



ENGLISH DEPARTMENT COURSE DESCRIPTIONS
SPRING 2016

Classes that fulfill prerequisites

- ENGL 287 AMERICAN LITERATURE (5 sections)
ENGL 288 ENGLISH LITERATURE (4 sections available + 1 Honors)

Pre-1800 Literature Classes

- ENGL 381 THE RENAISSANCE
ENGL 382 THE ENLIGHTENMENT
ENGL 401 CHAUCER
ENGL 405 SHAKESPEARE'S TRAGEDIES
ENGL 406 SHAKESPEARE'S COMEDIES & HISTORY

Post-1800 Literature Classes

- ENGL 384 REALISM
ENGL 391 GREAT BOOKS OF THE WESTERN WORLD II
ENGL 392 GREAT BOOKS OF THE EASTERN WORLD
ENGL 412 VICTORIAN LITERATURE
ENGL 419 TOPICS: VIRGINIA WOOLF
ENGL 423 MODERN AMERICAN LITERATURE
ENGL 424 AMERICAN DRAMA
ENGL 427 SOUTHERN LITERATURE
ENGL 428B AFRICAN-AMERICAN LITERATURE II: 1903-PRESENT
ENGL 430 TOPICS: RACE, GENDER, AND GRAPHIC NOVELS
ENGL 431B PICTURE BOOKS
ENGL 432 YOUNG ADULT LITERATURE
ENGL 437 WOMEN WRITERS
ENGL 438B SCOTTISH LITERATURE
ENGL 565 AFRICAN AMERICAN DRAMA

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

- ENGL 370 LANGUAGE IN THE USA
ENGL 389 THE ENGLISH LANGUAGE
ENGL 450 ENGLISH GRAMMAR
ENGL 453 DEVELOPMENT OF THE ENGLISH LANGUAGE
ENGL 455 LANGUAGE IN SOCIETY

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

- ENGL 419 TOPICS: VIRGINIA WOOLF
ENGL 430 TOPICS: RACE, GENDER, AND GRAPHIC NOVELS
ENGL 438B SCOTTISH LITERATURE
ENGL 439 TOPICS: AMERICAN TELEVISION
ENGL 473 FILM AND MEDIA THEORY AND CRITICISM

Rhetoric, Theory, and Writing

- ENGL 360 CREATIVE WRITING (6 sections available + 1 honors)
ENGL 387 INTRO TO RHETORIC
ENGL 388 HISTORY OF LITERARY CRITICISM AND THEORY
ENGL 460 ADVANCED WRITING (2 sections available)
ENGL 461 THE TEACHING OF WRITING
ENGL 462 TECHNICAL WRITING
ENGL 463 BUSINESS WRITING (5 sections available)
ENGL 464 POETRY WORKSHOP
ENGL 473 FILM AND MEDIA THEORY AND CRITICISM
ENGL 493 ADVANCED CREATIVE NON-FICTION

Beyond Anglo-American

- ENGL 391 GREAT BOOKS OF THE WESTERN WORLD II
ENGL 392 GREAT BOOKS OF THE EASTERN WORLD
ENGL 428B AFRICAN-AMERICAN LITERATURE II: 1903-PRESENT
ENGL 430 TOPICS: RACE, GENDER, AND GRAPHIC NOVELS
ENGL 438B SCOTTISH LITERATURE
ENGL 565 AFRICAN AMERICAN THEATER: FAMILY DRAMA

Courses that satisfy requirements for the Secondary Education track:

- ENGL 389
ENGL 450
ENGL 453
ENGL 428B
ENGL 432
ENGL 437
ENGL 460
ENGL 461

**ENGLISH DEPARTMENT COURSE DESCRIPTIONS
SPRING 2016**

<i>English 270-286 designed for non-majors</i>
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ENGL 270.001 WORLD LITERATURE TR 10:05-11:20
(Cross-listed with CPLT 270.001)

Selected masterpieces of world literature from antiquity to present.

ENGL 270.E01 WORLD LITERATURE MW 5:30-6:45
(Cross-listed with CPLT 270.E01)
(Same as ENGL 270.001)

ENGL 270.H01 HNRS: WORLD LITERATURE MWF 10:50-11:40 PATTERSON
(Restricted to SC Honors College Students Only: Cross-listed with CPLT 270.H01)
Selected masterpieces of world literature from antiquity to present.

ENGL 282.001 FICTION: Classic Fiction MW 10:50-11:40, R 8:30-9:20 COWART
(Designed for Non-English Majors)

In addition to three short contemporary novels, we'll explore a mix of classic, modern, and contemporary short fiction, including stories by Washington Irving, Nathaniel Hawthorne, Katherine Anne Porter, Flannery O'Connor, D.H. Lawrence, Conrad, Faulkner, Fitzgerald, Joyce, Flannery O'Connor, Alice Walker, and J. D. Salinger.

