



**ENGLISH DEPARTMENT COURSE DESCRIPTIONS
SPRING 2018**

Classes that fulfill prerequisites

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

Pre-1800 Literature Classes

- ENGL 380 Epic to Romance
ENGL 382 The Enlightenment
ENGL 390 Great Books of the Western World
ENGL 391 Great Books of the Western World II*
ENGL 403 The 17th Century
ENGL 406 Shakespeare's Comedies & Histories

Post-1800 Literature Classes

- ENGL 385 Modernism
ENGL 391 Great Books of the Western World II*
ENGL 413 Modern English Literature
ENGL 420 American Literature to 1830
ENGL 422 American Literature 1860-1910
ENGL 425B The American Novel Since 1914
ENGL 426 American Poetry
ENGL 428B African American Literature I: 1903-Present
ENGL 431A Children's Literature
ENGL 432 Young Adult Literature
ENGL 437 Women Writers
ENGL 438C Irish Literature

Courses that satisfy requirements for
the Secondary Education track

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

And pre/post- 1800 literature options,
listed.

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

- ENGL 370 Language in the USA
ENGL 389 The English Language (2 sections available)
ENGL 450 English Grammar

Awesome, Cool Classes You Won't See Every Semester

- ENGL 430.1 Topics in African American Literature: *Postmodern Blackness in American Literature**
ENGL 439.1 Selected Topics: *An Introduction to Corpus Studies*
ENGL 439.2 Selected Topics: *Teaching English Abroad*
ENGL 439.3 Selected Topics: *Alternative Media/Alternative Communities*
ENGL 441 Global Contemporary Literature
ENGL 565 African American Theater
ENGL 566 Topics in U.S. Film & Media: *Superheroes Across Media*

Rhetoric, Theory, and Writing

- ENGL 360 Creative Writing (3 different sections available + 1 honors)
ENGL 387 Introduction to Rhetoric
ENGL 388 History of Literary Criticism & Theory
ENGL 460 Advanced Writing
ENGL 461 The Teaching of Writing
ENGL 462 Technical Writing
ENGL 463 Business Writing (5 different sections available)
ENGL 465 Fiction Workshop
ENGL 469 Creative NonFiction

*Course content may be Pre or Post 1800 Literature. Check with department or instructor.

**ENGLISH DEPARTMENT COURSE DESCRIPTIONS
SPRING 2018**

English 270-286 designed for non-majors

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

ENGL 282.001 FICTION: FRANKENSTEIN'S MONSTERS
(Designed for Non-English Majors) MW 2:20-3:35 JARRELLS

2018 will mark the 200th anniversary of Mary Shelley's *Frankenstein*, a hugely influential novel that inspired, among other things, stage adaptations, film versions, television shows, comic books, and a whole subgenre of literature – call it sci-fi, speculative fiction, the new weird – that deals with monsters, mutants, creatures, and cyborgs. In this course, we will use Shelley's novel as a starting point for talking about some of these many inspired creations and for thinking more generally about the ways that fiction uses monsters to get at real questions regarding what it means to be human. Readings include short stories and novels by Shelley, R.L. Stevenson, H.G. Wells, Octavia Butler, Kazuo Ishiguro, Michel Faber, Margaret Atwood, Jeff Vandermeer, and J.K. Rowling. Requirements include an essay, a midterm, and a final exam.

ENGL 282.002 FICTION: PLACE, SPACE AND BELONGING IN LITERATURE
(Designed for Non-English Majors) MW 12:45-2:00 CLEMENTI

The special topic of this course is: Place. How does location (place and space) influence writers and their literature? Why would some famous writers move abroad in order to write from there? What does it mean to belong (or not) somewhere? We will read novels and watch films and documentaries that talk about adjusting to a new place, giving up one's place, or fluidly navigating multiple places. This is a course about émigrés, women's experiences, the Others' voices, historical tragedies and subversive humor. If you like to read and watch interesting movies, there's a place for you in this class.

