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.
This course is about two things: (1) coming of age stories from Shakespeare to last year’s National Book Award Winner, Ta-Nehisi 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
BRITTEN
(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
TR 2:50-4:05
CROCKER
(Designed for Non-English Majors)

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 20th-century novel, focusing on Malory as source for modern authors. "Modem" legends of King Arthur in the late 20th-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 TBA (Restricted to SC Honors College Students Only)
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, AU 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 19th-century to the present. Authors include Hawthorne, Poe, F. Scott Fitzgerald, Shirley Jackson, and Junot Diaz.

ENGL 285.H01 HRNS: TOPICS IN AMERICAN LIT.: CYBORG LITERATURE (Reserved for Non-English Majors) (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 comprehensiveness, 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
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 TR 4:25-5:40 MUCKLEBAUER
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 giving, 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 of 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 20th 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 439.001  TOPICS: CAPITALISM AND CONTEMPORARY LITERATURE
MW 12:45-2:00  JELLY-SCHAPIRO
The global economic downturn of 2008 has heightened critical engagement with capitalism's social and cultural effects. In 2011, "Occupy" demonstrators from New York to London protested the disproportionate power of large financial institutions. In 2014, the French economist Thomas Piketty's book Capital in the Twenty-First Century, which chronicles rising inequality, became a sensational bestseller across the advanced capitalist world. And in the 2016 U.S. election cycle, self-described "democratic socialist" Bernie Sanders amassed broad and passionate support as a presidential candidate. As these three examples suggest, capitalism's legitimacy and inevitability is increasingly being questioned in various public forums.

This course will examine how works of contemporary literature register and reckon with the economic and cultural crises of capitalism in the twenty-first century. Our inquiry will be planetary in scope. Taking us from the gentrified streets of Brooklyn to a luxury apartment building in Dubai to the slums of Lagos, the novels we read will help us think about the multifarious experiences of contemporary global capitalism. Though privileging the current moment, we will also read works of historical fiction that reveal the connections between the early-modern origins and present-day iterations of capitalist culture. Alongside the novels that will guide our investigation, we will occasionally engage works of theory, film, music, and visual art.

ENGL 439.002  TOPICS: LANGUAGE, RACE, AND ETHNICITY IN THE UNITED STATES
(Cross-listed with LING 305.001)  TR 10:05-11:20  CHUN
This course explores how language relates to race and ethnicity, primarily in the United States, by merging anthropological understandings of race and ethnicity with sociolinguistic methods of description and analysis. Specifically, it introduces students to a range of models that have been traditionally adopted to describe ethnic dialects of English (e.g., African American English, Chicano English, White Southern Vernacular English, Jewish English) as well as the problems and politics inherent in these models. In particular, the course will explore sites around the United States that complicate traditional models, including communities that defy easy categorization in a black-white racial paradigm, speakers who use features associated with a racial outgroup, those who simultaneously performed gendered, classed, and racialized identities, and popular global adoptions of American English. The course will additionally emphasize the real-world relevance of studying language, race, and ethnicity namely by considering racist and anti-racist language practices in institutional and media contexts.

ENGL 439.003  TOPICS: US LATINA/O LITERATURE
TR 11:40-12:55  DOWDY
This course surveys the vibrant field of Latina/o literature, exploring how writers of Latin American descent understand migration, labor, assimilation, and other issues that have broadly defined Latino experiences in the United States. Special attention will be devoted to the ways in which Latino writers have invented hybrid languages and identities, with forms of belonging that test the limits of nation-state citizenship. From the early nineteenth century to current immigration debates, we will place Latino cultural production in historical and geographic contexts, spanning the hemispheric dimensions of U.S.-Latin American relations and the local dimensions of ethnic, linguistic, and cultural politics. Readings will include prose, poetry, drama, and genre-bending and border-crossing texts by Chicano (Mexican American), Nuyorican (New York Puerto Rican), and other writers of Latin American descent. Requirements include regular participation, formal and informal writings, and a final research project. Knowledge of Spanish is not required.

ENGL 450.001  ENGLISH GRAMMAR
(Cross-listed with LING 421.001)  TR 11:40-12:55  STAFF
Major structures of English morphology and syntax; role of language history and social and regional variation in understanding contemporary English.

ENGL 460.E01  ADVANCED WRITING
MW 5:30-6:45  STAFF
Extensive practice in different types of nonfiction writing.

ENGL 461.001  THE TEACHING OF WRITING
MW 2:20-3:35  HOLCOMB
This course explores the theory and practice of teaching writing in middle and secondary school. During the semester, you will develop and test approaches and practices that will prove useful to you as a teacher of writing. As a result, you will also cultivate your own talents as a writer: not only will you work through many of the assignments designed for your future students, but you will study writing from the perspectives of analyst, critic, and scholar. The course goal is to enhance your awareness of the processes, challenges, and powers of writing inside and outside of the classroom.

ENGL 462.001  TECHNICAL WRITING
MWF 10:05-11:40  TBA
Preparation for and practice in types of writing important to scientists, engineers, and computer scientists, from brief technical letters to formal articles and reports.

ENGL 463.001  BUSINESS WRITING
MWF 8:30-9:20  STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

ENGL 463.002  BUSINESS WRITING
MWF 9:40-10:30  STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

ENGL 463.003  BUSINESS WRITING
MWF 1:10-2:00  STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports.
ENGL 463.004 BUSINESS WRITING MWF 12:00-12:50 STAFF
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

ENGL 463.005 BUSINESS WRITING TR 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.
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<th>Course Code</th>
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<tr>
<td>SCHC 452.H01</td>
<td>HNRS: VICTORIAN WOMEN WRITERS</td>
<td>MW 11:40-12:55</td>
<td>STERN</td>
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<tr>
<td>SCHC 452.H02</td>
<td>HNRS: VALUES, VALUE, AND THE HUMANITIES</td>
<td>TR 2:50-4:05</td>
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<td>SCHC 452.H03</td>
<td>HNRS: UTOPIAS AND DYSTOPIAS, EARLY AND MODERN</td>
<td>TR 11:40-12:55</td>
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<tr>
<td>SCHC 456.H01</td>
<td>HNRS: COLLECTIVE IMAGINATION AND PUBLIC DEBATE</td>
<td>TR 10:05-11:20</td>
<td>STEELE</td>
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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.

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.

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.

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.