ENGL 282.002 FICTION: Classic Fiction MW 10:50-11:40, R 8:55-9:45 COWART
(Designed for Non-English Majors)
Same as ENGL 282.001

ENGL 282.003 FICTION: Classic Fiction MW 10:50-11:40, R 10:05-10:55 COWART
(Designed for Non-English Majors)
Same as ENGL 282.001

ENGL 282.004 FICTION: Classic Fiction MW 10:50-11:40, R 11:40-12:30 COWART
(Designed for Non-English Majors)
Same as ENGL 282.001

ENGL 282.005 FICTION: Classic Fiction MW 10:50-11:40, R 2:50-3:40 COWART
(Designed for Non-English Majors)
Same as ENGL 282.001

ENGL 282.006 FICTION: Classic Fiction MW 10:50-11:40, R 4:25-5:15 COWART
(Designed for Non-English Majors)
Same as ENGL 282.001

ENGL 282.007 FICTION: Classic Fiction MW 10:50-11:40, F 9:40-10:30 COWART
(Designed for Non-English Majors)
Same as ENGL 282.001

ENGL 282.008 FICTION: Classic Fiction MW 10:50-11:40, F 10:50-11:40 COWART
(Designed for Non-English Majors)
Same as ENGL 282.001

ENGL 282.009 FICTION: Secrecy MW 1:10-2:00, R 8:55-9:45 WOERTENDYKE
(Designed for Non-English Majors)

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.

ENGL 282.010 FICTION: Secrecy MW 1:10-2:00, R 2:50-3:40 WOERTENDYKE
(Designed for Non-English Majors)
Same as ENGL 282.009

ENGL 282.011 **FICTION: Secrecy** **MW 1:10-2:00, R 2:50-3:40** **WOERTENDYKE**
(Designed for Non-English Majors)
Same as ENGL 282.009

ENGL 282.012 **FICTION: Secrecy** **MW 1:10-2:00, R 2:50-3:40** **WOERTENDYKE**
(Designed for Non-English Majors)
Same as ENGL 282.009

ENGL 282.013 **FICTION** **TR 4:25-5:40** **OZCELCUK**
(Designed for Non-English Majors)

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

ENGL 282.H01 **HNRS: FICTION Classic Fiction** **MW 2:20-3:35** **COWART**
(Restricted to SC Honors College Students Only) (Designed for Non-English Majors)

In addition to three short contemporary novels, we'll explore a mix of classic, modern, and contemporary short fiction, including stories by Washington Irving, Nathaniel Hawthorne, Katherine Anne Porter, Flannery O'Connor, D.H. Lawrence, Conrad, Faulkner, Fitzgerald, Joyce, Flannery O'Connor, and J. D. Salinger.

ENGL 283.001 **THEMES IN BRITISH LITERATURE:** **GULICK**
(Designed for Non-English Majors) **TR 10:05-11:20**

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. In this course our literary explorations will center around 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 four masterful British/Anglophone novels: Charlotte Brontë's *Jane Eyre*, Tsitsi Dangarembga's *Nervous Conditions*, Kazuo Ishiguro's *Never Let Me Go*, and J.K. Rowling's *Harry Potter and the Order of the Phoenix* (any and all prior knowledge of the *Harry Potter* series will serve students well in this class). We will also make brief forays into pedagogical theory by authors such as Jean-Jacques Rousseau, Mary Wollstonecraft, Thomas Macaulay, 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. ENGL 283 is primarily designed for non-majors. You don't need to be seeking a degree in English to take this class. But you should prepare to read voraciously, write carefully, and approach in-class discussions with enthusiasm, inquisitiveness, and candor.

ENGL 283.002 **THEMES IN BRITISH LITERATURE** **FELDMAN**
(Designed for Non-English Majors) **TR 1:15-2:30**

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

ENGL 283.003 **THEMES IN BRITISH LITERATURE** **RICE**
(Designed for Non-English Majors) **TR 2:50-4:05**

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 284.001 **DRAMA** **MWF 9:40-10:30** **TBA**

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

ENGL 285.001 **THEMES IN AMERICAN WRITING: LANDMARKS OF AMERICAN POPULAR LITERATURE**
(Designed for Non-English Majors) **MW 12:00-12:50, R 8:30-9:20** **SHIELDS**

Because of its enormous global influence the various forms of American popular writing—genre fiction such as science fiction, westerns, romance novels, rags to riches success stories, crime fiction—graphic narratives from comic strips to graphic novels—and popular song lyrics from Broadway classics to rap—they constitute a culturally significant body of expression worthy of study. This survey lecture course will introduce students to the story of the emergence of these popular forms and examine exemplary works in each form. The lecture will entail multi-media—with sections of motion pictures being air and performances of song lyrics by Johnny Mercer, Cole Porter, Bob Dylan, Johnny Cash, Lauryn Hill and Nas. We will analyze key texts and performances to understand the values being projected, the language being employed, the symbolism being

presented and the generic conventions that frame the authors' messages. Novelists whose works will be examined include Horatio Alger, Larry McMurtry, Margaret Mitchell, Dashiell Hammett, and William Gibson.

