



ENGLISH DEPARTMENT COURSE DESCRIPTIONS  
SPRING 2017

**Classes that fulfill prerequisites**

- ENGL 287 American Literature (6 sections)  
ENGL 288 English Literature (4 sections available + 1 Honors)

**Pre-1800 Literature Classes**

- ENGL 380 Epic to Romance  
ENGL 381 The Renaissance  
ENGL 405 Shakespeare's Tragedies  
ENGL 406 Shakespeare's Comedies & Histories

**Post-1800 Literature Classes**

- ENGL 385 Modernism  
ENGL 386 Postmodernism: Impossible Cities: Architectures of Postmodernism  
ENGL 391 Great Books of the Western World II  
ENGL 392 Great Books of the Eastern World  
ENGL 413 Modern English Literature  
ENGL 425A The American Novel to 1914  
ENGL 425B The American Novel Since 1914  
ENGL 427 Southern Literature  
ENGL 428A African American Literature I: to 1903  
ENGL 431A Children's Literature  
ENGL 432 Young Adult Literature  
ENGL 434 Environmental Literature  
ENGL 437 Women Writers

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

- ENGL 389 The English Language  
ENGL 450 English Grammar  
ENGL 455 Language in Society

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

- ENGL 430-1 TOPICS IN AFRICAN AMERICAN LIT: Slavery, Literature, and Popular Culture  
ENGL 439-1 TOPICS: American Television  
ENGL 439-2 TOPICS: Language and Gender  
ENGL 439-3 TOPICS: The Birth & Death of the Book--- Gutenberg to Google  
ENGL 439-4 TOPICS: Teaching English Abroad  
ENGL 566 Topics in U.S. Film & Media: Superheroes Across Media

**Rhetoric, Theory, and Writing**

- ENGL 360 Creative Writing (6 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 (5 sections available)  
ENGL 465 Fiction Workshop  
ENGL 473 Film and Media Theory and Criticism  
ENGL 491 Advanced Poetry Workshop

**Beyond Anglo-American**

- ENGL 391 Great Books of the Western World II  
ENGL 392 Great Books of the Eastern World  
ENGL 428A African American Literature I: to 1903  
ENGL 430-1 TOPICS IN AFRICAN AMERICAN LIT: Slavery, Literature, and Popular Culture

Courses that satisfy requirements for the Secondary Education track:

- ENGL 388  
ENGL 389  
ENGL 428B  
ENGL 432  
ENGL 437  
ENGL 450  
ENGL 460  
ENGL 461

**ENGLISH DEPARTMENT COURSE DESCRIPTIONS  
SPRING 2016**

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

**ENGL 270.001      WORLD LITERATURE      TR 10:05-11:20      SEPIDEH**  
**(Cross-listed with CPLT 270.001)**

Selected masterpieces of world literature from antiquity to present.

**ENGL 270.H01      HNRS: WORLD LITERATURE      MWF 12:00-12:50      PATTERSON**  
**(Restricted to SC Honors College Students Only: Cross-listed with CPLT 270.H01)**

Selected masterpieces of world literature from antiquity to present.

**ENGL 282.001-3      SPECIAL TOPICS IN FICTION: RIVER DANCE, REBELLION, AND RUGBY: IMAGINING IRELAND**  
**(Designed for Non-English Majors)      MW 1:10-2:00, F 1:10-2:00      MADDEN**

This class will be an introduction to literature and culture of Ireland, focused primarily on 20th and 21st century fiction and selected films, with some attention to music and popular culture. Our first course objective will be to gain familiarity with major themes, issues, and contexts of Irish literature—exploring historical and thematic connections. A second course objective will be to examine how literature represents identity, community, history, and nation. Our third objective will be to explore ways of thinking and writing about literature, in particular to develop our understanding of literature and its relation to social, historical, and cultural contexts.

**ENGL 282.004-6      SPECIAL TOPICS IN FICTION: RIVER DANCE, REBELLION, AND RUGBY: IMAGINING IRELAND**  
**(Same as ENGL 282.001-3)      MW 1:10-2:00, F 12:00-12:50      MADDEN**

**ENGL 282.008      SPECIAL TOPICS IN FICTION: HEROES, VILLAINS, AND ADORABLE LOSERS**  
**(Designed for Non-English Majors)      MW 2:20-3:35      CLEMENTI**

