



**ENGLISH DEPARTMENT COURSE DESCRIPTIONS  
FALL 2018**

**Classes that fulfill prerequisites**

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

**Pre-1800 Literature Classes**

- ENGL 380 Epic to Romance  
ENGL 381 The Renaissance  
ENGL 390 Great Books of the Western World I  
ENGL 404 English Drama to 1660  
ENGL 405 Shakespeare's Tragedies  
ENGL 406 Shakespeare's Comedies & Histories

**Post-1800 Literature Classes**

- ENGL 425B The American Novel Since 1914  
ENGL 426 American Poetry  
ENGL 427 Southern Literature  
ENGL 428A African American Literature I: 1903-Present  
ENGL 431A Children's Literature  
ENGL 432 Young Adult Literature  
ENGL 437 Women Writers

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,  
listed.

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

- ENGL 389 The English Language (2 sections available)  
ENGL 450 English Grammar

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

- ENGL 350 Introduction to Comic Studies  
ENGL 439.1 Selected Topics: *Figurative Language*  
ENGL 566 Topics in U.S. Film & Media: *The South on Screen*

**Rhetoric, Theory, and Writing**

- ENGL 360 Creative Writing (4 different sections available + 1 honors)  
ENGL 387 Introduction to Rhetoric  
ENGL 388 History of Literary Criticism & Theory  
ENGL 460 Advanced Writing  
ENGL 461 The Teaching of Writing  
ENGL 462 Technical Writing  
ENGL 463 Business Writing (7 different sections available)  
ENGL 464 Poetry Workshop  
ENGL 469 Creative Nonfiction  
ENGL 492 Advanced Fiction Workshop

**ENGLISH DEPARTMENT COURSE DESCRIPTIONS  
FALL 2018**

*English 270-286 designed for non-majors*

<b>ENGL 270.001</b> <b>(Cross-listed with CPLT 270.001)</b>	<b>WORLD LITERATURE</b>	<b>TR 10:05-11:20</b>	<b>BEEK</b>
Selected masterpieces of world literature from antiquity to present.			
<b>ENGL 270.H01</b>	<b>WORLD LITERATURE</b>	<b>TR 11:40-12:55</b>	<b>TBA</b>
Selected masterpieces of world literature from antiquity to present.			
<b>ENGL 282.001</b> <b>(Designed for Non-English Majors) (Cross-listed with JSTU 373.001)</b>	<b>FICTION: THE HOLOCAUST</b>	<b>MW 3:55-5:10</b>	<b>CLEMENTI</b>
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 numerous classics of Holocaust literature (fictions, and graphic novels) from Europe, Israel and America. Furthermore, this course aims at applying the tools of Digital Humanities to the study of the Holocaust thus enabling students to become “makers” of knowledge through the production of podcasts, vlogs and other creative responses to the materials.			
<b>ENGL 282.H01</b> <b>(Designed for Non-English Majors)</b> <b>(Restricted to SC Honors College Students)</b>	<b>FICTION: CAPITALISM AND CONTEMPORARY LITERATURE</b>	<b>TR 10:05-11:20</b>	<b>JELLY-SCHAPIRO</b>
Since the global economic downturn of 2008, capitalism’s social and political effects have been subject to heightened levels of contestation in various public forums—from the streets to the ballot box to the television screen. This course will examine how works of contemporary fiction in particular 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 Brooklyn to Dubai to Shanghai, the novels we read will help us think about the multifarious experiences of contemporary global capitalism. Though privileging the current moment, we will also think about the connections between the early-modern origins and present-day iterations of capitalist culture.			
<b>ENGL 283.001</b> <b>(Designed for Non-English Majors)</b>	<b>TOPICS IN BRITISH LITERATURE: SEX, DEATH, BEAUTY</b>	<b>TR 11:40-12:55</b>	<b>STERN</b>
In this class, we will explore British authors’ uses of sex and death to create their own renditions of beauty. Reading across centuries and genres to examine the uses to which sex and death combine to create compelling literary masterpieces, we will analyze how various authors engage their readers and the major issues of their historical moments. Beginning with John Donne’s strange seduction-by-bug poem, “The Flea,” and concluding with such contemporary works as Margaret Atwood’s <i>The Handmaid’s Tale</i> , the semester’s reading includes classics and lesser-known wonders that press at the boundaries of what constitutes beauty. Assignments include reading responses, two short papers, a midterm, and a final exam.			
<b>ENGL 283.H01</b> <b>(Designed for Non-English Majors)</b> <b>(Restricted to SC Honors College Students)</b>	<b>TOPICS IN BRITISH LITERATURE: SEX, DEATH, BEAUTY</b>	<b>TR 2:50-4:05</b>	<b>STERN</b>
See description for ENGL 283.001, above.			
<b>ENGL 285.011</b> <b>(Designed for Non-English Majors)</b>	<b>TOPICS IN AMERICAN LITERATURE:</b>	<b>TR 1:15-2:30</b>	<b>TRAFTON</b>
<b>ENGL 285.H01</b> <b>(Designed for Non-English Majors)</b> <b>(Restricted to SC Honors College Students)</b>	<b>TOPICS IN AMERICAN LITERATURE:</b>	<b>MW 3:55-5:10</b>	<b>MUCKELBAUER</b>
<b>ENGL 286.001</b>	<b>POETRY</b>	<b>TR 10:05-11:20</b>	<b>DOWDY</b>
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 introduces students to a wide array of forms and types of poetry. We will read poems about 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. We will also listen to audio recordings and watch video recordings of poetry, paying close attention to the differences between poems in print and in performance. The requirements for this discussion-based course include participation, short writing assignments, a midterm, and a final.			
<b>ENGL 286.H01</b> <b>(Designed for Non-English Majors)</b> <b>(Restricted to SC Honors College Students)</b>	<b>POETRY</b>	<b>TR 11:40-12:55</b>	<b>POWELL</b>
English 286 is an introductory course in reading poetry designed for underclassmen pursuing majors other than English. Students will become familiar with basic formal techniques useful in reading contemporary poetry and practice expository writing skills through analyses of poetic texts. This honors section of the course will study these techniques and skills by using them to explore poetry by writers inspired by the American South, especially			