ENGL 285.002 THEMES IN AMERICAN WRITING: LANDMARKS OF AMERICAN POPULAR LITERATURE
(Designed for Non-English Majors) MW 12:00-12:50, R 8:55-9:45 SHIELDS
Same as ENGL 285.001

ENGL 285.003 THEMES IN AMERICAN WRITING: LANDMARKS OF AMERICAN POPULAR LITERATURE
(Designed for Non-English Majors) MW 12:00-12:50, R 10:05-10:55 SHIELDS
Same as ENGL 285.001

ENGL 285.004 THEMES IN AMERICAN WRITING: LANDMARKS OF AMERICAN POPULAR LITERATURE
(Designed for Non-English Majors) MW 12:00-12:50, R11:40-12:30 SHIELDS
Same as ENGL 285.001

ENGL 285.005 THEMES IN AMERICAN WRITING: LANDMARKS OF AMERICAN POPULAR LITERATURE
(Designed for Non-English Majors) MW 12:00-12:50, F 9:40-10:30 SHIELDS
Same as ENGL 285.001

ENGL 285.006 THEMES IN AMERICAN WRITING: LANDMARKS OF AMERICAN POPULAR LITERATURE
(Designed for Non-English Majors) MW 12:00-12:50, R 2:50-3:40 SHIELDS
Same as ENGL 285.001

ENGL 285.007 THEMES IN AMERICAN WRITING: LANDMARKS OF AMERICAN POPULAR LITERATURE
(Designed for Non-English Majors) MW 12:00-12:50, R 4:25-5:15 SHIELDS
Same as ENGL 285.001

ENGL 285.008 THEMES IN AMERICAN WRITING: LANDMARKS OF AMERICAN POPULAR LITERATURE
(Designed for Non-English Majors) MW 12:00-12:50, F 10:50-11:40 SHIELDS
Same as ENGL 285.001

ENGL 285.009 THEMES IN AMERICAN WRITING
(Designed for Non-English Majors) MW 3:55-5:10 STEELE

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

ENGL 285.H01 THEMES IN AMERICAN WRITING MW 3:55-5:10 SHIELDS
(Designed for Non-English Majors) (Restricted to SC Honors College Students)

LANDMARKS OF AMERICAN POPULAR LITERATURE

Much critical attention is paid to the canon of American literary masterpieces—that body of artfully crafted and philosophically sophisticated writings taught in survey courses of American literature. Yet it could be argued that in terms of influence on world culture various popular forms of American literature were greatly more consequential, projecting the values, images, and fantasies that would permeate entertainment and public opinion in cultures beyond North America. This course examines key works in several popular genres:

1—American popular song lyrics (Cole Porter, Johnny Mercer, Bob Dylan, Johnny Cash, Lauryn Hill, Nas).

2—Genre fiction & movies (rags to riches success story—Horatio Alger, *Ragged Dick*, the western—Larry McMurtry's *Lonesome Dove*, the crime novel—Dashiell Hammett's *The Maltese Falcon*, the romance—Margaret Mitchell, *Gone with the Wind*, and science fiction—William Gibson's *Neuromancer*).

3—Graphic narratives (comic strips—from McCay's *Little Nemo* to Bill Watterson's *Calvin & Hobbes*, comic books from Marvel & D.C., underground commix, and women's comics, and graphic novels—Art Spiegelman's *Maus*).

We will analyze these writings for their values, symbolism, their narrative and visual techniques, and their language, particularly their evocations of common voices. Critically, we will ask to what extent convention has rendered certain of the genres created around this landmarks a form of commodity entertainment. We will also attempt to identify what remains culturally potent in terms of the stories and methods found in these classic works of American popular culture.

ENGL 286.001 POETRY TR 11:40-12:55 VANDERBORG
(Designed for Non-English Majors)

Calling all poetry lovers—or anyone curious about poetry's unique forms and themes! This class offers a brief history of narrative and lyric poetry, starting with translated selections from Ovid's *Metamorphoses* and Old English poetry, and then moving to Middle English poetry and early modern ballads. We conclude with examples of modern and postmodern poetry.

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

**ENGL 286.002 POETRY
(Designed for Non-English Majors)**

TR 1:15-2:30

POWELL

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 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 write two essays, attend local poetry readings, and demonstrate mastery of course materials on quizzes, one or more midterms, and a cumulative final exam.

**ENGL 286.H01 POETRY
(Designed for Non-English Majors) (Restricted to SC Honors College Students)**

TR 2:50-4:05

VANDERBORG

Calling all poetry lovers—or anyone curious about poetry’s unique forms and themes! This class offers a brief history of narrative and lyric poetry, starting with translated selections from Ovid’s Metamorphoses and Old English poetry, and then moving to Middle English poetry and early modern ballads. We conclude with examples of modern and postmodern poetry.

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

**ENGL 287.001 AMERICAN LITERATURE
(Designed for English majors)**

MW 2:20-3:35

JACKSON

English 287 is a survey of American Literature from its colonial beginnings in the fifteenth century to the beginning of the Twentieth Century. A course of this kind cannot, by definition, be comprehensive or all-inclusive, but the texts we will explore suggest the diversity and range of what we call American Literature. The literary movements and historical eras we will cover include Colonialism, Puritanism, the Enlightenment, Romanticism, Realism, Naturalism, and Modernism. The class has three goals. The first is to introduce you to the sweep of American literary history and suggest something of its power and significance, especially by understanding what various works meant in their historical context. The second is to encourage you to read closely and carefully, understanding how those works worked as art. The third and final goal is to help you develop as writers of critical academic prose, through a series of essays, in class assignments, and examinations.