This course will explore works of fiction (in English or English translation) “from several countries and historical periods, illustrating the nature of the genre”—as the official description of this course promises. To make our intense study of novels truly stimulating and, possibly, unforgettable, we will zero in on a particularly fascinating topic within this vast genre: namely, the way in which fiction has created and developed through the millennia the figure of the hero and his (her?—rarely) counterparts: hideous villains and adorable losers. In order for you to fully understand and properly contextualize those great classics of Western literature assigned in this course, I will add to my lessons the indispensable support of visual art, music, films and funny video clips. Your participation is essential. This is a course for students who love reading and who like to share their ideas, discuss with others their points of view about literature and culture, ask questions, answer questions and be co-creators of a motivating and nurturing intellectual environment. Literature, art and film reflect our understanding of what constitutes heroism (and its opposite) as much as they contribute to shaping this understanding. What did it mean to be heroic for the Greeks in the fifth century b.c. and what does it mean for Americans in the twenty-first century A.D? Can heroes make us laugh? Is the comic character always anti-heroic? And can women be heroes in Western patriarchal culture? These are only some of the numerous questions we will raise during the course of our semester together and that we will endeavor to answer with the help of authors such as Homer, Cervantes, Voltaire, Kafka, and many others and thanks to the support of art, music, films and funny video clips.

**ENGL 282.009      SPECIAL TOPICS IN FICTION: POPULAR FICTION**  
**(Designed for Non-English Majors)      TR 11:40-12:55      RIVERS**

The special topic for this section of English 282 is “Popular Fiction.” We will be reading representative samples fiction in English (short stories and novels) that have been recognized as “popular” in American culture as well as some popular fiction from other cultures (e.g., Russian, English). Throughout the course we will be examining the question of what “popular fiction” means. However, we will spend more time examining the common and idiosyncratic themes that run through the fiction we read from all these different national cultures.

**ENGL 282.011      SPECIAL TOPICS IN FICTION: MW 3:55-5:10      STEELE**  
**(Designed for Non-English Majors)**

Special topics in fiction from several countries and historical periods, illustrating the nature of the genre. Maybe repeated for credit. Content varies by title and semester.

**ENGL 283.001-3 SPECIAL TOPICS IN BRITISH LITERATURE: THE WORST OF ALL POSSIBLE WORLDS? DYSTOPIA AND MODERNITY**  
(Designed for Non-English Majors) MW 12:00-12:50, F 12:00-12:50 CROCKER

This course gives students the opportunity to explore dystopian fiction, or a form of literature that works to unsettle our assumptions about the present through representations of a catastrophically altered future. By so doing, dystopian narratives reflect, influence, and revolutionize cultural identity, politics, and technology. Some of the texts we will read are not literary “classics”; however, each of these stories contributes to the formation of this genre of fiction, and each of these texts demonstrates the correspondent link between society and its creative production. Our class will trace different forms of the genre while pursuing a series of questions: why is modernity envisioned as corrupt, fallen, oppressive? Is there something about modern life that generates representations of destruction, violence, and sometimes disease? Is dystopia a hopeless genre, and if so, what does its negativity say about modern society? Why is this genre appealing, and what kinds of futures might it enable audiences to imagine, prevent, or construct?

**ENGL 283.004-6 SPECIAL TOPICS IN BRITISH LITERATURE: THE WORST OF ALL POSSIBLE WORLDS? DYSTOPIA AND MODERNITY**  
(Designed for Non-English Majors) MW 12:00-12:50, T 11:40-12:30 CROCKER

Same as ENGL 283.001-3

**ENGL 283.008 SPECIAL TOPICS IN BRITISH LITERATURE**  
(Designed for Non-English Majors) TR 4:25-5:40 FELDMAN

Special topics in British literature exemplifying persistent themes of British culture. May be repeated for credit. Content varies by title and semester.

**ENGL 283.009 THEMES IN BRITISH LITERATURE: THE SUBALTERN MATRIX---CLASS, GENDER, COLONIALITY**  
(Designed for Non-English Majors) MW 2:20-3:35 RICE

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

**ENGL 283.H01 SPECIAL TOPICS IN BRITISH LITERATURE: THE WORST OF ALL POSSIBLE WORLDS? DYSTOPIA AND MODERNITY**  
(Designed for Non-English Majors) MW 2:20-3:35 CROCKER  
(Restricted to SC Honors College Students)

This course gives students the opportunity to explore dystopian fiction, or a form of literature that works to unsettle our assumptions about the present through representations of a catastrophically altered future. By so doing, dystopian narratives reflect, influence, and revolutionize cultural identity, politics, and technology. Some of the texts we will read are not literary “classics”; however, each of these stories contributes to the formation of this genre of fiction, and each of these texts demonstrates the correspondent link between society and its creative production. Our class will trace different forms of the genre while pursuing a series of questions: why is modernity envisioned as corrupt, fallen, oppressive? Is there something about modern life that generates representations of destruction, violence, and sometimes disease? Is dystopia a hopeless genre, and if so, what does its negativity say about modern society? Why is this genre appealing, and what kinds of futures might it enable audiences to imagine, prevent, or construct?

