



**ENGLISH DEPARTMENT COURSE DESCRIPTIONS
FALL 2017**

Classes that fulfill prerequisites

- ENGL 287 American Literature (5 different sections available + 1 Honors)
ENGL 288 English Literature (4 different sections available)

Pre-1800 Literature Classes

- ENGL 380 EPIC TO ROMANCE
ENGL 381 THE RENAISSANCE
ENGL 382 THE ENLIGHTENMENT
ENGL 390 GREAT BOOKS OF THE WESTERN WORLD I
ENGL 401 CHAUCER
ENGL 405 SHAKESPEARE'S TRAGEDIES

Post-1800 Literature Classes

- ENGL 393 POSTCOLONIALISM
ENGL 413 MODERN ENGLISH LITERATURE
ENGL 415 THE ENGLISH NOVEL I
ENGL 421 AMERICAN LITERATURE 1830-1860
ENGL 423 MODERN AMERICAN LITERATURE
ENGL 428A AFRICAN AMERICAN LITERATURE I: TO 1903
ENGL 431A CHILDREN'S LITERATURE
ENGL 432 YOUNG ADULT LITERATURE
ENGL 437 WOMEN WRITERS

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

- ENGL 389 THE ENGLISH LANGUAGE (2 sections available)
ENGL 439.2 TOPICS: LANGUAGE AND RACISM
ENGL 450 ENGLISH GRAMMAR
ENGL 457H AFRICAN-AMERICAN ENGLISH

Awesome, Cool Classes You Won't See Every Semester

- ENGL 350 INTRODUCTION TO COMICS STUDIES
ENGL 419 TOPICS IN ENGLISH LITERATURE: THROUGH THE STREETS OF LONDON
ENGL 430 TOPICS IN AFRICAN AMERICAN LITERATURE: RACE, GENDER, AND GRAPHIC NOVELS
ENGL 439.1 TOPICS: MEDIATING RACE
ENGL 439.2 TOPICS: LANGUAGE AND RACISM
ENGL 439.3 TOPICS: TEACHING ENGLISH ABROAD

Rhetoric, Theory, and Writing

- ENGL 360 CREATIVE WRITING (5 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 464 POETRY WORKSHOP
ENGL 468 DIGITAL WRITING- NEW CLASS!!!
ENGL 492 ADVANCED FICTION WORKSHOP

Courses that satisfy requirements for the Secondary Education track

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

And pre/post- 1800 literature options, above.

**ENGLISH DEPARTMENT COURSE DESCRIPTIONS
FALL 2017**

English 270-286 designed for non-majors

ENGL 270.001**TR 10:05-11:20****ENGL 270.H01****MW 12:00-12:50****ENGL 282.001** **FICTION:**
(Designed for Non-English Majors)**TR 10:05-11:20****COWART****ENGL 282.002** **FICTION: SCIENCE FICTION AND THE POSTHUMAN**
(Designed for Non-English Majors)**MW 12:45-2****MUCKELBAUER**

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 282.003 **FICTION: UNDERSTANDING THE HOLOCAUST THROUGH LITERATURE AND FILM**
(Designed for Non-English Majors)**TR 11:40-12:55****CLEMENTI**

This course focuses on the way in which writers, filmmakers, artists and cultural institutions (museums, schools, etc.) have contributed to the re-telling of the Holocaust story/stories since the end of WWII. We will study the representations of the Holocaust through a variety of media and genres: documentaries, feature films, museum exhibits, oral histories and some of the classics of Holocaust literature (memoirs, fictions, and graphic novels) from Europe, Israel and America.

ENGL 282.H01 **FICTION: UNDERSTANDING THE HOLOCAUST THROUGH LITERATURE AND FILM**
(Designed for Non-English Majors)**TR 2:50-4:05****CLEMENTI**

This course focuses on the way in which writers, filmmakers, artists and cultural institutions (museums, schools, etc.) have contributed to the re-telling of the Holocaust story/stories since the end of WWII. We will study the representations of the Holocaust through a variety of media and genres: documentaries, feature films, museum exhibits, oral histories and some of the classics of Holocaust literature (memoirs, fictions, and graphic novels) from Europe, Israel and America.

ENGL 283.002 **THE SUBALTERN MATRIX—CLASS, GENDER, COLONIALITY**
(Designed for Non-English Majors)**MW11:10-12:25****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 283.003 **TOPICS IN BRITISH LITERATURE: REVOLUTIONARY ROMANTICISM**
(Designed for Non-English Majors)**TR 2:50-4:05****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.