ENGL 282.003 FICTION: THE SHORT STORY TR 11:40-12:55 RICE
(Designed for Non-English Majors)

An introduction to modern fiction, through in-depth reading of short stories by five international masters of the form: Anton Chekov, Katherine Mansfield, James Joyce, Ernest Hemingway, and Jorge Luis Borges. This class will concentrate on close reading, analysis, and interpretation of individual stories, on the cultural contexts of the works, and on theories of narrative.

ENGL 282.H01 FICTION: UNDERSTANDING THE HOLOCAUST THROUGH LITERATURE AND FILM
(Designed for Non-English Majors) TR 3:55-5:10 CLEMENTI
(Restricted to SC Honors College Students)

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

ENGL 282.H02 FICTION: FRANKENSTEIN'S MONSTERS
(Designed for Non-English Majors) TR 11:10-12:25 JARRELLS
(Restricted to SC Honors College Students)

2018 will mark the 200th anniversary of Mary Shelley's *Frankenstein*, a hugely influential novel that inspired, among other things, stage adaptations, film versions, television shows, comic books, and a whole subgenre of literature – call it sci-fi, speculative fiction, the new weird – that deals with monsters, mutants, creatures, and cyborgs. In this course, we will use Shelley's novel as a starting point for talking about some of these many inspired creations and for thinking more generally about the ways that fiction uses monsters to get at real questions regarding what it means to be human. Readings include short stories and novels by Shelley, R.L. Stevenson, H.G. Wells, Octavia Butler, Kazuo Ishiguro, Michel Faber, Margaret Atwood, Jeff Vandermeer, and J.K. Rowling. Requirements include an essay, a midterm, and a final exam.

ENGL 283.001 TOPICS IN BRITISH LITERATURE: HEROISM
TR 10:05-11:20 SHIFFLETT

Heroism from *Beowulf* to Harry Potter, considered in relation to the various literary genres in which writers have explored it over the years, as well as contemporary debates concerning the meanings of heroism itself. Requirements are likely to include an essay, midterm exam, and final exam.

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

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

ENGL 285.001 TOPICS IN AMERICAN LITERATURE:
(Designed for Non-English Majors) TR 2:50-4:05 STEELE

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 TOPICS IN AMERICAN LITERATURE: THE AMERICAN UNCANNY: POE, HAWTHORNE, AND MELVILLE

(Designed for Non-English Majors)

MW 12:45-2:00

GREVEN

(Restricted to SC Honors College Students)

Arguably the most important writers of pre-Civil War America, Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville were masters of the short story. This class studies their major tales and considers the development of the Gothic genre, issues of race, class, gender, and sexuality, and the antebellum American publishing scene. Course requirements include two papers, a midterm, and a final exam.

ENGL 286.001 POETRY

MW 3:55-5:10

COUNTRYMAN

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

ENGL 287.001 AMERICAN LITERATURE

MW 2:20-3:35

VANDERBORG

(Designed for English majors)

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

ENGL 287.002 AMERICAN LITERATURE

TR 10:05-11:20

TRAFTON

(Designed for English majors)

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

ENGL 287.003 AMERICAN LITERATURE

MW 3:55-5:10

JACKSON

(Designed for English majors)

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

ENGL 287.004 AMERICAN LITERATURE

TR 1:15-2:30

(Designed for English majors)

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

ENGL 287.005 AMERICAN LITERATURE

TR 11:40-12:55

SHIELDS

(Designed for English majors)

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

ENGL 288.001 ENGLISH LITERATURE

TR 11:40-12:55

GWARA

(Designed for English majors)

A survey of British literature from the Old English period to the present day, with an emphasis on the minor masterpieces often neglected in the curriculum. Our text will be the Norton Anthology with supplemental readings.

