Written in a Country Churchyard," Pope's Rape of the Lock. PLEASE NOTE: No devices that can be connected to the internet may be operated in the classroom. Students will need a hard copy of the textbook, which they will be expected to bring to every class. Occasional reading quizzes, two three-page papers, midterm, final.
- ENGL 286.H01 POETRY TR 1:15-2:30 FELDMAN**  
**(Designed for Non-English Majors)**  
 We will feast on some of the most astonishing poetic works in the English language while enhancing our understanding of the technical elements that make poems so enjoyable and so intellectually challenging. No previous background or knowledge about poetry is required--just plenty of curiosity and imagination. Aspiring songwriters, poets, novelists, or wordsmiths will feel right at home, but so will anyone wanting to learn to write more effectively, read with greater comprehension, and understand the meaning of life. The analytical aspects of this course will help improve your LSAT, MCAT, or GRE score. The professor has published eleven books, many of them about poetry. Grades are based on several short essays, an occasional quiz, a mid-term exam, a final exam, and class participation. Classes are taught through lecture and discussion.
- ENGL 287.001 AMERICAN LITERATURE TR 4:25-5:40 TBA**  
**(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 287.002 AMERICAN LITERATURE MW 3:55-5:10 SHIELDS**  
**(Designed for English majors)**  
 This general survey of American Literature from the colonial until the modern period focuses on the literary modes of presenting the story of individual lives. Life-writing as a mode of expression has become increasingly central to literary endeavor in the 21st century, but this course will demonstrate that it has been a central concern since the 1620s. Yet over the course of the years the ways of conceiving of individuals has changed greatly, and the functions of life stories changed commensurately. We shall examine how each mode of viewing a human being—as a soul, as a character, as a personality, as a self, as a psyche—defines the particularly of that being against a backdrop of community. And we shall measure the degree to which a person expresses or defies the identity of the community.
- ENGL 287.003 AMERICAN LITERATURE TR 11:40-12:55 KEYSER**  
**(Designed for English majors)**  
 This class, designed for English majors, provides an introduction to U.S. literature from the early nineteenth-century to the present day. We will read poetry, short stories, essays, and autobiography by some of the best-known writers of the past two centuries. During the course of the semester, we will ask how artistic choices (genre, form, setting, characterization, diction, and tone) reflect the aspirations, philosophies, and politics of these writers. We will also consider the ways that historical and cultural forces (industrialization, the Civil War, the suffrage movement, slavery and emancipation, the Harlem Renaissance, urbanization and mass mediation, etc.) shape the literary movements and ideals of their times.
- ENGL 287.004 AMERICAN LITERATURE MW 2:20-3:35 JACKSON**  
**(Designed for English majors)**  
 English 287 is a survey of American Literature from its colonial beginnings in the fifteenth century to the beginning of the Twentieth Century. A course of this kind cannot, by definition, be comprehensive or all-inclusive, but the texts we will explore suggest the diversity and range of what we call American Literature. The literary movements and historical eras we will cover include Colonialism, Puritanism, the Enlightenment, Romanticism, Realism, Naturalism, and Modernism. The class has three goals. The first is to introduce you to the sweep of American literary history and suggest something of its power and significance, especially by understanding what various works meant in their historical context. The second is to encourage you to read closely and carefully, understanding how those works worked as art. The third and final goal is to help you develop as writers of critical academic prose, through a series of essays, in class assignments, and examinations.
- ENGL 287.005 AMERICAN LITERATURE TR 1:15-2:30 STEELE**  
**(Designed for English majors)**  
 We will read a variety of texts, both fictional and nonfictional, from the eighteenth-century to the present. The purpose will not be to provide historical coverage but to introduce students to particular interpretive dilemmas in reading American literature. There will be two tests and a final paper of 2500 words.
- ENGL 287.H01 HNRS: AMERICAN LITERATURE TR 10:05-11:20 GLAVEY**  
**(Restricted to SC Honors College Students) (Designed for English majors)** This course surveys approximately 150 years of American literary history, running from the end of the eighteenth century until the early 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?

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

This course provides an introduction to British literature with a focus on the development of English fiction. Over the course of the semester, we will read novels by Daniel Defoe, Samuel Richardson, Jane Austen, and Virginia Woolf. Course requirements will include participation (in class and online) and several short papers.

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

In this course, we will survey British writing from the Romantic period to Modernism (that is, from the end of the eighteenth century to the middle of the twentieth). Readings will be organized primarily by period and genre: we will study Romantic lyrics, the Victorian short story, the Modernist novel, 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 a rapidly expanding British empire.