ENGL 283.004 **TOPICS IN BRITISH LITERATURE: IDENTITY AND CRISIS IN THE 21ST- CENTURY**
BESTSELLER (Designed for Non-English Majors)**TR 1:15-2:30****GWARA**

This course examines social, ethnic, and ethnic identities in Britain, as explored in five 21st-century British bestsellers, as follows: *Black Swan Green*, *Autumn*, *Sense of an Ending*, *Atonement*, and *NW*.

ENGL 284.001 **DRAMA****MWF 10:50-11:40****MCALLISTER**

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

**ENGL 285.003 TOPICS IN AMERICAN LITERATURE: EAT THIS: MODERN U.S. FOOD LITERATURE
(Designed for Non-English Majors) TR 2:50-4:05 KEYSER**

Gertrude Stein once wrote: "There is nothing more interesting than that something that you eat." This introduction to modern U.S. literature endorses that idea. We will consider recipes, memoirs, science fiction, children's literature, poetry, novels, food industry exposés, and more, as we follow America's twentieth and now twenty-first century obsession with what and how we eat. Course readings will include Roald Dahl's *Charlie and the Chocolate Factory* and Helena Viramontes' *Under the Feet of Jesus*. Assignments will include response papers, a midterm, and a final.

**ENGL 285.H01 TOPICS IN AMERICAN LITERATURE
(Restricted to SC Honors College Students) (Designed for Non-English Majors)**

MW 2:20-3:35 STEELE

In this section of Themes in American Literature, we will focus primarily on the theme of witnessing in history, memoir, fiction and poetry. This course will examine the ways that American literature comes to terms with questions of history, memory, gender, ethnicity, and law. Some essential questions the course will discuss are: What does it mean to be an American? How has the story of origin of American been remembered? What stories are still unwitnessed in the American past? How does literature play an important role in witnessing to America's story?

ENGL 286.001 POETRY TR 1:15-2:30 DOWDY

Designed for poetry lovers, the poetry curious, students who want to tackle their fears of poetry, and those who love language and travel, this course offers a brief history of poetry in the Americas. Proceeding from the idea that metaphor is a form of transport, we will travel via poetry along the Pan-American highway, from the U.S. to Chile. We will read various forms and types of poetry, with special attention to poems of place. Our course reader will include poems about U.S. and Latin American cities; poems of work, love, war, and ruins; and poems from the forgotten spaces of rural America—prisons, coal mining and mill towns, and Indian reservations. The requirements for this discussion-based course include participation and short formal and informal writing assignments.

ENGL 286.H01 POETRY TR 11:40-12:55 COUNTRYMAN

This course will introduce students to a broad spectrum of poets and poetic movements and help students develop a way of describing and analyzing poetry in class discussions and in written work. Rather than seek the 'correct' interpretation of a poem, we will examine the many ways that poems behave. The class will proceed chronologically, examining a cross section of poets from Shakespeare to our contemporary moment and thinking of poetry as a conversation occurring across time.

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

Designed for English majors, this course provides an introduction to U.S. literature from the mid-nineteenth century to the early twenty-first. We will read poetry, fiction, essays, and genre-bending texts that address the role of work and workers in American life. How have writers imagined the different forms of work, represented the lives of those who work, and documented the social goods and ills produced by them? How do texts about work (and the lack thereof) dramatize the tensions between the ideal and the reality of the American Dream? How do understandings of work change over time and differ based on geography? Over the course of the semester, students will develop the tools of literary study, learning how to read closely and to examine the ways in which historical and cultural forces shape literary texts. Requirements include regular participation, formal and informal writings, a midterm, and a final exam.

**ENGL 287.002 AMERICAN LITERATURE TR 1:15-2:30 VANDERBORG
(Designed for English majors)**

This class examines how key American authors tried to define a national identity based on acts of rebellion and immigration. Who gets included in or excluded from these metaphoric homelands? Is the country symbolized by a melting pot, a "Dream," a consensus, or a plurality of voices? The course is reading-intensive and oriented toward discussion.