ENGL 288.002 ENGLISH LITERATURE

TR 10:05-11:20

COHEN

(Designed for English majors)

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

ENGL 288.003 ENGLISH LITERATURE

TR 1:15-2:30

FELDMAN

(Designed for English majors)

In this exploration of British literature from the Revolutionary Period, we will discuss texts by canonical and non-canonical authors to understand not only the effects of revolutionary thought on literature and society but how these ideas continue to inform the world in which we live. We will read poetry, fiction, and non-fiction by some of the most interesting and insightful writers of the era. Classes are taught by the lecture/ discussion method.

ENGL 288.004 ENGLISH LITERATURE

TR 2:50-4:05

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

Heroism from Beowulf to Harry Potter, considered in relation to the various literary genres in which writers have explored it over the years, as well as contemporary debates concerning the meanings of heroism itself. Requirements are likely to include an essay, midterm exam, and final exam.

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

ENGL 360.001 CREATIVE WRITING TR 11:40-12:55 DINGS

This course is an introduction to creative writing which will focus on short fiction and poetry, one-half semester for each genre. Students will learn fundamental techniques and concepts by reading professional stories and poems as models; students then will write their own original stories and poems to be discussed in a workshop format by their peers and instructor. All work will be revised before grading by portfolio.

ENGL 360.002 CREATIVE WRITING MW 11:10-12:25 COUNTRYMAN

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

ENGL 360.006 CREATIVE WRITING TR 1:15-2:30 AMADON

This course is an introduction to the writing of poetry and fiction. We will learn, as a class, ways of responding to creative work and use our discussions as a means of defining our own aims and values as writers and poets. The final goal of this course is a portfolio of original creative work, but peer response is fundamental; both will factor heavily in the final grade. The class will read works by contemporary and canonical writers as a way of expanding our view of what our writing can do. However, this course is designed as a creative writing workshop, and the majority of class time will be devoted to discussing new writing from students.

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

This course is an introduction to the writing of poetry and fiction. We will learn, as a class, ways of responding to creative work and use our discussions as a means of defining our own aims and values as writers and poets. The final goal of this course is a portfolio of original creative work, but peer response is fundamental; both will factor heavily in the final grade. The class will read works by contemporary and canonical writers as a way of expanding our view of what our writing can do. However, this course is designed as a creative writing workshop, and the majority of class time will be devoted to discussing new writing from students.

ENGL 370.001 LANGUAGE IN THE USA MW 2:20-3:35 WELDON**(Cross-listed with LING 345.001)**

Linguistic examination of the structure, history, and use of language varieties in the U.S., with a particular focus on regional and sociocultural variation and relevant sociolinguistic issues.

ENGL 380.001 EPIC TO ROMANCE TR 10:05-11:20 GWARA**(Cross-listed with CPLT 380.001)**

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

ENGL 382.001 THE ENLIGHTENMENT MW 2:20-3:35 GAVIN

The literature and philosophy of the Enlightenment. The era known as the "Enlightenment" was a time of political change, scientific discovery, literary innovation, global commerce, and imperial violence. We will read a variety of literature and philosophy from this period, focusing mostly on sources in English. Among these are likely to include Hobbes, Behn, Dryden, Locke, Berkeley, Pope, Haywood, Thomson, Hume -- a lot of Hume --, Richardson, Johnson, Smith, Blake, and Wordsworth. We will also sample a few works originally written in French (Descartes, Voltaire, Diderot, Sade) and German (Kant, Goethe), perhaps even peeking ahead to later figures like Nietzsche and Marx. Students will write 3 short papers and complete a take-home final exam.

ENGL 385.001 MODERNISM MW 2:20-3:35 KEYSER

This course provides an introduction to literary modernism in the U.S. and the U.K. with a focus on the metropolis. In this course, students will explore the city streets of London, Dublin, and New York and the avenues of imagination through poetry and prose of the early twentieth-century. Modernism was a self-consciously revolutionary literary movement, responding to historical forces such as world war, media technologies, and increased urbanization. The modernist flâneur, an artist who wandered the city streets and knew its denizens but remained aloof from its lures, guides us through this symbolic landscape, which heightens both anonymity and intensity, both alienation and interconnectedness. Texts may include *The Waste Land*, *Dubliners*, *Passing*, and *Mrs. Dalloway*.