South Carolina—including but not limited to poems by Kwame Dawes, Nikky Finney, Ed Madden, Ron Rash, and Atsuro Riley. Some of the questions we will consider are what distinguishes poetry from other kinds of writing, what characterizes contemporary southern poetry, how poets influence one another, and what function poetry may have in a literate society. In addition to completing course readings and attending and participating in class, students should expect to complete two 5-page writing assignments, attend local poetry readings, and demonstrate mastery of course materials on quizzes, one or more midterms, and a cumulative final exam.

**ENGL 287.001            AMERICAN LITERATURE            MWF 12:00-12:50            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            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'll 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 287.003            AMERICAN LITERATURE            TR 2:50-4:05            SHIELDS**  
**(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 287.004            AMERICAN LITERATURE            MW 8:05-9:20            KEYSER**  
**(Designed for English majors)**

This course, designed for English majors, provides a survey of nineteenth- and twentieth-century U.S. literature with a focus on major literary movements, authors, techniques, and genres. This course will draw upon students' critical thinking skills, asking them to make connections between the form and themes of literary texts and the cultural and political tides of their historical moment. From Rip Van Winkle lost in the woods to the ghost of Walt Whitman haunting a supermarket in California, American literature presents a host of misfits, loners, and iconoclasts discontent with the status quo. This class will investigate how American writers have tried to shake things up both aesthetically and politically. Class requirements include rigorous class discussions and debates, a literary-historical essay, two mini-exams and a cumulative final.

**ENGL 287.005            AMERICAN LITERATURE            TR 10:05-11:20            TRAFTON**  
**(Designed for English majors)**

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

**ENGL 287.H01            AMERICAN LITERATURE            TR 8:30-9:45            POWELL**  
**(Designed for English Majors)(Restricted to SC Honors College Students)**

Designed for English majors but welcoming interested students from a variety of backgrounds, English 287 provides 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. This reading-intensive honors section presents several competing narratives of U.S. literary history by pairing representative writers from selected 19<sup>th</sup> century traditions with counterparts in the 20<sup>th</sup>. (For example, what may studying the 19<sup>th</sup> century poems of Walt Whitman make legible in the 20<sup>th</sup> century work of Allen Ginsberg and Julia Alvarez, among others?) These conversation clusters will support the exploration of both the advantages and limitations of thinking about literary history in terms of traditions, what narratives about literary history may reveal about literary influence and innovation, and what they may also obscure. This section is specifically designed to prepare students for further reading in American literature from multiple genres and time periods. In addition to completing course readings and attending and participating in class, students should expect to complete two 5-page writing assignments and to demonstrate mastery of course materials on quizzes, one or more midterms, and a cumulative final exam.