**ENGL 285.001-3 SPECIAL TOPICS IN AMERICAN LITERATURE: SEEING IN BLACK AND WHITE: RACE AND VISION IN AFRICAN AMERICAN LITERATURE**  
(Designed for Non-English Majors) MW 9:40-10:30, F 10:50-11:40 TRAFTON

This is a course that takes selections from contemporary African American writers that highlight issues of race. Specifically, these readings each ask questions regarding the structure of race and of race relations, especially as they appear in late twentieth-century American culture, and especially as they involve issues of vision and visibility. Our authors ask this: since *race* is at least in part a function of *sight* – of some people seeing other people who look different than themselves – then what can be learned about race and race relations by artistically challenging our preconceptions about both *what* and *how* we see? Using such texts as Toni Morrison's *The Bluest Eye*, Toi Derricotte's *The Black Notebooks*, and August Wilson's *The Piano Lesson*, we, along with our authors, will investigate these issues. At the conclusion of this course, students will be expected to be familiar with the principle features of the texts on the syllabus, including the characteristics of specific authors and texts as well as their varying contexts more generally; they will also be expected to show mastery of the skills involved in crafting an analytic essay appropriate for a 200-level English course.

**ENGL 285.004-6 SPECIAL TOPICS IN AMERICAN LITERATURE: SEEING IN BLACK AND WHITE: RACE AND VISION IN AFRICAN AMERICAN LITERATURE**

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

**MW 9:40-10:30, R 1:10-2:00**

**TRAFTON**

Same as ENGL 285.001-3

**ENGL 285.007 SPECIAL TOPICS IN AMERICAN LITERATURE**

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

**MW 3:55-5:10**

**JACKSON**

Engl 285 is a survey of some enduring and foundational themes in American literary and cultural history. The first theme for the course will be “fundamentalism,” through which we will explore five crucial, or fundamental, values that have informed American identity: religion, rationality, patriotism, sentimentalism, and consumerism. The second theme is “fear of aliens.” Here we will examine the ways in which American literature has struggled with difference, otherness, and diversity. Our aliens will include Native Americans, Immigrants, and Extraterrestrials. The final theme will be “control of the physical.” Here we will consider the ways in which various forms of restraint – slavery, imprisonment, and abduction – have been perpetrated in the Land of the Free, before turning to look at the ways in which we have sought to control the very land itself. Readings will range from obscure seventeenth century religious tracts through the horror stories of H. P. Lovecraft to the novels of Stephen King. Assessment will be by way of daily reading quizzes, several essays, a midterm, and a final exam. This course does not presuppose a strong background in the study of literature or history, only an open mind, a lively imagination, and a willingness to think probingly and carefully about the sorts of texts and contexts that we usually take for granted.

**ENGL 285.008 SPECIAL TOPICS IN AMERICAN LITERATURE: AMERICA IN THE WORLD**

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

**TR 8:30-9:45**

**JELLY-SCHAPIRO**

This course will examine the literary representation of the United States in the world, from the postwar period to the present. The United States emerged from the Second World War a global superpower—dominant in the economic, cultural, and geopolitical realms. In this course, we will consider literary texts—primarily novels—that depict and confront different manifestations of U.S. global power: military conquest; religious and secular ideologies of development; capitalist expansion; the economics and politics of tourism; patterns of migration from the formerly colonized world to the United States. Analyzing how U.S. global power has been represented in cultural texts, we will simultaneously consider how culture plays an active and not merely reflective role in American foreign policy. Alongside our readings of fiction, we will also engage texts in other media—film, music, visual art—that trace the presence of the United States in the world over the past half-century.

**ENGL 285.009 SPECIAL TOPICS IN AMERICAN LITERATURE : DIGGING TO AMERICA**

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

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

**POWELL**

The study of literature is a dynamic part of a liberal arts education, strengthening skills in argumentation, critical thinking, and analysis, and also suggesting roles that imaginative writing can play in both national and community dialogue and in individual readers’ lives. The special topic of this section of the course is “Digging to America” (borrowed from Anne Tyler’s novel of the same name). This course pursues these goals by providing an introduction to selected phases and issues in American literature not through a systematic survey, but through substantial reading in a few notable works that have explored the idea of an American self in moments of national conversation about what that means. Course texts include but are not limited to poems, essays, and fiction by Julia Alvarez, Ta- Nehisi Coates, Allen Ginsberg, Josephine Humphreys, Anne Tyler, and Richard Wright. In addition to completing course readings and attending and participating in class, participants should expect to complete two 5-page writing assignments and to demonstrate mastery of course materials on quizzes, a midterm, and a cumulative final exam.

**ENGL 285.011 SPECIAL TOPICS IN AMERICAN LITERATURE : DIGGING TO AMERICA**

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

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

**SHIELDS**

Special topics in American literature exemplifying persistent themes of American culture. May be repeated for credit. Content varies by title and semester.