ENGL 387.001 INTRO TO RHETORIC TR 4:25-5:40 ERCOLINI
(Cross-listed with SPCH 387.001)

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

ENGL 388.001 HISTORY OF LITERARY CRITICISM AND THEORY MW 2:20-3:35 MUCKELBAUER

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

ENGL 389.001 THE ENGLISH LANGUAGE MW 1:00-2:15 DISTERHEFT
(Cross-listed with LING 301.001)

The English Languages introduces linguistics through an in-depth exploration of many aspects of English. We will examine the English sound system (phonetics and phonology), word structure (morphology), grammar (syntax), and meaning and usage (semantics). We will also consider other aspects of English, including its acquisition by children, its history as a language, and its social context.

ENGL 389.002 THE ENGLISH LANGUAGE MW 3:55-5:10 DISTERHEFT
(Cross-listed with LING 301.002)

The English Languages introduces linguistics through an in-depth exploration of many aspects of English. We will examine the English sound system (phonetics and phonology), word structure (morphology), grammar (syntax), and meaning and usage (semantics). We will also consider other aspects of English, including its acquisition by children, its history as a language, and its social context.

ENGL 391.001 GREAT BOOKS OF THE WESTERN WORLD II TR 10:05-11:20 DAL MOLIN
(Cross-listed with CPLT 302.001)

European masterpieces from the Renaissance to the present.

ENGL 392.001 GREAT BOOKS OF THE WESTERN WORLD TR 11:40-12:55 GUO
(Cross-listed with CPLT 303.001)

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

ENGL 403.001 THE 17TH CENTURY: POETRY AND PROSE TR 11:40-12:55 RICHEY

We will study the poetry and prose of the seventeenth century through the restoration, tracing the historical and political contexts in which it was written as well as the models upon which it was based. Drawing upon Marshall Grossman's cultural awareness in his 17th Century Handbook, we will listen to the writers of this time in conversation with one another about their power as subjects, especially as they consider patronage, exploration, love, art, religion and political change. Because the struggle for liberty was, during the seventeenth-century, at once socially gendered and a question of spiritual, ecclesiastical, and political rights, we will consider how men and women articulated their liberty as subjects before, during, and after the English Civil War.

ENGL 406.001 SHAKESPEARES COMEDIES AND HISTORIES TR 1:15-2:30 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 420.001 AMERICAN LITERATURE TO 1830 MW 12:45-2:00 JACKSON

ENGL 420 is an advanced introduction to the literatures of early America, from its colonial origins in the late fifteenth century through the era of the Early Republic in the nineteenth. The course explores a wide variety of themes including the experience of colonial, the power of Puritanism, the influence of Enlightenment, the

experience of travel writing, the emergence of the novel, and the literature of anti-slavery advocacy and Native American rights. The class will feature short lectures, discussion, and close readings. Evaluation will be two essays, a midterm a final exam, and daily quizzes. A joke professors like to tell goes: “Early American Literature; it’s not early, it’s not American, and it’s not literature.” The goal of this course to explain exactly what we mean by Early American Literature and why the joke isn’t that funny ☺

ENGL 422.001 AMERICAN LITERATURE 1860-1910
MW 3:55-5:10 GREVEN

This course tracks the development of American literary realism and naturalism from the Civil War to Reconstruction and World War 1. Leaving behind the stylized and allegorical realm of American Romanticism while still being guided by the authors of this movement, realist writers sought to capture and convey an authentic and unvarnished view of social and experiential reality. Given the tremendous shifts in American life at the time, realist authors reflected the nation’s tumult in their work. As Reconstruction lurched toward the era of Jim Crow, feminist activists fought for women’s rights, and America embarked on imperial campaigns while developing nativist ideologies to counter the influx of immigration at home, realist authors tackled these and other complexities with nuanced complexity. This course pays particular attention to the implications of realist style for the representation of gender, sexuality, class, and race, while also paying close attention to the aesthetic components of realism as a literary movement. We will also carefully explore the ways in which realism and naturalism are distinct, if this is indeed the case.