**ENGL 287.003 AMERICAN LITERATURE TR 2:50-4:05 WOERTENDYKE
(Designed for English majors)**

This course will provide an introduction to American writing from the early nineteenth-century to the present. Rather than an historical survey, the course is designed around themes, genres, and central moments in cultural production in the United States. We will read essays, poetry, creative non-fiction, novels, and drama. In each, we will consider the relationship between literary form and the work's subjects, themes, anxieties, problems, and questions. The aim is to develop a working vocabulary, and historical awareness, of what constitutes American writing in key instances in the nation's political, economic, and social history.

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

American Lives and Characters endeavor in the 21st century, but this course will demonstrate that it has been a central concern since the early colonial era. 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 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. One task of a life writing is to suggest where value lies in living—whether in religious faith, social success, family, friends, material wealth, the betterment of a community, in the creation of new forms of life, in the mastery of skills and the means of production. Literary study gives us an opportunity to reflect on the most important stories that Americans have told about how to shape one’s self, one’s work, and one’s interrelations. We will spend time thinking on the positive and negative consequences of acting on ones values or wishes, and which life trajectories hold the most potent promises. There will be several themes: **MODULE ONE:** The Entrepreneur, Self Mastery and the Mastery of Technology: Walter Isaacson, Steve Jobs, Benjamin Franklin, Autobiography, P. T. Barnum, Struggles & Triumphs of 40 Years, Andrew Carnegie, Autobiography of Andrew Carnegie **MODULE TWO:** Lives in Nature: Henry David Thoreau, Walden, John Muir, My First Summer in the Sierra, Barbara Kingsolver, Animal, Vegetable, Miracle. **MODULE THREE:** Winning & Losing: James Revel, The Poor Unhappy Transported Felon’s Sorrowful Account (1661), Mark Twain “The Private History of a Campaign that Failed.”

ENGL 287.005 AMERICAN LITERATURE TR 11:40-12:55 LEE
(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. Designed for English majors.

ENGL 287.H01 AMERICAN LITERATURE MW 12:45-2 JACKSON
(Restricted to SC Honors College Students) (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 288.001 ENGLISH LITERATURE TR 10:05-11:20 GAVIN
(Designed for English majors)

This course will provide an introduction to British literature, with an emphasis on poetry.

ENGL 288.002 ENGLISH LITERATURE TR 1:15-2:30 GULICK
(Designed for English majors)

Every student and faculty member at this university is a product of a way of thinking about formal education that took shape in the late-eighteenth century—and that was articulated, by and large, in works of literature. This section of ENGL 288 will provide an introduction to post-1800 British literature through an exploration of the following questions: What is education in the modern world? What are schools for—what social, economic, and political purposes do they serve? Where do our contemporary definitions of education (as a path to individual enlightenment, a civil right, or a means of leveling the playing field across socioeconomic, gender, and racial divides) come from? We’ll devote much of our time to how these questions get worked out in works such as Mary Shelley’s *Frankenstein*, James Joyce’s *Portrait of the Artist as a Young Man*, Tsitsi Dangarembga’s *Nervous Conditions*, and Kazuo Ishiguro’s *Never Let Me Go*. We will also make brief forays into pedagogical theory by authors such as Jean-Jacques Rousseau, Mary Wollstonecraft, Thomas Macaulay, Ngugi wa Thiong’o, and Paulo Freire. In addition to producing formal essays and developing close reading skills, students will have the opportunity to reflect actively, critically, and regularly on their own education as part of their written work for this course. You don’t need to be an English major to take this class. But you should prepare to read voraciously, write carefully, and approach in-class discussions with enthusiasm, inquisitiveness, and candor.

ENGL 288.003 ENGLISH LITERATURE TR 11:40-12:55 JARRELLS
(Designed for English majors)

This course provides an introduction to British literature from the eighteenth century to the present, using the 1707 Act of Union and the recent Indyref and Brexit votes as a (very loose) framework for analyzing the ways that literary texts imagine, represent, and sometimes pose urgent questions about unity, division, integration, independence, borderlands, Britishness, and that category that many students in this class will have declared as their major: “English.” We will start with some responses to the realities of this new, united kingdom (from Daniel Defoe, Samuel Johnson, Robert Burns, and Walter Scott) and conclude with Ali Smith’s post-Brexit novel, *Autumn*. In between we’ll pause to consider works by Mary Shelley, James Joyce, Zadie Smith, Irvine Welsh, Aravind Adiga, and perhaps an episode or two of *Outlander*. Requirements include a formal essay, informal response papers, active participation, a midterm, and a final.