**ENGL 285.H01 SPECIAL TOPICS IN AMERICAN LITERATURE**

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

**MW 2:50-4:05**

**POWELL**

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

The study of literature is a dynamic part of a liberal arts education, strengthening skills in argumentation, critical thinking, and analysis, and also suggesting roles that imaginative writing can play in both national and community dialogue and in individual readers’ lives. The special topic of this section of the course is "Digging to America" (borrowed from Anne Tyler's novel of the same name). This course pursues these goals by providing an introduction to selected phases and issues in American literature not through a systematic survey, but through substantial reading in a few notable works that have explored the idea of an American self in moments of national conversation about what that means. Course texts include but are not limited to poems, essays, and fiction by Julia Alvarez, Ta- Nehisi Coates, Allen Ginsberg, Josephine Humphreys, Anne Tyler, and Richard Wright. In addition to completing course readings and attending and participating in class, participants

should expect to complete two 5-page writing assignments and to demonstrate mastery of course materials on quizzes, a midterm, and a cumulative final exam.

**ENGL 286.001                      POETRY                      TR 1:15-2:30                      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—including a poetry book made up of 500 index cards, visual collage poetry, and a poem translated into DNA bases and then implanted into a living organism.

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

**ENGL 286.H01                      POETRY                      TR 11:40-12:55                      AMADON**  
**(Designed for Non-English Majors) (Restricted to SC Honors College Students)**

This course has two purposes—to introduce you to a broad spectrum of poets and poetic movements, and to help you develop a way of talking about those poets in class discussions and in written work. Rather than attempting to reach a 'correct' interpretation of a poem, we will examine the many ways that poems behave. Although much of our time will be spent with the poetry of the last hundred years, we will also familiarize ourselves with the concerns and conventions of earlier literary movements, so that we might see poetry as a conversation occurring across time. Although we’ll likely find that many poets and poems can’t be easily cast into categories, looking at these movements will give us a sense of how the definition of poetry changes over time, and how each poet within ‘the tradition’ adds to, and amends, that tradition.

**ENGL 287.001                      AMERICAN LITERATURE                      MWF 10:50-11:40                      TBA**  
**(Designed for English majors)**

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

**ENGL 287.002                      AMERICAN LITERATURE                      TR 10:05-11:20                      DOWDY**  
**(Designed for English majors)**

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

**ENGL 287.003                      AMERICAN LITERATURE                      TR 8:30-9:45                      COWART**  
**(Designed for English majors)**

This course, aimed at sophomore English majors but welcoming nonmajors and students less and more advanced, is intended to promote knowledge of literary and intellectual history. Students may expect to learn a good deal about the workings of some important and exemplary texts. They should also improve skills associated with close-reading, writing, and analytical thinking.

Though proceeding chronologically from Puritan times well up into the twentieth century, this course will not be organized around a single theme. Rather, we’ll read widely across the spectrum of American literature, with an eye to discovering some of the themes that make it distinctive—and American. The reading load will not be excessively heavy, but we’ll try to cover a lot of ground, aiming at a representative sampling. Emphasis on poetry and fiction, with occasional selections in nonfiction. Bradstreet to Frost, then, and Hawthorne to Cather.

**ENGL 287.004                      AMERICAN LITERATURE                      MW 2:20-3:55                      WOERTENDYKE**  
**(Designed for English majors)**

This course will provide an overview of nineteenth – and twentieth – century literature written in, or about, the U.S. We will focus on both historical and literary movements central to these two centuries, from the early national period, renaissance, antebellum and post-bellum, to Reconstruction and the Harlem Renaissance.

Literary genres that will be covered include slave narratives, neo-slave narratives, poetry, essay, manifesto, graphic novel, romance, and realism.

**ENGL 287.005          AMERICAN LITERATURE          MW 3:55-5:10          GREVEN**  
**(Designed for English majors)**

The course is organized around the theme of "The American Dream," which we will treat as a national ideology and a collective fantasy dependent on both unconscious wishes and repressed fears related to gender, sexuality, race, class, and desire. At the same time, we will develop an understanding of the distinctive themes and sensibility of American literature across the centuries. The course covers works from the colonial period, the American Renaissance, realism, Modernism, and postmodern and contemporary literature as well as the genres of fiction, poetry, and drama. Participation will be graded, and other requirements will include unannounced quizzes, two essays, a midterm, and a final.