ENGL 425B.001 THE AMERICAN NOVEL SINCE 1914
MW 11:10-12:25 KEYSER

Why do people still write and read novels? While that may seem like an odd question to pose in an English class, it was a question much on the minds of modern writers as they tried to reinvent an old form for a new age. Modern writers have had to justify the persistence of the novel in the wake of the popularity of the radio, the movies, and later television and digital media. The authors whose work we will examine in this course all used literary style to reinvent the novel and what it could do and often commented on those other forms of entertainment while they were doing it. From the Lost Generation to Generation X, this course will examine what it means to try to write “the great American novel” and investigates the many shapes, sizes, forms, and styles the novel has taken from WWI to the present.

ENGL 426.001 AMERICAN POETRY **TR 10:05-11:20** **DOWDY**

This course reads various kinds of American political poetry from across the 20th and 21st centuries—poetry of witness, war poetry, documentary poetry, outlaw poetry, protest poetry, poetry of resistance, and more. Together, these poetries of social engagement will guide our exploration of how poets in the U.S. took on some of the most urgent political, social, and economic issues of the 20th century and how they have entered the fray in the first decades of the 21st century. In this discussion-based course, we will listen to audio recordings, watch videos of readings and performances, and receive Skype “visits” from our poets. Requirements include participation, formal and informal writing assignments, and a final project.

ENGL 428B.001 AFRICAN-AMERICAN LITERATURE I: 1903-PRESENT
(Cross-listed with AFAM 428B) TR 1:15-2:30 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 LITERATURE: POSTMODERN BLACKNESS IN AMERICAN LITERATURE
MW 8:05-9:20 WHITTED

This course theorizes the ways in which blackness is (de)constructed in American literary fiction, sci-fi and fantasy, satire, and comic books produced in the last four decades. How does American fiction manifest the fragmentation, historical demythologization, and deep cultural questioning of the postmodern condition through race? Units will pay special attention to anti-essentialist approaches (including the post-black, post-soul, and post-racial), to metafictional elements that disrupt narrative authority, and to the means through which speculative fiction provides unusual access to social realities. The intersections of high/low culture are also key to our study as we will consider the influence of art and popular media in understanding postmodern concepts. Readings to include works by Toni Morrison, Octavia Butler, Percival Everett, and Colson Whitehead, along with the comic book series, Black Panther, and the film, Get Out. Assignments include a midterm exam, a close reading essay, and a final research paper. Meets with AFAM 398-001.

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 **MW 9:40-10:55** **WHITTED**

This course is a critical study of literature written for and about young adults. We will explore the dynamic representation of adventure, self-discovery, and transformation in these books alongside a deeper consideration of the way they serve as a testing ground for the issues that challenge us. Indeed, our central concern will be on how and why young adult literature takes special risks in the effort to bridge the transition between childhood

inexperience and maturity, often through stories that chronicle the search for identity and register the personal impact of difficult social realities. The semester will focus specifically on YA books that are frequently “challenged” and/or “banned” in the United States by parents, teachers, librarians, school boards and others. We ask: what is at stake when writers of young adult literature grapple with contentious ideas about difference, particularly in relation to gender, sexuality, race, and social stratification? How have the creative contours of representing violence, explicit language, religious conflict, or challenges to authority changed over time? The aim of our academic inquiry is to think critically about young adult literature as a field of study and to consider the arguments, provocations, and rewards that shape the experience of reading these books. Assignments to include a weekly writing journal, a critical essay, a group presentation, and a final exam.