**ENGL 287.002 AMERICAN LITERATURE
(Designed for English majors)**

MW 3:55-5:10

LACKEY

This course provides a survey of nineteenth and twentieth century U.S. literature, with a focus on the shifting concepts of the frontier and the American West. From Caroline Kirkland and Mark Twain in the nineteenth century to Cormac McCarthy and Annie Proulx in the late twentieth, a host of American writers have expressed their fascination with the opportunities, transformations, and atrocities made possible in this volatile space. Over the course of the semester, students will explore a multitude of voices and texts while learning to understand the frontier as a physical reality, a mythic symbol full of cultural importance, and as a limitless conceptual category. In the process of reading, discussing, and responding to a wide range of novels, short stories, and travel narratives, students will improve as close readers and critical writers. Class requirements include lively class debates, short writing assignments, one essay, a midterm, and a final exam. This course is designed for English majors.

**ENGL 287.003 AMERICAN LITERATURE
(Designed for English majors)**

TR 10:05-11:20

GLAVEY

This course surveys approximately one hundred years of American literary history, running from the middle of the nineteenth century until the middle of the twentieth. Throughout the semester we will pay particular notice to the role of storytelling and the imagination in constructing the nation’s ideals and in addressing tensions that arise when those ideals are challenged by historical injustices. Our goal will be to attend to the ways that writers respond to those tensions with their art, and to think about what such responses can teach us about America, its history, and its literature. Our guiding questions will be: What stories does America tell about itself? How do

particular ideas about America and American-ness shape these stories? How do these stories shape in turn what it means to be an American?

ENGL 287.004 AMERICAN LITERATURE TR 11:40-12:55 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 1:15-2:30 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 288.001 ENGLISH LITERATURE MW 2:20-3:35 TBA
(Designed for English majors)

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

ENGL 288.002 ENGLISH LITERATURE TR 10:05-11:20 JARRELLS
(Designed for English majors)

This course offers a survey of British writing from Romanticism to Modernism (that is, from the end of the eighteenth century to the middle of the twentieth). Readings will be organized primarily by period and genre: students will study the Romantic lyric, the Victorian novel (and its Modernist successor), blank-verse epic, the dramatic monologue, and the essay. In addition, some close attention will be paid to historical and thematic links across periods and genres: in particular, to revolution and reform, to the idea of “culture” and the development of a national literature, and to the role that literature played in mediating and representing a rapidly expanding British empire.

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

Heroes, Lovers, and Poets in British Literature

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

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

ENGL 288.004 ENGLISH LITERATURE TR 1:15-2:30 BRITTON
(Designed for English majors)

Romantic poets are popularly thought to have an emotional, unscientific appreciation for nature based on direct personal experience. And yet these writers were heavily influenced by and sometimes based their own poetry on scientists' descriptions of the natural world; some Romantic poetry includes, often in footnotes, scientific nomenclature from what was then the new system of Linnaean taxonomy. Connections between literary and scientific approaches to the natural world are the core of this survey course, which includes works from the Renaissance and eighteenth century but focuses on the Romantic period. We will enrich and complicate our understanding of literary representations of nature by studying original materials (first editions as well as works of astronomy and botany) from the library's extensive collections. Our discussions will address the following issues: aesthetic response and scientific objectivity, taxonomy and empire, and scientific nomenclature and poetic language. Authors include William Wordsworth, S. T. Coleridge, Charlotte Smith, John Keats, Percy Shelley, and Emily Brontë.

**ENGL 288.H01 HNRs: ENGLISH LITERATURE TR 10:05-11:20
(Designed for English majors) (Restricted to SC Honors College Students)**

LEVINE

This course explores popular literature from one of England's most chronicled periods, extending from the court of Henry VIII in the early sixteenth-century to civil war and the beginnings of Britain's colonial expansion. We'll begin with Sir Thomas More's fictive travelogue *Utopia* and from there turn to Marlowe's *Doctor Faustus*, Shakespeare's *Richard III* and *The Tempest*, and selections from Milton's *Paradise Lost*, before concluding with Aphra Behn's new-world novel *Oroonoko*. We'll look at the ways these popular texts spoke to the times and to each other. We'll explore key questions of the day—about monarchy, religion, revolution, new world contact, and slavery, for example—and we'll give some thought to larger questions about print technology, audiences, and readers. In a series of short, web-surfing assignments using the on-line archive EEBO (Early English Books On-Line), you'll also have the chance to explore some of the popular reading that doesn't make it into standard "English Lit" anthologies—cheap pamphlets on witchcraft and necromancy, medicine and hunting, cookbooks and travel guides, popular politics and protest, and all sorts of "how-to" manuals.

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

ENGL 360.001 CREATIVE WRITING MW 2:20-3:35 BAJO

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

ENGL 360.002 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 360.003 CREATIVE WRITING MWF 9:40-10:30 TBA

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

ENGL 360.004 CREATIVE WRITING MWF 10:50-11:40 TBA

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

ENGL 360.005 CREATIVE WRITING TR 4:25-5:40 COUNTRYMAN

This course is an introduction to the practice and methods of poetry and fiction 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 stories and poems. We'll think of writing as an ongoing process and a mode of thought. The class will also read works by a spectrum of outside writers, which we'll examine alongside and in conversation with students' work.

ENGL 360.006 CREATIVE WRITING TR 8:30-9:45 TBA

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

**ENGL 360.H01 HNRs: CREATIVE WRITING TR 10:05-11:20 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 370.001 LANGUAGE IN THE USA TR 2:50-4:05 WELDON
(Cross-listed with LING 345)

In this course, students will examine the structure, history, and use of language varieties in the U.S. and explore the ways in which region, social class, age, gender, sexuality, race, and ethnicity contribute to its diverse linguistic fabric. Topics such as dialect diversity, language ideology, linguistic discrimination, multilingualism, and language in education will be explored through class readings, lectures, discussions, and audio and video resources.