ENGL 288.004 ENGLISH LITERATURE TR 2:50-4:05 JARRELLS
(Designed for English majors, Same as ENGL 288.003)

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 11:40-12:55 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 360.002 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 360.003 CREATIVE WRITING TR 1:15-2:30 WALDRON

This course serves as a general introduction to creative writing, along with two balanced units that focus on poetry and fiction. Students explore and reflect on the process of creative writing, and the basic elements of these two genres, responding to model readings and frequent writing prompts. As the course progresses, students refine and sometimes share their work, presenting these revised pieces in workshops, formal assignments, and a final portfolio.

ENGL 360.004 CREATIVE WRITING TR 4:25-5:40 WALDRON

This course serves as a general introduction to creative writing, along with two balanced units that focus on poetry and fiction. Students explore and reflect on the process of creative writing, and the basic elements of these two genres, responding to model readings and frequent writing prompts. As the course progresses, students refine and sometimes share their work, presenting these revised pieces in workshops, formal assignments, and a final portfolio.

ENGL 360.005 CREATIVE WRITING MWF 10:50-11:40 MARSHALL

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

ENGL 360.H01 CREATIVE WRITING MW 3:55-5:10 BARILLA
(Restricted to SC Honors College Students)

This course will function primarily as a workshop, in which students will share work in progress with other members of the course. At the beginning of the course, we will work with traditional elements of short fiction, and move in more experimental directions as the course proceeds. The course will also involve reading and discussing published work, as well as numerous writing exercises. Students will produce a portfolio of original work, which they will turn in at the end of the course for a final grade.

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 several major authors of the European Renaissance, some ancient authors they admired, and scholarship that deals with them. The authors are likely to include Cicero, Petrarch, Castiglione, More, Erasmus, Tasso, Montaigne, Shakespeare, and Milton. Requirements are likely to include an annotated bibliography, a take-home midterm exam, and a take-home final comprehensive exam.

ENGL 382.001 THE ENLIGHTENMENT MW 3:55-5:10 JACKSON

This course offers a broad survey of the Enlightenment in Europe and America and its literary legacies today. The texts we will read range from the 1620s to the 1990s but most cluster in the century between the Glorious Revolution (1688) and the French Revolution (1789). Because the Enlightenment was, above all else, an intellectual movement, this course is very much idea-driven, with attention to science, religion, politics, and philosophy, as well as to belles lettres. The first goal of the class is to help you understand Enlightenment ideas in their historical context. The second is to explore the impact of Enlightenment ideas in and on our own time. The last is to help you develop your skills as close readers of both literary and non-literary texts. To accomplish these

goals, the class will rely on a combination of lectures, discussion, and close reading. It is sometimes argued that the modern university is, itself, an Enlightenment institution, and we will explore this contention by making our own class an object, as well as a site, of scrutiny. Finally, since Enlightenment thinkers often sung the praises of coffee, chocolate, laughter, and good conversation, we'll try to feature all four in the class on at least a semi-regular basis.

ENGL 387.001 INTRO TO RHETORIC TR 4:25-5:10 ERCOLINI
(Cross-listed with SPCH 387.001)

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

ENGL 388.001 HISTORY OF LITERARY CRITICISM AND THEORY MW 3:55-5:10 STEELE

Representative theories of literature from Plato through the 20th century.

ENGL 389.001 THE ENGLISH LANGUAGE MW 1:00-2:15 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 390.001 GREAT BOOKS OF THE WESTERN WORLD I MW 3:55-5:10 BEECROFT

European masterpieces from antiquity to the beginning of the Renaissance.

ENGL 393.001 POSTCOLONIALISM TR 10:05-11:20 GULICK

What is postcolonialism? This term can refer to the historical era that began when Europe's colonial territories gained political independence in the wake of World War Two. But postcolonialism is also an aspirational concept, denoting a not-yet-realized vision of a world free of the oppressive and exploitative workings of empire. In this course we'll keep both of these meanings in mind as we explore the literature and critical thought of contemporary Africa, South Asia and the Caribbean. We might focus our attention especially on topics such as environmental justice, collective memory and historical trauma, and the tangled histories of migration, exile, and transnationalism through which the Global North and the Global South are intimately connected. Authors will likely include Aimé Césaire, Frantz Fanon, Chinua Achebe, Ama Ata Aidoo, Salman Rushdie, Tsitsi Dangarembga, Jamaica Kincaid, Dionne Brand, Junot Díaz, Arundhati Roy, J.M. Coetzee, and Aravind Adiga. This course welcomes students with all sorts of academic and extracurricular interests; it is also specially designed to give English majors an opportunity to study literature beyond the conventional parameters of "British" and "American" canons.