**ENGL 288.003      ENGLISH LITERATURE      TR 10:05-11:20      BRITTON**  
**(Designed for English majors)**

According to one definition of the term “survey,” this kind of course would “take a broad, general, or comprehensive view of” British literature. To survey is also, though, to “determine the form, extent, and situation of the parts of (a tract of ground, or any portion of the earth’s surface) by linear and angular measurements, so as to construct a map.” In this course, students will seek a comprehensive view of British literature by thinking about how major literary texts refer to geographical space. In our discussions, we will map the places of literature’s origins and settings, tease out the narrative and geographic meanings of “plot,” and consider both maps and literature as modes of representation. We will supplement our discussions of literary works with the study of maps in USC’s Rare Books and Special Collections. Authors will include Shakespeare, Defoe, Wordsworth, Shelley, Conrad, Woolf, and others.

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

The survey is designed to give you a broad overview of major themes and concerns of English literature; this section will focus on literature from 1780 to the present. Students will learn to identify stylistic and generic modes of various literary periods; will be introduced to the historical underpinnings of the literature; and will learn theoretical tools through which to interpret literary works beyond the scope of this class. Homework and paper assignments emphasize thesis development, concise writing, and critical analysis.

**ENGL 288.005      ENGLISH LITERATURE      MW 3:55-5:10      JELLY-SCHAPIRO**  
**(Designed for English majors)**

An introduction to English literary history, emphasizing the analysis of literary texts, the development of literary traditions over time, the emergence of new genres and forms, and the writing of successful essays about literature.

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

**ENGL 350.001      INTRO TO COMICS STUDIES      MW 2:20-3:35      MINETT**

Whether we refer to them as comic books, graphic novels, comix, *manga*, *fumetti*, or *bande dessinée*, comics have arguably never been so popular with so broad an audience, nor have they enjoyed such a high degree of cultural prestige as they do today. This course functions as an introduction to the study of comics, preparing students to engage with questions of formal design, industrial organization, historical development, cultural representation, legitimation, and audience practices. A wide variety of periods, perspectives, and texts will be explored, with readings ranging from *Donald Duck* to *Maus*, from *The Dark Knight Returns* to *Fun Home*, from *Akira* to *Astro Boy*, from *Persepolis* to *Nimona*, and from *Tales from the Crypt* to *The Walking Dead*.

**ENGL 360.001      CREATIVE WRITING      TR 10:05-11:20      JOHNSON-FEELINGS**

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 360.002      CREATIVE WRITING      TR 11:40-12:55      TBA**

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

**ENGL 360.003      CREATIVE WRITING      TR 4:25-5:40      BLACKWELL**

During the first half of this course, you will learn (through readings) and practice (through exercises) the basic elements of writing poetry and literary fiction. The second half of the semester will consist of workshops, with each student submitting an original short story or group of poems for group critique. By semester’s end, you’ll know why sentimentality in poetry is a barrier to real sentiment and why it’s almost always a bad idea to end at story by

killing off the main character. Along the way, we'll also discuss creative writing as both a way of life and a profession.

**ENGL 360.004      CREATIVE WRITING      MW 9:35-10:50      DINGS**  
This course is an introduction to creative writing which will focus on short fiction and poetry, one-half semester for each genre. Students will learn fundamental techniques and concepts by reading professional stories and poems as models; students then will write their own original stories and poems to be discussed in a workshop format by their peers and instructor. All work will be revised before grading by portfolio.

**ENGL 360.005      CREATIVE WRITING      MWF 12:00-12:50      TBA**  
Workshop course on writing original fiction, poetry, drama, and creative nonfiction.

**ENGL 360.006      CREATIVE WRITING      MW 3:55-5:10      TBA**  
Workshop course on writing original fiction, poetry, drama, and creative nonfiction.

**ENGL 360.H01      HNRS: CREATIVE WRITING      TR 1:15-2:30      TBA**  
**(Restricted to SC Honors College Students)**  
Workshop course on writing original fiction, poetry, drama, and creative nonfiction.

**ENGL 380.001      EPIC TO ROMANCE      TR 10:05-11:20      GWARA**  
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      TR 11:40-12:55      SHIFFLETT**  
We shall study works by several major authors of the European Renaissance and scholarship that deals with them. The authors are likely to include Castiglione, More, Erasmus, Shakespeare, Milton, and Lafayette. Requirements are likely to include a short paper, a midterm exam, and a final exam.

**ENGL 383.001      ROMANTICISM      TR 4:25-5:40      FELDMAN**  
In this exploration of British literature from the Revolutionary Period, we will discuss texts by canonical and non-canonical authors to understand not only the effects of revolutionary thought on literature and society but how these ideas continue to inform the world in which we live. We will read poetry, fiction, and non-fiction by some of the most interesting and insightful writers of the era. Classes are taught by the lecture/ discussion method. Requirements include 2 essays, a mid-term exam, quizzes, and a final exam.

**ENGL 387.001      INTRO TO RHETORIC      MW 2:20-3:35      HAWK**  
**(Cross-listed with SPCH 387.001)**  
Theories of human communication useful for understanding and informing the everyday work of writers. Emphasis on intensive analysis and writing.