**ENGL 288.001            ENGLISH LITERATURE            TR 1:15-2:30            GULICK**  
**(Designed for English majors)**

When William Shakespeare started writing plays, England was an island off the coast of Europe with a newly confident naval fleet and a queen who was decidedly uninterested in colonization. Four centuries and an empire later, many of England's most well-known contemporary writers hail from Asia, Africa and the Caribbean—all products, in some sense, of England's economic, political and cultural globalization over the course of four centuries. In this section of ENGL 288 we will focus our attention on a number of texts that illuminate the intersections between literature and empire from the late sixteenth century to the present. Readings will include Shakespeare's *The Tempest*, *The History of Mary Prince*, Brontë's *Jane Eyre*, Rhys's *Wide Sargasso Sea*, short stories

by Sam Selvon, and Zadie Smith's *White Teeth*. In addition to reading voraciously and engaging in candid, generous discussions about these texts, course participants can expect to develop familiarity with modern British and Anglophone literary history, hone their skills at college-level literary analysis, and master the critical terminology of the study of literature. Non-majors are welcome in this class, but should be aware that the course is designed to prepare students for upper-level English coursework.

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

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

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

This course will survey British writing from 1800 to the present, treating canonical and non-canonical texts from a range of genres. As we trace the major movements of the last two centuries, we'll pay special attention to shifting approaches to Englishness, gender, and the politics and social function of art. Requirements: Reading quizzes, a midterm and final, two short papers, and enthusiastic discussion.

**ENGL 288.004      ENGLISH LITERATURE      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.

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

**ENGL 350.001      INTRODUCTION TO COMIC STUDIES      MW 9:40-10:55      WHITTED**

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 1:15-2:30      BAJO**

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 for group critique. By semester's end, you'll know why sentimentality is a barrier to real sentiment and why it's almost always a bad idea to end a story by killing off the main character. Along the way, we'll also discuss writing as both a way of life and a profession. (If you want to look up the professor, she publishes under her maiden name: Elise Blackwell.)

**ENGL 360.002      CREATIVE WRITING      TR 2:50-4:05      MADDEN**

In this workshop, we will explore creative writing in community contexts. While we will focus on developing our skills in writing, we will also think about creative writing as community engagement and as public art. How does writing work in community contexts, and what can it do in those contexts? How can writing be a public art? We will explore answers to these questions firsthand and on site as we meet with community arts leaders and programmers. We will look at arts and grassroots organizations, we will explore identity-based and community-based projects and special constituencies, and together we will develop community writing projects. In collaboration with the Columbia poet laureate and the office of One Columbia for Arts & History, students will create "guerilla poetry" projects to put creative writing into daily life. Course submitted for GLD in Community Service and for service learning credit.

**ENGL 360.003      CREATIVE WRITING      MW 2:20-3:35      COUNTRYMAN**

This course is an introduction to the practice and methods of creative writing. In this class, students will work toward the completion of a final portfolio, due at the end of the semester. As a class, we'll respond to student work as it is created and develop a vocabulary for describing what we see happening in one another's writing. We'll think of creative writing as an ongoing process and a mode of "serious play." The class will also read works by a spectrum of outside writers, which we'll examine alongside and in conversation with students' work.

**ENGL 360.004      CREATIVE WRITING      TR 10:05-11:20      TBA**

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

**ENGL 360.H01      CREATIVE WRITING      TR 10:05-11:20      AMADON**  
**(Restricted to SC Honors College Students)**

This course is an introduction to the writing of poetry and fiction. We will learn, as a class, ways of responding to creative work and use our discussions as a means of defining our own aims and values as writers and poets. The

final goal of this course is a portfolio of original creative work, but peer response is fundamental; both will factor heavily in the final grade. The class will read works by contemporary and canonical writers as a way of expanding our view of what our writing can do. However, this course is designed as a creative writing workshop, and the majority of class time will be devoted to discussing new writing from students.