ENGL 437.001 WOMEN WRITERS TR 11:40-12:55 CORIALE
(Cross-listed with WGST 437.001)

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

ENGL 438C IRISH LITERATURE TR 2:50-4:05 MADDEN

In this class we will examine the literature and culture of Ireland, concentrating on selected works of the last two centuries. Our texts will include not only representative writers such as Joyce and Yeats, but also the work of contemporary writers as well as popular culture and film. Texts will range from 19th century vampire tales to 21st century mystery novels, from prison poetry to recent stories on emigration, sexuality, and class politics. By the end of this seminar, you should be able to discuss authors, texts, issues, and themes relevant to Irish literature and culture of the last two centuries; to demonstrate an awareness of major contexts for understanding Irish literature; and to connect literary texts to cultural and political contexts.

ENGL 439.001 TOPICS: AN INTRODUCTION TO CORPUS STUDIES
(Cross-listed with LING 505.001)

TR 2:50-4:05 LIU

This course introduces the fundamentals in corpus linguistics. The topics include the definition and classification of corpora, how to use computer software to conduct linguistic analysis of corpus-based data, and building a personalized corpus following a principled way.

ENGL 439.002 TOPICS: TEACHING ENGLISH ABROAD
(Cross-listed with LING 405.001/ANTH 391.001)

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 439.003 TOPICS: ALTERNATIVE MEDIA/ALTERNATIVE COMMUNITIES
(Cross-listed with FAMS 511.003)

TR 4:25-5:40/R 6:00-8:30 COURTNEY

This course investigates the history, conditions, and potential of media forms and practices beyond the commercial mainstream, with an emphasis on how alternative media routinely seek to foster new ways of imagining community. Media experiments from the history of film, radio, television, and digital media may include amateur & activist media old and new—including early Soviet film theory & practice, feminist film theory & practice, the New German Cinema, student films and masterworks from the “LA Rebellion” group of black filmmakers at UCLA in the 1970s (e.g., *Killer of Sheep*), public TV, queer film & video (from Fassbinder to Todd Haynes to Cheryl Dunye and Sadie Benning), and contemporary “participatory” media and politics. Students will also be encouraged to think about, and experiment with, their own media practices and communities.

ENGL 441.001 GLOBAL CONTEMPORARY LITERATURE

TR 2:50-4:05 FORTER

This course explores how contemporary literature both depicts and participates in globalization. We’ll read a number of exciting novels from across the globe—novels that circulate globally and hence participate in capitalist globalization. Most of these books are also “about” some aspect of our global present. We’ll therefore approach the material by way of some theories about globalization while stressing what kinds of knowledge (about our current world) can only be found in these literary imaginings. Among the topics we’ll examine through this lens are the following: the porousness of national borders and the perils of migration; global cities and their status as targets of terrorism; the spectral legacy of slavery and colonialism, especially as these affect literary form (style, technique); new kinds of global consciousness about the fate of animals and of our planet; and the rise of efforts to imagine another global order, at times dystopian while at others utopian, but always aimed at highlighting the pleasures, challenges, and inequities of our global present.

TEXTS: K. Shamsie, *Burnt Shadows*; M. Hamid, *Exit West*; D. DeLillo, *Cosmopolis*; C. Abani, *Graceland*; R. Bolaño, *Distant Star*; Z. Wicomb, *David’s Story*; J. Kincaid, *A Small Place*; L. Hogan, *Power*; K. Ishiguro, *Never Let Me Go*; A. Ghosh, *Calcutta Chromosome*. REQUIREMENTS: Two 3pp. papers; one 10pp. paper; one class presentation.

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

- What is “grammar”?
- What is corpus?
- How is corpus-based grammar different from traditional grammar?
- Is there one correct grammar that is suitable for all purposes and contexts?
- Is the grammar one uses in conversation different from the grammar used in writing?

- How is grammar manipulated to achieve various communicative functions?