**ENGL 388.001      HISTORY OF LITERARY CRITICISM AND THEORY      MUCKLEBAUER**  
**TR 4:25-5:40**  
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. 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 new criticism to structuralism to deconstruction (and a host of others). More fundamentally though, this education in theory is intended to encourage you to challenge your own habituated ways of thinking (about reading, writing, learning, education, sociality, your life, etc.). Therefore, the ideal outcome is that you learn to (differently) pay attention to your world.

**ENGL 389.001      THE ENGLISH LANGUAGE      MW 12:45-2:00      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      MW 3:55-5:10      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 405.001      SHAKESPEARE'S TRAGEDIES      TR 8:30-9:45      RICHEY**  
In this course we will explore how intimacy in Shakespeare's plays unfolds at the intersection of theology, property, and poetry. Because religion, law, and art drew on characteristic "properties" to define the terms of their discourse, property operated on multiple levels and involved identity, behavior, props, and the more material ground we now associate with it. Initially, aristocratic marriages were designed to make a match that would unite wealthy families and preserve property through lines and legacies, not for romantic purposes. But during

Shakespeare's time (and, we could argue, by way of Shakespeare himself) the property of intimacy was beginning to change. We will think about how Shakespeare's work renegotiates theological, legal, and poetic ground to open an imaginative space for intimacy within a culture that made intimacy difficult if not impossible.

**ENGL 406.001      SHAKESPEARE'S COMEDIES & HISTORY      MW 2:20-3:35      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 play texts—scripts for theatrical production. In addition we will attempt to situate Shakespeare's plays in the context in which they were produced: early modern London. 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 420.001      AMERICAN LITERATURE TO 1830      MW 11:10-12:25      SHIELDS**

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

**ENGL 422.001      AMERICAN LITERATURE 1860-1910      TR 1:15-2:30      GREVEN**

Course examines the development of Realism and Naturalism in American literature, focusing on shifts in literary style and social issues (race, sexuality, class). Authors will include Henry James, Edith Wharton, James Weldon Johnson, Pauline Hopkins, Stephen Crane, and Frank Norris.

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

We'll sample important literature from roughly 1900 to the middle of the twentieth century, including work by such writers as Pound, Frost, Eliot, Stevens, Ginsberg, Stein, Hemingway, Fitzgerald, Faulkner, Cather, Wright, Nabokov, O'Connor, Salinger, Pynchon, and Walker.

**ENGL 428A.001      AFRICAN-AMERICAN LITERATURE I: TO 1903      TR 1:15-2:30      TRAFTON**  
**(Cross-listed with AFAM 428A)**

This course will provide an introduction to some of the most important issues, themes, and texts associated with African American literature. The selections we will cover will include poetry, drama, song and other folk traditions, political manifestos and correspondence, as well as the most recognizable forms in this tradition, the novel and the autobiography, which are often fused into the distinctly African American genre known as the slave narrative.

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

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

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

Eight of the ten best-selling print book titles of 2014 were Young Adult novels. This course provides an opportunity to study the origins and current state of this rapidly-growing literary field in the United States. We begin by reading a selection of groundbreaking books published for teenagers in the 1960s and 70s, then turn our attention to the study of YA literature (fiction, nonfiction, and poetry) published since 2000, when the American Library Association established the Printz prize for excellence in young adult writing. The rise of YA literature has been accompanied by the blossoming of Children's Literature as an academic field of study. This course devotes significant attention to literary criticism on YA literature. Note: English 432 is open to all English majors and minors, regardless of whether they are pursuing the Secondary Education track.

**ENGL 435.001      THE SHORT STORY      MW 3:55-5:10      RICE**

An introduction to the short-story genre and to theories of interpretation, through in-depth reading of works by five international masters of the form: Anton Chekov, Katherine Mansfield, James Joyce, Ernest Hemingway, and Jorge Luis Borges. This class will concentrate on close reading, analysis, and interpretation of individual stories, on the cultural contexts of the works, and on theories of narrative.

**ENGL 437.001      WOMEN WRITERS      TR 10:05-11:20      COHEN**

**(Cross-listed with WGST 437.001)**

This course will focus on the problems and issues faced by modern women in the early part of the 20<sup>th</sup> century (suffrage, war, sexuality, citizenship) and the new modes of writing that helped them explore unconventional ideas. Writers may include Olive Schreiner, Kate Chopin, Edith Wharton, Gertrude Stein, Elizabeth Robins, Rebecca West, Sylvia Townsend Warner, Virginia Woolf, Jean Rhys, and others. You'll be asked to write reading responses and a paper, take a midterm and final, and engage in lively discussion.