**ENGL 380.001          EPIC TO ROMANCE          TR 11:40-12:55          GWARA**  
**(Cross-listed with CPLT 380.001)**

A study of genres, characterization, and salient themes in five major texts: Homer's Iliad, Ovid's Metamorphoses, Beowulf, Marie's Lais, and Chaucer's Troilus and Criseyde.

**ENGL 381.001          THE RENAISSANCE          TR 1:15-2:30          RICHEY**

We will begin by reading the mail between Henry VIII and Anne Boleyn, their love letters, political reactions, and spiritual concerns, using their private and public correspondence to frame our questions. How do these letters negotiate power relations, invite social and political response, represent royal and spiritual authority, disclose what can and can't be said? Once we come to terms with the written and unwritten expectations of the Royals, we will examine how the writers of the period negotiate their attitudes toward authority in Renaissance fiction (Utopia, Adventures of Master F. J.), Renaissance poetry (amatory and divine lyrics), and Renaissance Comedy (*Twelfth Night*, *The Tempest*). Required books: The Norton Anthology: 16-early 17<sup>th</sup> C, Gascoigne: *The Adventures of Master F.J.*, Shakespeare: *The Tempest*. Required work: quizzes, class presentation (10 percent each), 2 papers (20 percent each), a midterm (20 percent), and a final exam (20 percent).

**ENGL 387.001          INTRO TO RHETORIC          TR 1:15-2:30          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 2:20-3:35          MUCKELBAUER**

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

**ENGL 389.001          THE ENGLISH LANGUAGE          MW 2:20-3:35          TBA**  
**(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          TBA**  
**(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 2:20-3:35          BEECROFT**

European masterpieces from antiquity to the beginning of the Renaissance.

**ENGL 404.001          ENGLISH RENAISSANCE DRAMA          MW 11:10-12:25          GIESKES**

This class will provide an introduction to the rich field of non-Shakespearean early modern drama. Shakespeare was far from the only playwright working in the period and we will read a selection of plays that held the stage alongside and in competition with his works. We will be reading plays by Thomas Kyd, Christopher Marlowe, Thomas Dekker, John Marston, Ben Jonson, Thomas Middleton, and Francis. We will read plays in all the major

genres of the early modern stage—from history to revenge tragedy to comedy. These playwrights’ careers coincide with or come after Shakespeare’s and they found themselves in various kinds of competition with him and with each other. They cite each other, parody each other, and criticize each other in overt and covert ways. This back and forth commentary is an important aspect of the period’s drama and our reading of these plays will attend to this intertextual play which will in turn enrich your reading of Shakespeare’s plays. Three papers, quizzes, one short archival assignment, and a final exam.

**ENGL 405.001 SHAKESPEARES TRAGEDIES**

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

**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 SHAKESPEARES COMEDIES AND HISTORIES**

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

**MILLER**

This class will focus on Shakespeare’s comedies. We will read five of them plus one tragedy for comparison. This class will be mainly guided discussion. For three of the six plays we will follow the “flipped classroom” format, with video mini lectures assigned for viewing before class. For all six, discussion prompts will be provided, with questions on the midterm taken directly from these prompts. Additional assignments will include one creative project, one critical analysis paper (5-8 pages), and one synopsis of a critical article (1-2 pages).

**ENGL 425B.001 THE AMERICAN NOVEL SINCE 1914**

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

**FORTER**

This course traces several arcs in the history of the US novel from the end of WWI to the early twenty-first century. We will explore the relations between history and literary invention. How does the form of the novel transform in the century under discussion, and how are these changes related to transformations in US society at large? We will also consider the link between authors’ “social locations”—their gender, race, class position, and so forth—and their responses to historical circumstances. How do these questions of identity shape how an author depicts US capitalism, racial inequality, and gender dominion? We’ll ask about the different constructions of “American” and “literature” that follow from these questions, especially when the novel is practiced by recent immigrants and others whose relationship to Americanness is unconventional in its angle of approach (i.e., non-citizens and non-residents writing *about* America). Finally the course explores the role of the novel in memorializing the historical past. We’ll examine the kinds of “pasts” that these books depict, and ask whether their treatments encourage us to view the past as irretrievably lost or as a resource for imagining a liberatory future.