ENGL 401.001 CHAUCER TR 2:50-4:05 CROCKER

This course focuses on the historical and political implications of making Chaucer into a "courtly" poet. As a way of challenging "stages" model of Chaucer's career (his early work is courtly and imitative, while his later work is social and original), we will read works that range from the late 1360s through the 1390s, all of which are connected to the English royal court in some way. We will explore the ways that a work seemingly disconnected from late fourteenth-century cultural politics (e.g., the "tragedy" of Trojan lovers) is bound up with the production of contemporary fantasies of court culture (e.g., the "history" that makes Troilus's noble identity). We will also read certain of the Canterbury Tales that connect elite politics and literary form. The overall focus of the course, then, is the historical production of Chaucer's identity as a poet as it connects with the political currents of late fourteenth-century court culture in England.

ENGL 405.001 SHAKESPEARE'S TRAGEDIES MW 11:10-12:25 GIESKES

We will read seven plays this semester—which are generally labeled as tragedies, along with one that occupies a slightly different generic niche—deriving from almost the whole span of Shakespeare's dramatic career. Our goal will be to read the plays closely as literature—objects of verbal art—and as playtexts—scripts for theatrical production. In addition we will attempt to situate Shakespeare's plays in the context in which they were produced: early modern London. Shakespeare's plays are intimately involved with that context and our reading will be enriched by an understanding of his times. As performance is essential to understanding these plays as

theatre, we will be watching portions of filmed productions of each play. You may also view films individually in the Film Library in the Thomas Cooper Library. You will be expected to write a review of one of these films or of a local live performance of one of the plays on the syllabus should we find one.

ENGL 413.001 MODERN ENGLISH LITERATURE

MW 2:20-3:35

RICE

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

ENGL 415.001 THE ENGLISH NOVEL I TR 1:15-2:30

GAVIN

This course will cover early British prose fiction, including novels, allegories, travel narratives, and satires, leading up to Jonathan Swift's masterpiece, *Gulliver's Travels* (1726).

ENGL 419.001 TOPICS IN ENGLISH LITERATURE: THROUGH THE STREETS OF LONDON

TR 1:15-2:30

COHEN

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

ENGL 421.001 AMERICAN LITERATURE 1830-1860

MW 2:20-3:35

SHIELDS

American Literature 1830 to 1860—American literature came into its own at a time of crisis, when the nation was riven by the competing ideologies of pro-slavery agrarianism and pro-capitalist nationalism. This class will explore the works born in this time of crisis—gothic fantasies by Poe, Hawthorne, and Melville, utopias by William Gilmore Simms and Walt Whitman, spiritual ruminations by Emily Dickenson, R. W. Emerson, and African American gospel singers. We will read the most popular novel of the era, Harriet Beecher Stowe's *Uncle Tom's Cabin*, and the most popular drama treating race anxiety, Dion Boucicault's "The Octoroon," and the most influential slave narrative of the antebellum period, Frederick Douglass's *A True Narrative*. We will study the newspapers and magazines, the songs and stage entertainments, and the children's literature of the era before and during the Civil War.

ENGL 423.001 MODERN AMERICAN LITERATURE

TR 2:50-4:05

FORTER

This course traces the development of literature in the U.S. from early 20th-century naturalism, through the flowering of modernism in the 1920s, and into the postmodern (and late modernist) experiments after WWII. We will look at a variety of expressive genres—poetry, fiction, a graphic novel, some paintings. Our central concern will be with the pressing existential, political, and psychological questions to which U.S. authors addressed themselves: How is the writing of literature related to efforts at effecting social change? What is the relation between historical developments and the emergence of new kinds of literature (new literary "forms" and movements)? In what ways do the history and legacy of slavery mark the American literary imagination, and how is this different in the case of white and black authors? How do the history of gender inequality and the struggle to resist it shape this literature? How, finally, do U.S. authors memorialize the past in literature, and does their memorializing keep alive thwarted yearnings or insist on their radical unavailability? TEXTS (drawn from the following): K. Chopin, *The Awakening*; F. S. Fitzgerald, *The Great Gatsby*; T. S. Eliot, *The Waste Land*; N. Larsen, *Quicksand*; W. Faulkner, *Light in August*; H.D., *Trilogy*; J. Baldwin, *Giovanni's Room*; T. Morrison, *Beloved*; D. DeLillo, *White Noise*, K. Shamsie, *Burnt Shadows*; P. Roth, *The Counterlife*. ASSIGNMENTS: short paper, long paper, final exam, weekly homework.