**ENGL 463.004 BUSINESS WRITING MWF 12:00-12:50 STAFF**  
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

**ENGL 463.005 BUSINESS WRITING TR 1:15-2:30 RIVERS**  
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

**ENGL 469.001 CREATIVE NONFICTION TR 2:50-4:05 BARILLA**  
This course will be a workshop in creative nonfiction. We will explore various sub-genres and techniques such as collage, memoir and literary journalism, 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 four polished essays.

**ENGL 492.001 ADVANCED FICTION WORKSHOP TR 1:15-2:30 BLACKWELL**  
This course is for students who have taken ENGL 360 and 465 and/or have substantial experience reading and writing literary fiction. Most class sessions will be workshops of students' original fiction, though we'll occasionally take a break to tackle a craft issue, consider an exemplary published work, or discuss publishing and aspects of the writing life. Please note that the writing of literary fiction is required for this course. (Fantasy, sci fi, dystopian YA, and other genre fictions have their place—and often command a very large audience—but this is a course in literary fiction. The good news is that you'll learn techniques that can improve your genre stuff when you return to it. Literary fiction that plays with elements of genre, such as speculation, is acceptable.).

**ENGL 566.001 TOPICS IN U.S. FILM AND MEDIA: THE SOUTH ON SCREEN  
(Cross-listed with FILM 566.001) TR 2:50-4:05; Screening T 4:25-6:25 COURTNEY**  
This course will pay close attention to what the South has looked and sounded like on screens large and small (at the movies, on TV, etc.) in the last century to ask questions like: What histories and mythologies of region, race, class, nation, gender, and sexuality circulate in the history of the South on screen? And what can this media history teach us about not only the South, but also the U.S. as a whole? What—and how—have popular screen Souths (marketed to the nation and the world), as well as more independent visions, invited us to remember and forget, to feel and not feel, about our collective past? And what lessons might we draw from this history for the present and the future? Works studied may include (among others): *Django Unchained*, *Deliverance*, *To Kill a Mockingbird*, *Gone with the Wind*, *Daughters of the Dust*, and *Sherman's March: A Meditation on the Possibility of Romantic Love in the South in an Era of Nuclear Weapons Proliferation*.

**HONORS COLLEGE**

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

**SCHC 452.H01**

**HNRS: VICTORIAN WOMEN WRITERS**

**MW 11:40:12:55**

**STERN**

This course will explore key issues in Victorian women's lives, and the strategies various female authors employ in confronting those issues. Interdisciplinary readings, including texts by such authors as Jane Austen, Elizabeth Barrett Browning, the Brontës, George Eliot, and Florence Nightingale, explore marriage and divorce, female professions and prostitution, madness and maternity. We may occasionally drink tea and eat scones, but we will never wear corsets.

**SCHC 452.H02**

**HNRS: VALUES, VALUE, AND THE HUMANITIES**

**TR 2:50-4:05**

**JARRELLS**

Values are everywhere invoked these days. Rarely, however, are they discussed, examined, or contextualized. Last year's killing of an unarmed black man, Walter Scott, by a white police officer in North Charleston "does not reflect our values," exclaimed Governor Nikki Haley. The same year, following a race-related incident on this campus, President Pastides asked the "Carolina family" to "reflect on our values and tell the world what we believe." The current turn toward values talk extends well beyond state borders, of course, and can be heard in discussions about free expression (Charlie Hebdo), privacy (Edward Snowden, Google), education (student debt), and American values in the era of the torture memo and the drone strike. But what are these values? Where do they come from and how might they be said to shape who "we" are? What is the relationship between, say, family or political or aesthetic values and economic value more generally? And how do the values that we hold dear or celebrate in our society fare in moments of crisis? To address these questions, and to provide some helpful context for understanding them, we will examine a range of literature, Humanities scholarship, and popular media treatments of values (*The Walking Dead*, *The Wire*). The plan is to have a few set texts to get us going. But my hope for this course is that we find specific invocations of values in the headlines and then, after discussing the issues together, identify some readings and activities that can help us think more about the different kinds of value – economic, moral, political, aesthetic – that shape the world(s) we live in.

**SCHC 452.H03**

**HNRS: UTOPIAS AND DYSTOPIAS, EARLY AND MODERN**

**TR 11:40-12:55**

**CROCKER**

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

**SCHC 456.H01**

**HNRS: COLLECTIVE IMAGINATION AND PUBLIC DEBATE**

**TR 10:05-11:20**

**STEELE**

We commonly distinguish philosophical and legal arguments from literature and film by calling the latter "aesthetic." This course will explore how we can bring literature and film into the realm of argument. We will look quickly and how literature became exiled from argument and then develop how understanding language and imagination in a new way can make so-called "aesthetic" productions crucial to the way we understand and debate our lives. We will look at literary, legal, philosophical, historical and sociological texts as well as films. Students will do an oral presentation and write a fifteen page research paper.