**ENGL 426.001 AMERICAN POETRY**

**MW 11:10-12:25**

**VANDERBORG**

How has post-1945 American poetry defined, changed, or challenged ideas of what it means to be human? This course will focus on poetry texts from the United States, Canada, and the Caribbean that grapple with concepts of the human, the posthuman, and the nonhuman. We’ll explore political definitions of human rights as well as human rights abuses in the wake of World War II in Fiona Templeton’s *Cells of Release*, examine historical concepts of the human and nonhuman in slavery’s legacy in M. NourbeSe Philip’s *Zong!*, and trace ideas of the “Humanimal” in Bhanu Kapil’s poetic interrogation of records of purportedly “feral” children. We’ll look at what “Becoming Human” means to refugees in Daniel Borzutzky’s poetry. Finally, we’ll read speculative poetic studies of robots, cyborgs, aliens, and other nonhuman organisms to see how they rewrite the premise of a discrete human body or national borders. The course will include weekly discussion posts and two to three papers.

**ENGL 427.001 SOUTHERN LITERATURE**

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

**SHIELDS**

Representative works of Southern writers.

**ENGL 428B.001 AFRICAN-AMERICAN LITERATURE I: 1903-PRESENT  
(Cross-listed with AFAM 428A)**

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

**LEE**

Our course will survey African American literature from 1903 and onward, beginning with W.E.B. Du Bois’ *The Souls of Black Folk*. We will cover some major (and minor) authors, themes, and movements from this period, as well as a range of genre, including drama, poetry, essay, short story, and novel. Through these wide-ranging texts, we will attempt to consider persistent and intractable questions in Black literary studies regarding “race,” being, voice, community, sexuality, gender, and history.

**ENGL 431A.001 CHILDREN’S LITERATURE**

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

**SCHWEBEL**

This course provides an introduction to the critical study of children’s literature, with an emphasis on books written and published for independent readers. The class will study both classic and contemporary literature for children while considering issues including didacticism, prizing, censorship, and the canon. Students can expect to read a range of children’s books and to engage with scholarly writing in the growing field of children’s literature studies.

**ENGL 432.001      YOUNG ADULT LITERATURE TR 4:25-5:40      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 1:15-2:30      COHEN**  
**(Cross-listed with WGST 437.001)**

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

**ENGL 439.001      TOPICS: FIGURATIVE LANGUAGE      TR 2:50-4:05      BEZUIDENHOUT**  
**(Cross-listed with LING 405/PHIL 370)**

A survey of experimental and theoretical research on non-literal language usage, with focus on irony, metaphor, and simile; hyperbole, metonymy, and litotes will also be addressed. We assume that literal and non-literal uses of language belong on a continuum and that ordinary language usage is rarely strictly literal.

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

What do we mean by "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? Do professors have better grammar than a New York City stockbroker? 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 speaker/writers who use it.

**ENGL 460.001      ADVANCED WRITING      MW 12:45-2:00      HAWK**

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

**ENGL 461.001      THE TEACHING OF WRITING      TR 11:40-12:55      RULE**

Theory and methods of teaching composition and extensive practice in various kinds of writing. Recommended for prospective writing teachers.

**ENGL 462.001      TECHNICAL WRITING      MW 11:10-12:25      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 463.006      BUSINESS WRITING      TR 1:15-2:30      TBA**

Extensive practice in different types of business writing, from brief letters to formal articles and reports.

**ENGL 464.001 POETRY WORKSHOP W 4:40-7:25 AMADON**

The focus of this course will be writing and revising new poems. Students will develop and refine their ability to articulate their own poetic aims and style, while also expanding their view of what a poem can be and do through readings of contemporary poetry and assignments tied to those readings. The final goal of this course is a portfolio of original creative work, but peer response is a fundamental part and both will factor heavily in the final grade. Students should have taken ENGL 360 previously, but those with experience writing poetry or taking creative writing workshops are welcome.