**ENGL 287.006          AMERICAN LITERATURE          TR 2:50-4:05          FORTER**  
**(Designed for English majors)**

This course traces the history of literature in the U.S., focusing especially on the years from 1850 to around 1990. We will discuss major literary movements and their relationship to the historical moment at which each emerged. At the same time, the course will emphasize the persistence of certain concerns across the periods under study: the meaning of "freedom" and its relationship to the idea of America; the legacy of chattel slavery and the place of race in the imagination of white and black authors; the persistent attempts by women and minority writers to develop literary forms adequate to their experience; and the role of capitalism (industrial and consumer) in the literary imagination of writers from all backgrounds. TEXTS: F. Douglass, *Narrative of the Life of Frederick Douglass*; N. Hawthorne, *The Blithedale Romance*; N. Larsen, *Passing*; K. Chopin, *The Awakening*; A. Spiegelman, *Maus I and Maus II*; additional readings on Blackboard; REQUIREMENTS: 1 paper; take-home midterm; final exam.

**ENGL 288.001          ENGLISH LITERATURE          MWF 1:10-2:00          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. Designed for English majors.

**ENGL 288.002          ENGLISH LITERATURE          TR 1:15-2:30          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. Designed for English majors.

**ENGL 288.003          ENGLISH LITERATURE          TR 11:40-12:55          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. Authors will include William Shakespeare, Charlotte Brontë, Jean Rhys, Sam Selvon, Salman Rushdie, and Zadie Smith. In addition to reading voraciously and engaging in candid, generous discussions about these texts, course participants can expect to hone their skills at college-level literary analysis, master the critical terminology of the study of literature, and learn the basics of research in the humanities.

**ENGL 288.004          ENGLISH LITERATURE          TR 2:50-4:05          JARRELLS**  
**(Designed for English majors)**

A survey of British writing from the eighteenth century to the present. Readings will be organized primarily by period and genre (eighteenth-century essays, Romantic lyrics, Victorian novels, etc.). In addition, however, some close attention will be paid to historical and thematic links across periods and genres: to tensions surrounding revolution, reform, and tradition, for instance; to changing ideas about culture, civilization, and national literatures; and to the role that literature played in mediating and representing a rapidly expanding British empire.

**ENGL 288.H01          HNSR: ENGLISH LITERATURE          TR 1:15-2:30          COHEN**  
**(Designed for English majors) (Restricted to SC Honors College Students)**

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 include spirited conversation.

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

**ENGL 360.001      CREATIVE WRITING      TR 1:15-2:30      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. 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      WALDRON-BARILLA**

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

**ENGL 360.003      CREATIVE WRITING      TR 2:50-4:05      WALDRON-BARILLA**

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

**ENGL 360.004      CREATIVE WRITING      MWF 10:50-11:40      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 360.005      CREATIVE WRITING      MWF 1:10-2:2:00      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 4:25-5:40      TBA**

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

**ENGL 360.H01      HNRS: CREATIVE WRITING      MW 2:20-3:35      BARILLA  
(Restricted to SC Honors College Students)**

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

**ENGL 380.001      EPIC TO ROMANCE      TR 1:15-2:30      GWARA**

Study of the evolution of Epic into Courtly Romance from Ancient Greece to the fifteenth century. Particular focus on heroic identity, individualism, Christianity, and Fatalism.

**ENGL 381.001      THE RENAISSANCE      TR 11:40-12:55      SHIFFLETT**

We shall study several major authors of the European Renaissance, some ancient authors that they admired, and scholarship that deals with them. The authors are likely to include Cicero, Seneca, Petrarch, Castiglione, Machiavelli, More, Erasmus, Sidney, Montaigne, Shakespeare, Cervantes, Calderón, and Milton. Requirements are likely to include a midterm, final, and research paper.

**ENGL 385.001                      MODERNISM                      MW 12:45-2:00                      RICE**

This is an introductory survey of literary modernism that will address several questions: (1) How do we define “modernism”? (2) What principal ideas of the end of the nineteenth and beginning of the twentieth century were influential on and are manifest in representative writings of major modernists? (3) How does modernist literature distinguish itself—both in themes and writing techniques—from prior and subsequent movements? And so on.

We will be reading selections of poetry by such (likely) authors as W.B. Yeats, Ezra Pound, T.S. Eliot, H.D., Wallace Stevens, Paul Valéry, Rainer Maria Rilke, Alexander Blok, Vladimir Mayakovsky, and Anna Akhmatova, and works of fiction by such international modernist authors as Joseph Conrad (*The Secret Agent*), Thomas Mann (*Death in Venice*), James Joyce (*A Portrait of the Artist as a Young Man*), Franz Kafka (*The Trial*), Virginia Woolf (*To the Lighthouse*), Mikhail Bulgakov (*Master and Margarita*), and Jorge Luis Borges (from *Labyrinths*).