ENGL 381.001 THE RENAISSANCE TR 2:50-4:05 SHIFFLETT

We shall study works by several major authors of the European Renaissance and scholarship that deals with them. The authors are likely to include Castiglione, Erasmus, Tasso, Shakespeare, Cervantes, and Milton. Assignments are likely to include three short papers and a final exam.

ENGL 382.001 THE ENLIGHTENMENT MW 11:10-12:25 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 384.001 REALISM MW 3:55-5:10 WOERTENDYKE

Realism is deceptively simple: corresponding with the rise of the novel in the eighteenth century, realist novels employ familiar surroundings, recognizable (though unique) plots, and concrete details of everyday existence. In its pretensions to truth, faith in language, preoccupation with character development over time, and tension between the individual and society, realism can seem naïve to contemporary readers; however, its ubiquity and versatility, across history, nation, language, culture, suggests a sophisticated genre. In this course, we will look at the origins of realism as a literary development and ask how and why it surfaced in modernity. We will read the novels that have formed the theoretical basis of realism in literary criticism, move on to examples of realism at the peak of its critical power, and, finally, turn to works that simultaneously rely upon—and subvert—its formal conventions. At base, we will investigate the capacity of language and narrative to represent the world in different historical moments, as well as our own. Authors will likely include Daniel Defoe, Marguerite Duras, Leo Tolstoy, Virginia Woolf, Honore Balzac, and Tony Kushner.

ENGL 387.001 INTRO. TO RHETORIC TR 2:50-4:05 HAWK

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

ENGL 388.001 HISTORY OF LIT. CRITICISM AND THEORY TR 1:15-2:30 GLAVEY

This course will introduce students to the major trends that have shaped the way critics have thought about literature and culture over the past 150 years. By the end of the semester, students will develop a familiarity with the history of modern literary criticism, paying special attention to key schools of thought including Marxism, psychoanalysis, structuralism, deconstruction, critical race theory, feminism, queer and postcolonial theory. We will do our best to engage in meaningful debate about aesthetics and the cultural politics of representation and to discover strategies for making sense of complex theoretical arguments.

ENGL 389.001 THE ENGLISH LANGUAGE MW 3:55-5:10 DISTERHEFT

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 391.001 GREAT BOOKS OF THE WESTERN WORLD II JELLY-SCHAPIRO
TR 10:05-11:20

This course will consider important works of Anglophone literature—including works that have been translated into English—written since the conclusion of the Second World War. We will read works from the so-called Western World, as well as works emanating from those societies and cultures that were formerly colonized by European powers. We will, in other words, devote a particular attention to the relationship between the Western World and its constitutive outside. Possible texts include W.G. Sebald's *The Rings of Saturn*, Kazuo Ishiguro's *A Pale View of Hills*, Atticus Lish's *Preparation for the Next Life*, Elena Ferrante's *My Brilliant Friend*, and Kiran Desai's *The Inheritance of Loss*.

ENGL 392.001 GREAT BOOKS OF THE EASTERN WORLD GUO
TR 11:40-12:55

Classical and contemporary poetry and prose of the Middle and Far East.

ENGL 401.001 CHAUCER MW 2:20-3:35 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 TR 8:30-9:45 RICHEY

In this course we will explore how intimacy in Shakespeare’s plays unfolds at the intersection of theology, property, and poetry. Because religion, law, and art drew on characteristic “properties” to define the terms of their discourse, property operated on multiple levels and involved identity, behavior, props, and the more material ground we now associate with it. Initially, aristocratic marriages were designed to make a match that would unite wealthy families and preserve property through lines and legacies, not for romantic purposes. But during Shakespeare’s time (and, we could argue, by way of Shakespeare himself) the property of intimacy was beginning to change. We will think about how Shakespeare’s work renegotiates theological, legal, and poetic ground to open an imaginative space for intimacy within a culture that made intimacy difficult if not impossible.

ENGL 406.001 SHAKESPEARE’S COMEDIES AND HISTORIES GIESKES
MW 3:55-5:10

We will read seven plays drawn from Shakespeare’s comedies and from his plays on English history. Our goal will be to read the plays closely as literature—objects of verbal art—and as play texts—scripts for theatrical production. In addition we will attempt to situate Shakespeare’s plays in the context in which they were produced: early modern London. Shakespeare’s plays are intimately involved with that context and our reading will be enriched by an understanding of his times. While we cannot (for reasons of time) look closely at the work of other playwrights working in the same genres, we will make some effort to look at the broader field of early modern drama.

One central question we will be pursuing has to do with what these generic labels mean. What is a “history play”? What is Shakespearean comedy?

Three papers will be required, all three of 6-8 pages. In addition, two short papers on performance and early print will be required. The final will be comprehensive.

ENGL 412.001 VICTORIAN LITERATURE TR 11:40-12:55 STERN

Forget the stereotypes about corsets and tea and sober black suits. This class will be an immersion in the luscious, long novels and twisted, kinky poetry of Victorian Britain. We’ll read marriage plots and murder plots; sensation fiction and melodrama; detective fiction and dramatic monologues. We’ll cover a range of forms and genres to give you a long view of key issues during Victoria’s reign (1837-1901): marriage and divorce; wealth and poverty; imperialism and civil rights; railway travel and armchair tourism. We’ll read works from Austen, the Brontës, Wilkie Collins, Charles Dickens, George Eliot, both Brownings, Tennyson and more. Be prepared to read a lot, to write frequently, to talk avidly, to ask questions, to learn about archival research, to be surprised, and to have a lot of fun. Likely assignments: weekly reading responses, two short research assignments, and one substantive final paper.