ENGL 428A.001 AFRICAN-AMERICAN LITERATURE I: TO 1903

(Cross-listed with AFAM 428A)

MW 11:10-12:25

TRAFTON

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 430.001 TOPICS IN AFRICAN AMERICAN LITERATURE: RACE, GENDER, AND GRAPHIC NOVELS

(Cross-listed with AFAM 515 and WGST 515)

MW 3:55-5:10

WHITTED

A scholarly study of American comics that focuses on representations of race and gender. Drawing on a wide range of source material from early newspaper comic strips to contemporary graphic novels as well as critical analysis in the field of comics studies, we will explore: 1) the role that comic books have played historically in both affirming and challenging narratives of exclusion, bigotry, and ignorance; 2) how race and gender impacts the way comics explore the meaning of heroism and other virtues in society; and 3) how visual elements of the medium provide fresh, creative perspectives on the cultural representation of marginalized voices. Texts may include: *Persepolis*, *What It Is*, *Aya of Yop City*, *Shortcomings*, *Fun Home*, *Black Panther*, and *Bitch Planet*. Assignments include a weekly journal, a midterm exam, a short essay, and a creative project.

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 prizing, 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 TR 1:15-2:30 SCHWEBEL

The field of young adult literature has exploded in the twenty-first century, with the publication of YA titles doubling between 2002-2012. More than 80% of YA books are currently purchased by adults—both for themselves and for the teens in their lives. This course provides an opportunity to study the origins and current state of this growing literary field. 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 437.001 WOMEN WRITERS TR 11:40-12:55 CORIALE
(Cross-listed with WGST 437.001)**

A study of novels by nineteenth-century women. Authors include Mary Wollstonecraft, Mary Shelley, Jane Austen, Florence Nightingale, Charlotte Brontë, Mary Elizabeth Braddon, Olive Schreiner, and Virginia Woolf.

**ENGL 439.001 TOPICS: MEDIATING RACE TR 2:50-4:05 COURTNEY
(Cross-listed with FAMS 470 and AFAM 398) Wednesday Screening 7:40-9:40**

In the era of #Black Lives Matter and Trump, this course begins with current conversations about race. First, we'll study media central to these conversations, including viral cell phone videos of police brutality and the increased visibility of white nationalism, to develop key questions for the course. Then, we'll consider what the history of race and justice at the movies and on TV—from *The Birth of a Nation* (1915) to *The Cosby Show* (1984-1992), *The Wire* (2002-2008), and *Moonlight* (2016)—might have to teach us about where we are now, how we got here, and strategies for moving forward.

**ENGL 439.002 TOPICS: LANGUAGE AND RACISM TR 1:15-2:30 CHUN
(Cross-listed with LING 305/ANTH 391)**

This course explores the intersection of language, race, and power; it examines this intersection by using conceptual and methodological tools of linguistics and anthropology. Focusing primarily on communities in the United States, this course will address the following topics: (1) definitions of race and racism; (2) psychological aspects of racism; (3) derogatory meanings of ethnic slurs; (4) racism in public space; (5) racism based on pronunciation; (6) structural racism in media and education; (7) colorblindness; (8) microaggressions; (9) linguistic appropriation; (10) language crossing; and (11) anti-racist strategies. In other words, we will investigate what racism is, how it can be based in language practices (sounds, words, rants), why it is often difficult to see and hear, and what we can do to counter it.

**ENGL 439.003 TOPICS: TEACHING ENGLISH ABROAD MW 3:55-5:10 ROWE
(Cross-listed with LING 405 and ANTH 391)**

This course will introduce students to the best methods and practices of teaching English to non-native speakers.