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

ENGL 460.001 ADVANCED WRITING MW 12:45-2:00 BARILLA
This course will be a workshop in creative nonfiction, in which we will explore advanced writing strategies within the genre 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 MW 3:55-5:10 FRIEND
Theory and methods of teaching composition and extensive practice in various kinds of writing. Recommended for prospective writing teachers.

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 10:05-11:20 TBA
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

ENGL 463.002 BUSINESS WRITING TR 11:40-12:55 TBA
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

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

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

ENGL 463.005 BUSINESS WRITING MWF 10:50-11:40 TBA
Extensive practice in different types of business writing, from brief letters to formal articles and reports.

ENGL 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 469.001 CREATIVE NONFICTION MW 2:20-3:35 BARILLA
This course will be a workshop in creative nonfiction. We will explore various sub genres and techniques such as collage, memoir and literary journalism, read polished examples and respond to writing exercises designed to prompt ideas and hone skills. The focus of the course, however, will be the writing and sharing of new creative work. Students will be expected to share their work with peers in a workshop setting, and to contribute constructively to these discussions. The goal will be to produce a portfolio of four polished essays.

ENGL 565.001 AFRICAN AMERICAN THEATRE MW 1:00-2:15 MCALLISTER
(Cross-listed with AFAM 565.001/THEA 565.001)
For several years I have overheard black theater majors whispering, yearning, hungering to do an August Wilson play on campus before they graduated. If I were braver and more patient, this would be a part-academic, part-performance course culminating in some kind of end-of-semester showcase. But don't worry, that's just me dreaming. In this academic course, we will spend the semester watching, analyzing, historicizing, "low key" performing, and emulating (in the best possible sense) the (5) strongest plays from one of America's most prolific playwrights. We will focus on Wilson's "good stuff;" in my opinion, these plays are his top-shelf work with the most cultural, structural, and theatrical room to "roam." Specifically, we will tackle: *Joe Turner's Come and Gone*, *Ma Rainey's Black Bottom*, *Piano Lesson*, *Fences*, and *Gem of the Ocean*. Our trusted conductor/interlocutor on this journey will be Dr. Harry Elam, who has written one of the best academic texts on Wilson: *The Past as Present in the Drama of August Wilson* (2004). Assignments will include: a devised/inspired dramatic monologue, a close textual analysis of one or two plays, a cultural analysis of some social-historical element in one of the (5) plays, and mandatory but casual scene/monologue work. MA, MAT, and MFA students are highly encouraged to enroll, especially if you plan to teach August Wilson in the future. You do plan to teach Wilson, right?

ENGL 566.001 TOPICS IN U.S. FILM AND MEDIA: SUPERHEROES ACROSS MEDIA
(Cross-listed with FAMS 566.001) MW 3:55-5:10/M 7:45-10:15 MINETT
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 350.H01

HNRS: CULTURAL REVIVAL: RHETORICS AND REALITIES

TR 2:50-4:05

SHIELDS

This course examines the cultural logic of revivals of past conditions. It asks why calls to return to some earlier condition, style, political state, or fashion emerge at particular moments in history. It explores how these calls deploy pathos, reason, and style to appeal to audiences. It measures what their potentials are for changing the status quo. Also it wonders about the degree to which they invent the past they wish to recreate. What is the threshold that separates revival from revolution, the violent return to a lost condition of liberty, sovereignty, and civility? To what extent are cultural revivals reactionary political initiatives? To what extent is cultural reformation and reconfiguration in light of a past model or mode?

We will explore how cultural revival operates in several registers: with the aid of historian Catherine Winterer we will consider the neoclassicism of the American Revolution. Using the writings and media of the Southern Foodways Alliance we will examine how the southern food revival of the past decade has negotiated the problem of not seeming a call to a return to white supremacy and moonlight and magnolias visions of the antebellum plantation world. Looking at architecture guides and women’s fashion magazines (Godey’s Lady’s Book) we will ponder how architectural historicism in the 19th century (the gothic revival and the colonial revival) shaped the development of American domesticity. We will examine popular music revivals (rockabilly revival, neo-soul, second wave ska, neo-psych and garage rock) to see what they are attempting to accomplish. In particular we will be interested in the way certain ways of framing revival—the prefix “neo”—the phrase “making . . . again”—the picture of culture as a set of recurrent waves (first wave, second wave, third wave) inflect the political and stylistic meaning a cultural return.