ENGL 419.001 TOPICS IN ENGLISH LIT: VIRGINIA WOOLF TR 11:40-12:55 COHEN

Who exactly was—and is—“Virginia Woolf”? Stylistic innovator? Psychological realist? Hothouse aesthete? Victorian holdover? Feminist icon? Anti-imperialist? Victim or rebel? Populist or snob? We’ll work together to

understand how perceptions of Woolf, critical approaches to her works, and deployments of her image and influence, have changed over time. We'll read most of her novels and her most important essays, locating them and responses to them within their cultural contexts. In writing assignments, you'll engage with Woolf's own texts and with Woolf criticism, and do some Woolf-spotting in popular culture.

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

The first half of the twentieth-century saw the building of skyscrapers, the proliferation of automobiles; the popularization of Freud, Darwin, Nietzsche, and Marx (oh, my!); the shortening of skirts and hair, the winning of the vote for (white) women; the enforcement of Jim Crow laws and the efflorescence of black culture in Harlem and beyond. In short, it was a time of cultural ferment when fermented beverages were (for a time) made illegal. This course will ask students to examine and articulate how U.S. writers used literary forms to encapsulate, resist, recast, and engage these cultural currents of modernity. From turn-of-the-century naturalism to the Cold War thriller, the modes of modern American literature asked what it meant to be newly modern, for better and for worse. Course requirements will include a mid-term and a final, as well as archival research and an interpretive essay.

ENGL 424.001 AMERICAN DRAMA MWF 10:50- 11:40 MCALLISTER

This upper-level course will explore modern and post-modern American dramas that tackle big issues and events in American history. Stylistically, we will focus on how American playwrights "cut" the practice of Brecht's epic theater with elements of melodrama, naturalism/realism, and even expressionism, as they estrange, examine, and potentially re-imagine our nation's major concerns. We begin the semester pre-Brecht, with Anna Cora Mowatt on the question of early American identity. From there we move to Clifford Odets on the labor movement, Arthur Miller on religious and political persecution, Tony Kushner on the AIDS crisis, David Mamet on race, and Suzan-Lori Parks on the Civil War. Course assignments or expectations consist of regular discussion participation, scene/monologue work, weekly reflection assignments, a short analytical essay, and a final drama project. Throughout the semester, for the final project, you will be challenged to identify a big issue that shapes our current moment, and begin structuring and writing an American drama that speaks to your generation.

ENGL 427.001 SOUTHERN LITERATURE TR 4:25-5:40 POWELL

Southern literature of the past and present contributes in interesting ways to regional and national dialogue. Studying it not just as American literature, but as the output of a particular regional tradition and set of circumstances, is useful to readers from different backgrounds who are interested in how literature is created and its relationship to the society in which it is written, published, and read. With these assumptions, this course introduces key characteristics, phases, and issues in southern literature through a systematic survey of selected major authors that emphasizes slave narratives, the Southern Renaissance, and contemporary literature of the New South. Students prepare several short essays and one research paper. Expect lectures, group activities, discussion, quizzes, a midterm, and a final exam.

ENGL 428B.001 AFRICAN AMERICAN LIT: 1903-PRESENT
(Cross-Listed with AFAM 428B) **TR 10:05-11:40 TRAFTON**

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

ENGL 430.001 TOPICS: RACE, GENDER, AND GRAPHIC NOVELS 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. Assignments include a weekly journal, a paper, a midterm exam, a creative project, and a research paper.

ENGL 431B.001 PICTURE BOOKS TR 8:30-9:45 JOHNSON-FEELINGS

This course will introduce students to the history of illustrated books for children (facilitated by the outstanding holdings in the university library's historical children's book collection housed in the Ernest Hollings Library). The bulk of the course, however, will focus on contemporary picture books. Topics of investigation will range from the mechanics of picture books, to disturbing images in picture books, to the career and legacy of Dr. Seuss, to award-winning picture books, and more. Students will leave the course with a greater appreciation for the children's book publishing industry and current issues and controversies in the field.

ENGL 432.001 YOUNG ADULT LITERATURE MW 2:20-3:35 SCHWEBEL

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

ENGL 437.001 WOMEN WRITERS TR 4:25-5:40 FELDMAN

Representative works written by women.