**ENGL 450.001 ENGLISH GRAMMAR TR 10:05-11:20 LIU
(Cross-listed with LING 421.001)**

- What is "grammar"?
- What is corpus?
- How is corpus-based grammar different from traditional grammar?
- Is there one correct grammar that is suitable for all purposes and contexts?
- Is the grammar one uses in conversation different from the grammar used in writing?
- How is grammar manipulated to achieve various communicative functions?

ENGL 450/ LING 421 answers these questions by describing the systematic nature of English grammar as it relates to the contexts in which it is used and the speakers/writers who use it.

- ENGL 457.H01 AFRICAN-AMERICAN ENGLISH MW 2:20-3:35 WELDON-STEWART**
(Cross-listed with LING 442, ANTH 442, AFAM 442)
This course is designed to introduce students to the structure, history, and use of the distinctive varieties of English used by and among many African Americans in the U.S. In this course, we will examine some of the linguistic features that distinguish African-American English (AAE) from other varieties of American English. We will consider theories regarding the history and emergence of AAE. We will look at the representation of AAE in literature. We will examine the structure and function of various expressive speech events in the African-American speech community. And we will consider attitudinal issues regarding the use of AAE, especially as they relate to education and the acquisition of Standard English.
- ENGL 460.001 ADVANCED WRITING TR 4:25-5:40 HAWK**
This class will focus on writing about objects. Objects can be aesthetic or practical means to an end, solitary or intimately connected to the world, personal or deeply debated aspects of public policy. Toward this end students will read both academic articles for more focused thinking about objects and pieces written for general audiences as models for writing. Students will keep a research blog to gather materials for writing and try out initial ideas, write a mid-term essay aimed toward more general audiences, and develop a final mini-documentary based on their objects of choice that can be related to personal or professional interests.
- ENGL 461.001 THE TEACHING OF WRITING TR 2:50-4:05 STOWE**
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 writing assignments, but you will also 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 MW 12:45-2 BROCK**
Preparation for, critical examination of, and extensive practice in types of writing important to technical communicators. Genres explored include brief memos, instructions and procedural documentation, formal proposals, reports, and usability tests.
- ENGL 463.001 BUSINESS WRITING TR 10:05-11:20 TBA**
Extensive practice in different types of business writing, from brief letters to formal articles and reports.
- ENGL 463.002 BUSINESS WRITING TR 2:50-4:05 TBA**
Extensive practice in different types of business writing, from brief letters to formal articles and reports.
- ENGL 463.003 BUSINESS WRITING MWF 12:00-12:50 TBA**
Extensive practice in different types of business writing, from brief letters to formal articles and reports.
- ENGL 463.004 BUSINESS WRITING MWF 1:10-2:00 TBA**
Extensive practice in different types of business writing, from brief letters to formal articles and reports.
- ENGL 463.005 BUSINESS WRITING MWF 10:50-11:40 TBA**
Extensive practice in different types of business writing, from brief letters to formal articles and reports.
- ENGL 464.001 POETRY WORKSHOP TR 10:05-11:20 DINGS**
This course is designed for students who have already taken Engl 360 (a pre-requisite). Students will spend the entire semester on poetry, learning techniques and different approaches by reading professional poetry and then writing original poems to be discussed in a workshop format by their peers and instructor. Grading will be done by portfolio. This course will encourage the individuation of each student's poetic voice. Emphasis will be placed on using a blend of imagery, rhythm, figurative language, and the line for optimal poetic effect.
- ENGL 468.001 DIGITAL WRITING MW 3:55-5:10 BROCK**
This course will focus on writing in digital environments, exploring critically and creatively what it means to compose in emerging genres and modes of communication. Building off of fundamental concepts of rhetorical invention applied to networks and interactivity, students will explore the principles of information design and web production in order to create multimedia texts both individually and collaboratively in small-scale texts and a larger semester-long project.
- ENGL 492.001 ADVANCED FICTION WORKSHOP MW 5:30-6:45 BARILLA**
Open to students with extensive experience in creative writing, this workshop will pursue the art and craft of writing literary fiction at an advanced level through close readings and the composition of original short stories. Producing original fiction, and responding in writing to others' stories, will be the focus of the course, although we will also spend time on exercises and the consideration of published fiction.