**ENGL 469.001 CREATIVE NONFICTION MW 2:20-3:35 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 4:25-5:40 BAJO**

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 other aspects of the writing life. (If you want to look up the professor, she publishes under her maiden name: Elise Blackwell.)

**ENGL 566.001 TOPICS IN U.S. FILM AND MEDIA: THE SOUTH ON SCREEN COURTNEY  
(Cross-listed with FAMS 566.001) MW 3:55-5:10/M 5:30-7:00**

Proceeding from the premise that how we imagine ourselves and others in and through media *matters*, this course considers what the South has looked and sounded like on screen in the last century. We'll investigate histories and mythologies of region, race, class, nation, gender, and sexuality at play in the history of the South on screen. And we'll ask what this media history might be able to teach us not only about the South but also about 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? What role has the screen South played in the history of imagining the nation, divided and otherwise? How has the screen South shifted and changed? And what lessons and possibilities for the future might we draw from this history?

**HONORS COLLEGE**

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

**SCHC 350.H01 HNRs: THE BIRTH AND DEATH OF THE BOOK: FROM GUTENBERG TO GOOGLE JACKSON**

With the rise of the Internet calling into question the very future of the printed book as a viable technology, it seems like an especially good time to explore the book's past. Where do books come from? How are they printed, published, and promoted? How are they shipped, stored, sold, and read? How long have they been around, and how much longer are they likely to be so? The Birth and Death of the Book will explore the history of the book as a technology, as a means of information storage and retrieval, as a commodity, an art form, and as a way of understanding the world. It will introduce students to the history of the book from the beginning of the first millennium to the beginning of the second, ranging across continents, cultures, and centuries. It will also explore the ways in which the book has been threatened with extinction or irrelevance by other forms of communication including telephones, televisions, and especially the Internet, and consider the book's possible futures. The class will entail a mixture of readings in historical and literary sources; hands on experience with books hundreds of years old and hot off the press; experimentation with printing presses and web publishing, and lots of bold, speculative thinking. Possible themes will include the psychology and physiology of reading; book hoarding, book burning, and book theft; the invention of the printing press; the rise of book clubs; the emergence of Amazon and the decline of bricks-and-mortar book stores; the transformation of publishing; the experience of reading, writing, and publishing digitally; and many other topics. Assessment is based on a series of essays and shorter take home assignments.

**SCHC 351.H02 HNRs: SHAKESPEARE IN LOVE AND WAR LEVINE  
MW 2:20-3:35**

Shakespeare's couples are household names: Romeo and Juliet, Hamlet and Ophelia, Beatrice and Benedict, Antony and Cleopatra, the Macbeths. Their stories sometimes end in death, sometimes in marriage, but all explore love's risks along with its rewards. In this class, we'll be looking at a specific group of plays that raise questions about the especially risky business of mixing love and war: What happens when the lovers are warriors, military men more comfortable on the battlefield than in the bedroom? What follows when love intersects with politics or when military ambitions interfere with love? What's the line between flirtation and fighting, or between the art of love and the art of war? We'll concentrate on six plays that bring love and war into conversation: *Titus Andronicus*, *Much Ado about Nothing*, *Othello*, *Macbeth*, *Antony and Cleopatra*, and *Coriolanus*. We'll explore key issues of Shakespeare's day—military and domestic relations, power and politics, gender roles and expectations, courtship and marriage, to name a few—and we'll also think about how these issues play out in today's culture, looking at film adaptations of several plays. Class will be discussion based. The goals of the semester are several: you should come away from this course with a solid grounding in some of Shakespeare's major plays and with the ability and



confidence to read his other plays on your own; you should sharpen your analytical skills and become better writers; and you will, I hope, learn to read and think about Shakespeare in ways that matter to you.

**SCHC 354.H01                      HNRS: PROSEMINAR IN NATURE WRITING                      TR 11:40-12:55                      FELDMAN**

We will read a selection of the great British and American nature writers, while, at the same time, we will workshop our own writing about the natural environment. Service learning elements of this course involve researching an environmental issue, problem, or organization and writing an informative and engaging article to help others understand more about it. In another assignment, students will each choose a non-profit organization that works on behalf of conserving or enhancing natural habitat, solving an environmental problem, or helping animals in the wild. They will then write an advocacy piece to aid that organization in meeting their goals. Our textbook will be *The Norton Book of Nature Writing* and our own imaginations.