**ENGL 386.001                      POSTMODERNISM: IMPOSSIBLE CITIES                      TR 8:30-9:45                      VANDERBORG**

We will cover an international selection of postmodern narrative genres, focusing on the metaphor of the city. How are communal spaces and histories described in these texts? Who inhabits these postmodern cities? The course is reading-intensive and discussion-oriented, with brief introductory lectures. We’ll read Italo Calvino’s *Invisible Cities*, Mark Danielewski’s *House of Leaves*, Thomas Pynchon’s *The Crying of Lot 49*, Art Spiegelman’s *MAUS*, Kurt Vonnegut’s *Slaughterhouse-Five*, Sophie Calle’s *Suite vénitienne*, Robert Grenier’s *Sentences*, and excerpts from Jorge Luis Borges, Dionne Brand, and Maxine Hong Kingston. (All readings in English.) You can also create your own paper topic options on graphic novels, digital interactive fiction, hypertexts, computer games, artists’ books, and metafictional children’s books.

**ENGL 387.001                      INTRO. TO RHETORIC                      MW 2:20-3:35                      ERCOLINI**

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

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

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

**ENGL 389.001                      THE ENGLISH LANGUAGE                      MW 12:45-2:00                      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 389.002                      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                      TR 10:05-11:20                      DAL MOLIN**

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

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

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

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



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

**ENGL 406.001               SHAKESPEARE'S COMEDIES AND HISTORIES**  
**TR 8:30-9:45** **RICHEY**

We'll address Shakespeare's Comedies and Histories as representations of cultural anxiety about power, race, gender, and sexuality, as literary art, as theatrical performance, and as contemporary cinema. We will consider whether plays that culminate in marriage say much about the nature of intimacy during the Early Modern period. To develop our ideas, we will read essays by Harry Berger Junior, Richard Helgerson, and one of your own choosing.

**ENGL 413.001               MODERN ENGLISH LITERATURE**  
**TR 10:05-11:20** **COHEN**

This course will trace major concerns of twentieth-century British fiction, including shifting ideas about nation, empire, and history. We'll look at the role gender plays in these configurations, and the way literary form is deployed in their redefinition, with special emphasis on the relations between modernity and questions of genre; we'll be reading a number of short works, as well as longer fictions, in an effort to cover a century of self-conscious experimentation. Authors will probably include Wells, West, Forster, Woolf, Waugh, Greene, Rhys, Carter, Swift, and Evaristo.

**ENGL 425A.001             THE AMERICAN NOVEL TO 1914**  
**MW 2:20-3:35** **GREVEN**

An examination of the rise and development of the American novel from James Fenimore Cooper's *Last of the Mohicans* and Stowe's *Uncle Tom's Cabin* to the heady romance-novels of Hawthorne and Melville to the realist and naturalist fictions of James, Wharton, and Norris.

**ENGL 425B.001             THE AMERICAN NOVEL SINCE 1914**  
**TR 11:40-12:55** **JELLY-SCHAPIRO**

This course will examine the manifold expressions of the American novel, from the moment of the First World War through to the present. We will foreground the reciprocal emergence of literary form and social, economic, and political history—from modernist responses to the urban modernities of the early-twentieth century, to realist renderings of the Great Depression, to "Beat" representations of the ecstasies and anxieties of the postwar decades, to "postmodern" visions of contemporary capitalist culture. In our engagement with the post-1945 period, we will devote an especial attention to the question of how the American novel has registered and reckoned with the extension of American power beyond the continent and hemisphere.

**ENGL 427.001             SOUTHERN LITERATURE** **MW 3:55-5:10** **BRINKMEYER**

This course will survey major works of Southern literature from the Old South to the present, with a focus on the significance of regionalism and regional identity. The focus will be on fiction, though we may read some poetry as well. Writers being considered for the final reading list (not all will make it) include: Frederick Douglass, Kate Chopin, William Faulkner, Richard Wright, Zora Neale Hurston, Flannery O'Connor, Katherine Anne Porter, Erskine Caldwell, Carson McCullers, Robert Penn Warren, Eudora Welty, Cormac McCarthy, James Dickey, Ron Rash, Barry Hannah, and Walker Percy. Requirements: participation (including quizzes), midterm exam, one paper, and final exam.

**ENGL 428B.001             AFRICAN AMERICAN LIT: 1903-PRESENT**  
**(Cross-Listed with AFAM 428B)               MW 2:20-3:35** **TRAFTON**

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

**ENGL 430.001             TOPICS IN AFRICAN AMERICAN LIT: SLAVERY, LITERATURE, AND POPULAR CULTURE**  
**(Cross-Listed with AFAM 398-001)           MW 2:20-3:35** **WHITTED**

How do literature and popular culture grapple with the historical realities of slavery? How do these representations shape the way we remember the past and relate to one another in the present? In this course, we will examine how the experiences of enslaved black Americans are adapted through novels, comics, film, art, and new media. Our goal is to raise questions not just about historical accuracy, but about ethics and aesthetic choices, creative freedom, taste, and cultural appropriation. Along with studying select slave narratives, we will discuss the depiction of slavery in literary fiction by Charles Johnson, science fiction by Octavia Butler, a romance novel by Beverly Jenkins and in screenings of films and TV series such as *Roots*, *Underground*, *Django Unchained*, and *12 Years a Slave*. We will consider sketch comedy such as the web series

“Ask a Slave” and video games like “Assassin’s Creed IV: Freedom Cry.” Our studies will also feature a creative project based on student research about the impact of slavery on the University of South Carolina. Note: the Spring 2017 course will feature a class visit with author Beverly Jenkins and two film screenings outside of class.