HONORS COLLEGE**{All SCHC courses are restricted to SC Honors College Students}****SCHC 353.H01 HNRS: TRANSFORMATIONS OF THE BOOK: POSTMODERN FICTION AND POETRY
TR 10:05-11:20 VANDERBORG**

How have the idea and the form of the modern book changed over the mid-20th and early 21st centuries? This course examines an international selection of postmodern texts (and a few exciting precursors) that have radically redefined the codex and the way it communicates. These texts experiment with typography, page layout, narrative sequence, and illustration, and they offer new perspectives on the relationship between print books and electronic texts. This should appeal to anyone interested in print and digital literature, in postmodern culture, in graphic design and other visual arts, in comics and graphic novels, and in interactive fiction/games. The unit on “bio poetry”—two texts that code a poem into a DNA sequence and then implant it inside a bacterium to truly make a “living poem”—should appeal to students with a biology background and interest in bio-engineering, as well as in the relation between science, science fiction, and poetry.

SCHC 456.H01 HNRS: SECRETS AND LIES TR 4:25-5:40 WOERTENDYKE

What is secrecy, what does it serve to protect, and what, if any, kinds of deception does secrecy depend upon? Secrecy is ubiquitous, guarding central aspects of our identities and creating a protective layer against knowledge, people, concepts, or things that threaten to invade our personal (and sometimes private) space. The revelation of secrets can produce catastrophe in its wake – Edward Snowden’s leak of classified NSA documents, for example; or on smaller scale, hurt feelings, as when a friend betrays your trusted secrets. Unsurprisingly, then, secrecy is often at the core of narrative - a central mystery around which each strand of the story is moving to protect or reveal. Fiction is variously described as a type of deception or as a form of truth. The course will introduce a range of fictional forms in history, literature, and contemporary popular culture – our aim will be to identify patterns, or keys, of secrecy in various genres including but not limited to diaries, confessions, tales, short stories, life writing, non-fiction essays, novels, and films.

**SCHC 450.H01 HRS: U.S. WOMEN WRITERS OF THE 1920s
TR 1:15-2:30 KEYSER**

The so-called “Roaring Twenties” might never have roared were it not for the flapper. This short-skirted, bob-haired revolutionary shocked her elders and her peers and in so doing became a media and literary sensation. What did it mean for the modern woman to be a sexual free agent, a celebrity icon, or even a career woman? Did her arrival herald the end of the world or the start of a new era? We often study works *about* the modern woman (see Ernest Hemingway and F. Scott Fitzgerald) more than we do works *by* women who were experiencing life in the public eye and writing about it; this seminar will flip that script, placing the woman writer center-stage. Authors may include Dorothy Parker, Edith Wharton, Anita Loos, Jessie Fauset, Nella Larsen, Anzia Yezierska, Dorothy Canfield Fisher, Zella Fitzgerald, and Gertrude Stein, and the final project will allow students to explore our extensive collection of cultural artifacts from the 1920s in Rare Books and Special Collections.

**SCHC 450.H02 HRS:READING ISLAND OF BLUE DOLPHINS: ONE BOOK AS A WINDOW INTO THE
DISCIPLINES TR 11:40-12:55 SCHWEBEL**

This humanities research seminar immerses students in the various steps involved in conceptualizing a project, gaining background knowledge, conducting research, and preparing a final product for publication. The focus will be Scott O’Dell’s twentieth-century children’s novel *Island of the Blue Dolphins*, which fictionalizes the life of a nineteenth-century California Indian who has come to be known as the “Lone Woman of San Nicolas Island.” A Nicoleña, she was isolated on her natal Channel Island for 18 years (1835-53) following widespread disruption of Native life brought about by the international maritime fur trade and multinational (Spanish, Russian, American) policies of Indian removal. During the first half of the semester, students will read deeply across three fields: California and Pacific history (especially as it relates to Native peoples and to the nineteenth-century Northwest and China trades), children’s literature criticism, and the archaeology of the California Channel Islands; this will enable them to become thoroughly familiar with the topics, disciplinary approaches, and questions that have guided recent research on the Lone Woman. During the second half of the semester, students will engage in their own small-scale research projects as they produce, edit, and vet material for web publication through the Channel Islands National Park: <https://www.nps.gov/subjects/islandofthebluedolphins/index.htm>. Opportunities for service learning—presenting curriculum in areas schools—may also be arranged. Students should be highly motivated to engage in historical research, to write for a public audience, and to interrogate a beloved children’s book.

**SCHC 450.H03 HRS: SEEING IN BLACK AND WHITE: RACE AND VISION IN AFRICAN AMERICAN
LITERATURE MW 2:20-3:35 TRAFTON**

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