**SCHC 450.H04                      HNRS: LITERARY HUNTINGS: GHOSTS, SPECTERS, AND OTHER UNDEAD                      TR 2:50-4:05                      FORTER**

This course asks why the dead refuse to stay dead. We will look at a range of literary works and films that depict ghosts, specters, and other visitors from the “spirit world,” with an eye toward the following questions: Why have ghosts and ghost stories had such long-standing appeal? How do ghosts in novels and films serve as metaphors for social or psychological processes that more “realistic” depictions have a hard time grasping? What kinds of loss and what failures of memory make stories of ghosts and the undead urgent at particular historical moments? We will read and analyze works that push these questions in three main directions. A first set of texts treats ghosts and specters as figures for the continued “life” in the present of colonialism and chattel slavery. A second set views ghosts as beings impossible to categorize (neither dead nor alive), and hence as figures that disrupt the categories we use to make sense of the world (hetero vs. homosexual; male vs. female; black vs. white). A third group of works depicts ghosts and specters as the occasion for exploring psychic traumas and the challenge trauma poses to efforts at keeping the past *in* the past.

TEXTS (a selection from the following): Michael Ondaatje *Anil’s Ghost*; Henry James, *The Turn of the Screw*; Shirley Jackson, *The House on Haunted Hill*; Toni Morrison, *Beloved*; Amitav Ghosh, *The Calcutta Chromosome*; Sarah Waters, *The Little Stranger*; Zoë Wicomb, *David’s Story*; Ben Okri, *The Famished Road*; Fred d’Aguire, *Feeding the Ghosts*; plus one or more of the following films: *The Innocents*, *The Babadook*, *The Awakening*, *Pan’s Labyrinth*.  
ASSIGNMENTS: 2 short papers, 1 long paper, bi-weekly reading responses.

**SCHC 455.H01                      HNRS: OVERSHARING                      TR 10:30-11:20                      GLAVEY**

Description: In this course we will investigate the shifting ideas about privacy and publicity visible in American literature since the end of the 20th century. Debates about what does and does not constitute “oversharing” have mostly centered upon the role of social media, but in addition to considering such questions this course will bring by situating recent developments within the context of a cultural turn toward confessionalism in the post-WWII period before turning to more contemporary poetry, fiction, and memoir. In addition to thinking about the way that the meaning of self-disclosure has potentially changed, we will be thinking in particular about the way that such ideas are informed by gender, race, and sexuality. Authors covered will include Hilton Als, Joe Brainard, Lena Dunham, Roxanne Gay, Allen Ginsberg, Emily Gould, Sheila Heiti, Karl Ove Knausgaard, Maggie Nelson, Alice Notley, Frank O’Hara, Sylvia Plath, James Schuyler, Eve Kosofsky Sedgwick, Anne Sexton, and Rachel Zucker.

**SCHC 457.H06                      HNRS: FRANKENSTEIN                      TR 1:15-2:30                      BRITTON**

Mary Shelley’s novel *Frankenstein*, the first work of science fiction, is 200 years old in 2018. When it was first published, how fictional did its science really seem? In order to answer this question, students in this class will explore original works of eighteenth-century science, philosophy, and literature in order to address definitions of life and death, the power and danger of the imagination, and ethical uncertainties posed by suspended animation and interspecies beings. Specifically, students will approach *Frankenstein* through four contexts—literary, material, philosophical, and scientific—in order to think about its sources, revisions, and influence. Its literary contexts include Romantic poetry (Wordsworth, Coleridge, Percy Shelley) and Milton’s *Paradise Lost*. Students will take a hands-on approach to the novel’s material forms when we will study USC’s original 1818 edition and Mary Shelley’s own significantly revised 1831 edition. Selected readings from the novel’s philosophical and scientific contexts will complement topics covered in the paired course, “Enhancing Life.” (Students in this course, which will meet in the Hollings Library, will be required to take the paired “Enhancing Life” course.)