**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**

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 434.001 ENVIRONMENTAL LITERATURE TR 1:15-2:30 FELDMAN**

Literature of the natural environment and of human interactions with nature, along with critical theories about human/nature interactions.

**ENGL 437.001 WOMEN WRITERS TR 2:50-4:05 CORIALE**

Representative works written by women

**ENGL 439.001 TOPICS: AMERICAN TELEVISION (Cross listed with FAMS 470) 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 439.002 TOPICS: LANGUAGE AND GENDER TR 2:50-4:05 CHUN**

This course provides an introduction to the use of language by men and women, with a focus on how socialized ideas about how gender is connected to language use and perception.

**ENGL 439.003 TOPICS: THE BIRTH & DEATH OF THE BOOK – FROM GUTENBERG TO GOOGLE MW 12:45-2:00 JACKSON**

The prevalence of laptops, tablets, and smartphones in our lives is calling into question the very future of the book as a viable technology, so 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 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 computers, 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; the Harry Potter craze as a publishing phenomenon; book hoarding, book burning, and book theft; the invention of the printing press; censorship and libel as products of a print-oriented universe; the commercialization of books; the rise of book clubs; the experience of reading, writing, and publishing digitally; and many other topics.

**ENGL 439.004 TOPICS: TEACHING ENGLISH ABROAD MW 3:55-5:10 ROWE**

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

**ENGL 450.001 ENGLISH GRAMMAR TR 10:05-11:20 LUI**

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

**ENGL 455.001 LANGUAGE IN SOCIETY TR 4:25-5:40 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 MW 12:45-2:00 BARILLA**

This course will be a workshop in creative nonfiction, in which we will explore various subgenres such as memoir and literary journalism through reading, writing and discussions of craft. Students will produce new creative work through various writing exercises, and will respond to work in progress from other members of the course in a workshop setting. The goal of this course will be to become familiar with the spectrum of possibilities in the nonfiction genre, and to produce a portfolio of original work.

**ENGL 461.001 THE TEACHING OF WRITING TR 8:30-9:45 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 in writing. We will frame the content of this course with the concept of the *teacher-researcher*: an approach that emphasizes inquiry, reflection, observation, revision and redesign, as well as ongoing learning and development. You will conduct secondary and primary research, learn about important issues impacting the teaching of writing, and have the chance to evaluate and extend those issues toward building your own approaches to the teaching of writing, not only as a future teacher but also as a writer and critical thinker.

**ENGL 462.001 TECHNICAL WRITING TR 2:50-4:05 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 2:50-4:05 RIVERS**

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

**ENGL 463.002 BUSINESS WRITING TR 11:40-12:55 STAFF**

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

**ENGL 463.003 BUSINESS WRITING MWF 10:50-11:40 STAFF**  
(Same as ENGL 463.002)

**ENGL 463.004 BUSINESS WRITING MWF 12:00-12:50 STAFF**  
(Same as ENGL 463.002)

**ENGL 463.005 BUSINESS WRITING MWF 2:20-3:10 STAFF**

(Same as ENGL 463.002)

**ENGL 465.001      FICTION WORKSHOP      TR 4:25-5:40      BAJO**

This course explores the intricacies of the literary elements studied basically in English 360 to teach students how to write literary short stories. Students will use models and discussion to gain an understanding of the level of story composition at stake in this course, then they will begin submitting new stories of their own to workshop assessment in order to discover how to enhance readerly impact. The course is designed for writers aspiring to the profession or to students of literature who wish to deepen their perspective on language by exploring the other side of the printed page.

**ENGL 473.001      FILM AND MEDIA THEORY AND CRITICISM:      TR 1:15-2:30      COOLEY**

Theory and criticism of film and media from the 1910s to the present. Considers a range of critical approaches to analyzing what different forms of audio-visual media do to and for the audiences they address and the worlds they depict.

**ENGL 491.001      ADVANCED POETRY WORKSHOP      TR 10:05-11:20      AMADON**

The focus of this course will be writing and revising a portfolio of poems. Through readings of contemporary poets with diverse aims, subjects, and formal and aesthetic interests, students will expand their view of what a poem can be while also working to define their own aesthetic and create their own strategies for collecting a group of poems. Students will develop a project over the course of the semester, and need not have one in advance. The final goal of this course is a collection of original creative work, but peer response is a fundamental aspect of a workshop 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. If you're on the fence about whether or not you belong in this class, feel free to contact Dr. Amadon.