**ENGL 438B.001 SCOTTISH LITERATURE: FROM TAM O'SHANTER TO TRAINSPOTTING
TR 1:15-2:30 JARRELLS**

A survey of Scottish literature from the years following the Act of Union (1707) and the defeat of the Jacobites (1745-46) to the thriving literary scene of present-day Glasgow and Edinburgh. How has Scotland, with its distinctive landscape, languages, oral traditions, and modern inventions, contributed to and challenged the idea of English literature? What happens to regional identity and local associations in a global economy? Why do so many Scottish writers turn to popular themes (horror, superstition, crime, magic) and forms (ballads, chapbooks, magazine tales, children's literature) to engage the serious issues of the day? Authors to be studied include James Macpherson, Robert Burns, Walter Scott, Joanna Baillie, James Hogg, Robert Louis Stevenson, Hugh MacDiarmid, Muriel Spark, Alasdair Gray, Liz Lochhead, James Kelman, A.L. Kennedy, Allan Warner, and Irvine Welsh

ENGL 439.001 TOPICS: AMERICAN TELEVISION MW 3:55-5:10, W 5:30-7:30 MINETT

American television has never been as popular, as prestigious, as plentiful, or as pertinent to understanding American media culture. This course will prepare students to examine American television, past and present, from multiple perspectives: as an industry, as an art form, as a representation of society and identity, and as a set of practices engaged in by viewers. From networks to Netflix, from *Sesame Street* to soap operas to *The Sopranos*, and from live-tweeting *Pretty Little Liars* to binge-viewing *Breaking Bad*, this course will survey the complex and constantly changing features of American television.

ENGL 450.E01 ENGLISH GRAMMAR MW 5:30-6:45 DILLARD
(Cross-listed with LING 421.E01)

Major structures of English morphology and syntax; role of language history and social and regional variation in understanding contemporary English.

ENGL 453.001 DEVELOPMENT OF THE ENGLISH LANGUAGE DISTERHEFT
(Cross-listed with LING 431.001) MW 12:45-2:00

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

ENGL 455.001 LANGUAGE IN SOCIETY TR 10:05-11:20 CHUN
(Cross-listed with LING 440)

This course examines language in social life and the social basis of linguistic patterns. We will investigate language use within and across social groups and contexts, focusing on how language reflects and creates speakers' memberships, relationships, and identities. Some of the issues we will address include why women and men speak differently, how using a 'Southern accent' can help or hurt, and what happens when languages come in contact. Students will learn to think critically about their everyday sociolinguistic experiences using concepts and methods from the course. Special attention will be given to dialects and styles in U.S. settings. By the end of the semester, students should be able to:

- Identify key concepts in sociolinguistics
- Become familiar with sociolinguistic tools for analyzing language in our everyday lives
- Coherently articulate different perspectives on language issues in U.S. society
- Question assumptions about the inherent value of different ways of speaking

ENGL 460.001 ADVANCED WRITING TR 11:40-12:55 MUCKELBAUER

In this class, you will write more than you ever have. And it will be advanced.

ENGL 460.E01 ADVANCED WRITING TR 6:00-7:15 COUNTRYMAN

This class will focus on the personal essay as a mode of thinking that allows us to experiment, to open up questions, and to linger in uncertainty. Students will read and respond to creative nonfiction, fiction, and poetry by established writers who exemplify this spirit of “negative capability.” We’ll also gain inspiration from works in other forms, such as music and film. Students will work toward the completion of two major essay projects and a final portfolio of revised work.

ENGL 461.001 THE TEACHING OF WRITING MW 9:35-10:50 RULE

This course explores the theory and practice of teaching writing, mostly in middle and secondary school contexts. It is designed primarily to support Education and English majors, but will also be useful for students interested in college level writing instruction, professional careers in writing, and/or tutoring. We will frame the content of this course with the idea of the *teacher-researcher*: an approach that emphasizes inquiry, reflection, observation, revision & redesign, and ongoing development through immersion in the professional field. In this course, you will learn about important issues impacting the teaching of writing and have the chance to evaluate and extend those issues toward building your own approach, not only as a future teacher but also as a writer and critical thinker.

ENGL 462.001 TECHNICAL WRITING TR 1:15-2:30 BROCK

Emphasis on writing in technical environments, with and about technology, and of importance to technical communicators. Genres explored through both examination and practice include brief memos, instructions and procedural documentation, audience assessment, task analyses, formal proposals, reports, use-case scenarios, usability tests, and participatory web and application design.

ENGL 463.001 BUSINESS WRITING MWF 8:30-9:20 STAFF

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

ENGL 463.002 BUSINESS WRITING MWF 9:40-10:30 STAFF
(Same as ENGL 463.001)

ENGL 463.003 BUSINESS WRITING MWF 10:50-11:40 STAFF
(Same as ENGL 463.001)

ENGL 463.004 BUSINESS WRITING TR 8:30-9:45 STAFF
(Same as ENGL 463.001)

ENGL 463.005 BUSINESS WRITING TR 4:25-5:40 STAFF
(Same as ENGL 463.001)

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 their own 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.

ENGL 473.001 FILM AND MEDIA THEORY AND CRITICISM: Media, Power, and Everyday Life MW 2:20-3:35, M 5:30-7:30 COOPER

Media captivates us. But what might we mean by “media”? And how might we evaluate its power in our everyday lives? This course will consider several possible answers to these questions. In the end, each student will be able to defend one.

ENGL 493.001 ADVANCED CREATIVE NON-FICTION TR 1:15-2:30 BARILLA

The art and craft of writing creative nonfiction at the advanced level.

ENGL 565.001 AFRICAN AMERICAN THEATRE: BIG MOVES MWF 1:10-2:00 MCALLISTER
(Cross-listed with AFAM 565.001 and THEA 565.001)

This course examines major stylistic innovations during 160 years of African American theater and performance. We will look at “major moves” that challenged American theatrical form and re-imagined cultural representations of African Americans; “major moves” that many critics and audiences were not quite prepared to process. We will cover black blackface minstrelsy, abolitionist melodramatic performance, the

black-produced black musical, modernist New Negro theater, Black Arts experimentations with whiteness, Afro-centric realism for mainstream American consumption, and the post-black play. We will explore these stylistic and cultural departures through dramatic texts, historical articles, and theoretical essays. Our required black playwrights will include William Wells Brown, Marita Bonner, Adrienne Kennedy, August Wilson, Suzan-Lori Parks, and Tarell Alvin McCraney. Course assignments or expectations will include regular discussion participation, scene/monologue work, weekly reflection assignments, and a short, very manageable research paper. At the very end of classes, we will produce an evening of performance to showcase our work over the semester.

HONORS COLLEGE

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

SCHC 353 H04 Coming of Age

TR 11:40-12:55

Professor David Lee Miller

In this course we'll take a look at some of our culture's most powerful and popular literary treatments of the tensions between family and the emerging self.

We'll start with *A Midsummer Night's Dream*—a comedy about young lovers trying to elope. We'll go on to Jane Austen's *Pride and Prejudice* and Charles Dickens's *Great Expectations*, both classic tales of family shame and the path to self-discovery. We will take a detour into modern American culture with Richard Wright's stunning novel *Native Son*, which we'll contrast to one of the great Hollywood comedies of the Depression era: *The Philadelphia Story*, starring Katharine Hepburn, Cary Grant, and James Stewart. We'll wind up the semester with *His Dark Materials*, the visionary trilogy by British author Phillip Pullman that (to quote Wikipedia) "follows the [coming of age](#) of two children, [Lyra Belacqua](#) and [Will Parry](#), as they wander through a series of [parallel universes](#)."

The course will be taught as a "flipped classroom," with lectures posted to Vimeo for watching outside of class.

SCHC 353 H03

Literature and Globalization

TR 1:15-2:30

Professor Eli Jelly-Schapiro

What does "globalization" signify? And what does it have to do with literature? Globalization commonly refers to the increasing interdependence—economic, political, social, and cultural—of different parts of the world. Though the term itself is a recent innovation, the encounters and connections globalization describes have a much deeper history, one that we can usefully trace to the "discovery" of the New World—an event that enabled new forms of imperial power and precipitated the emergence of an expansionary global capitalism. In this course, we will examine how contemporary literary texts represent both the current expression and longer history of globalization. We will read works that strive to represent the world at large, as well as works that illuminate the ways in which global culture is produced and experienced in local places. Throughout, we will devote particular attention to the question of how literary texts play an active role—as the repositories of narrative, as the agents of linguistic power, and as commodities that circulate in the marketplace—in the constitution of our globalized world. Possible texts include: Laila Lalami's *The Moor's Account*, David Mitchell's *Cloud Atlas*, Amitav Ghosh's *The Shadow Lines*, Arundhati Roy's *The God of Small Things*, and Michael Ondaatje's *The Cat's Table*.

SCHC 452 H01

The Mad, Hot 18TH Century: The Key Authors and Their Wacky Issues

TR 4:25-5:40

Professor William Rivers

One of the long-standing labels for the 18th century is "The Age of Reason." Yet writers of this period were constantly bumping up against the limits of human reason and quite often got "mad hot" about (among other things) political corruption, religious controversy, economic shenanigans, social pretensions, and just plain old human foibles, follies, and vices. In response they wrote wacky, funny satire to expose what they saw. The 18th century was *the period* in English literary history most dominated by satire—in all the genres: poetry, drama, fiction, and non-fiction prose. At its heart, satire is fundamentally rational (and serious), but it is also wacky and funny. That's its rhetorical strategy. In this course we are going to examine that rhetorical strategy, the individuals who practiced it, and the intellectual, religious, political, and economic contexts that fed it. (We will also read a bit of the serious, non-satirical, "rational" stuff as well--just to round out our experience.)

SCHC 457 H03

Pages and Stages: Shakespeare and His Contemporaries

MW 2:20-3:35

Professor Edward Gieskes

This course will investigate the ways that plays written for the stage came to be printed books. Over the course of the semester we will read a range of plays by Shakespeare and his contemporaries in the contexts of early print

and theatre history. This course will allow us to take full advantage of the April 2016 USC exhibition centered on one of the Folger Shakespeare Library's copies of Shakespeare's 1623 First Folio, often described as the "book that gave us Shakespeare." Using resources like Early English Books Online, our work will enable us to see the complicated and fascinating history of the printed drama and will culminate in this rare opportunity to see Shakespeare's book, a piece that is crucially important to both the history of the theatre and the history of the book.

SCHC 457 H01
Growing Up Southern: Children in Literature and Life
MW 3:55-5:10
Professor Sara Schwebel

This Honors College seminar takes an interdisciplinary approach to studying the lived experience of children growing up in the American South between the antebellum period and twentieth-century Civil Rights Movement, as well as representations of that childhood experience in children's book written during the nineteenth and early twentieth centuries, and today. The course poses two central questions: "What is the history of southern childhood?" and "How has the image of the southern child figured in discourses about the South as a region and the U.S. as a nation?" As we wrestle with these questions, we will read the work of both historians and literary scholars, and we will spend time in the Irving Department of Rare Books examining historical texts read by, written for, and/or depicting southern children. The course is especially appropriate for English, History, and other Humanities majors but is open to all.