**ENGL 566.001      TOPICS IN U.S. FILM AND MEDIA: SUPERHEROES ACROSS MEDIA      MW 2:20-3:35, M 7:05-9:35      MINETT**  
(Cross-listed with )

Traces the aesthetic, cultural, technological, and industrial history of the superhero genre and superhero storytelling in comics, television, film, radio, and new media. Focus is placed on examining the transmedia franchising and (re)iteration of iconic "comic book superheroes" such as Superman, Batman, Wonder Woman, Spider-Man, the X-Men, and the Avengers.

**HONORS COLLEGE**

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

**SCHC 450 H02**

**Borders and Barricades: Reading U.S. Latina/o Literature**

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

**Professor Michael Dowdy**

This course explores how U.S. Latina/o writers have navigated the complexities of migration, labor, citizenship, assimilation, and other issues that have broadly defined Latino experiences in the United States. We will trace the development of Latino writing from the early nineteenth century to current immigration debates, placing Latino texts in historical-geographic contexts—from the hemispheric dimensions of U.S.-Latin American relations to the local manifestations of ethnic, linguistic, and cultural politics. Special attention will be devoted to the ways in which writers of Latin American descent have created innovative literary languages with mobile imaginaries and transnational forms of belonging. Further emphasis will be on how Latino texts have challenged mass media stereotypes (i.e., Speedy Gonzales, the Frito Bandito, and the Sun-Maid), political disenfranchisement, and other dehumanizing rhetoric. Readings will include prose, poetry, drama, and genre-bending and border-crossing texts by Chicano (Mexican American), Nuyorican (New York Puerto Rican), and other writers of Latin American descent. Requirements include regular participation, formal and informal writings, and a final research project. Knowledge of Spanish is not required.

**SCHC 451 H01**

**Epic and Lyric**

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

**Professor Esther Richey**

We will begin the course by reading the Metamorphosis to uncover Ovid's narrative and lyric transformations, his art of material change. We will then turn to narrative and lyric transformations across time and space, beginning with the Middle Ages in England and ending with twenty-first century poetics in America. We will consider many poetic conventions along the way, not only to understand the rules by which lyric is constructed in each era but also to understand how and why those rules are broken. We will think about how lyric is shaped by artistic, philosophical and scientific movements, how these movements not only open a window on the wider world but

also provide a unique vantage point for writers themselves. We will analyze both to write about what we see and to create for one another and ourselves. We may consider lyric within the music scene as an additional art form in the final week of the course.

**SCHC 452 H01**  
**Digital Humanities: Literature in the Electronic Age**  
**TR 1:15-2:30**  
**Professor Michael Gavin**

Introduction to digital literary studies. This course invites students to learn about how electronic communications have affected the form and study of literature. We will focus on born-digital literary forms (such as kinetic poetry, interactive fiction, and video games) as well as on computational approaches to literary study (like sentiment analysis, semantic modeling, social-network analysis, and geospatial mapping). For their final projects, students will create an original digital project, which might take the form of a creative work (like interactive fiction) or might be a research paper that incorporates computational and/or statistical methods. Students must be open minded and willing to experiment with new forms of writing, but no prior experience with computing is required.

**SCHC 457 H01**  
**Piranesi and Romanticism: Architecture and the Literary Imagination**  
**TR 11:40-12:55**  
**Professor Jeanne Britton**

The University of South Carolina is one of six institutions worldwide to own a complete twenty-nine volume set of the works of the eighteenth-century architectural illustrator Giovanni Battista Piranesi. He is known for his meticulous and romantic engravings of Roman architecture, ancient and modern, as well as his “imaginary prisons.” In his engravings, lush vines hang over classical ruins, eighteenth-century scholars cast light in the shadows of long-hidden family crypts, and faceless prisoners climb endless staircases past skulls and bones. Piranesi’s works reveal significant transitions in archaeology, aesthetics, architecture, engraving, and print. His works inspired many of the great names of nineteenth-century literature: Coleridge, Baudelaire, Poe. This course, which meets in Rare Books and Special Collections, will situate Piranesi’s works in a number of contexts—printmaking, architecture, neoclassicism and romanticism—and explore his influence on later authors, especially in Britain, France, and the US. Students will also have the opportunity to contribute to a current digital project whose final form will not only present every one of Piranesi’s images but also reimagine their connections. The target audience for this course includes students with interests in European culture of the eighteenth and nineteenth centuries, graphic design, architecture, art history, the history of the book, literature, and the digital humanities. All texts will be taught in English.

**SCHC 457 H03**  
**Anticolonial Writing from the Haitian Revolution to Black Lives Matter**  
**TR 2:50-4:05**  
**Professor Anne Gulick**