Finally we will explore the metaphor of cultural recycling, to explore the attempt to visual cultures in terms of ecologies.

SCHC 354.H0A

HNRS: PROSEMINAR IN NATURE WRITING

TR 4:25-5:40

FELDMAN

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

This course will be of interest not only to Environmental Science/ Studies majors, but to those majoring in English, Biological Science, Geological Sciences, Sociology, Film and Media Studies, Communications, Political Science, Advertising, Anthropology, Comparative Literature, Creative Writing, Education, History, Journalism, Marine Science, Marketing, Philosophy, Psychology, Religious Studies, Theatre, and Visual Communications. Our textbook will be The Norton Book of Nature Writing and our own imaginations.

SCHC 355.H02

HNRS: RELIGION AND POETRY

TR 10:05-11:20

DINGS

This course will explore Hinduism, Taoism, Confucianism, Buddhism and some of the best poetry in the world canon that grows out of these world views (a planned sequel will explore Judaism, Christianity, and Islam). Global citizenship requires that we understand ourselves in relation to our global neighbors. The fact is that most people around the world think and act in some relationship to core beliefs that they hold; it is also true that for many societies around the world these beliefs are religious or grow out of religious traditions. Knowledge of these traditions can lead to greater understanding and discovery of shared values. Students should expect intensive reading about each religion and careful reading of selected poetic texts. Grading will be determined by four tests, homework assignments, quality and regularity of class performance, and one final 10-page paper.

SCHC 452.H0A

HNRS: MILTON AND PULLMAN

TR 11:40-12:55

MILLER

In this seminar we will read Milton’s *Paradise Lost* and then take up Phillip Pullman’s fantasy trilogy *His Dark Materials*. We’ll also have a look at a few other works, by writers like Keats and Blake, that bear on the way Pullman reads Milton’s epic.

The primary purpose of the class will be to experience the intense intellectual pleasure these works afford. Writing will be required—over the course of the semester, a total of about 30 pages—as will class presentations or guided activities. The terms of these assignments will be negotiated on an individual basis, depending on the talents and interests that students bring to the class with them. We will think creatively together.

It is possible that we will wind up the course by reading the first novel in a post-Pullman trilogy forthcoming from Penguin: Andrew Zurcher’s *The Twelve Nights* (<http://www.petersfraserdunlop.com/2016/10/andrew-zurchers->

twelve-nights-to-penguin-random-house-childrens/). Pullman wrote *His Dark Materials* in part as a critique of C. S. Lewis's *Chronicles of Narnia*; Zurcher's much-anticipated trilogy is similarly motivated, in part, by a critical view of Pullman's work. Zurcher, who teaches English Renaissance literature at Cambridge, has agreed that, if the book is available in time to be included on our syllabus, he will Skype in for a class meeting to respond to questions from the curious.

**SCHC 457.H0B
MODERN**

**HNRS: BETTER WORLDS, BETTER FUTURES? UTOPIA LITERATURE, EARLY AND
MW 2:20-3:35 CROCKER**

SCHC 457.H0A

HNRS: CONTAGION NARRATIVES TR 1:15-2:30

CORIALE

In this course, we will read literature by British, French, Caribbean, Russian, and American writers who explored the subject of contagious disease in their novels, short stories, essays, and narrative poems. As we make our way from the eighteenth century to the mid-twentieth century, we will consider how developments in the history of medicine gave rise to innovative forms of narrative, and conversely, how stories and folklore inspired new treatments, cures, and models for understanding the spread of communicable diseases. Along the way, we will consider how our understanding of contagious disease detaches us from the writers we study and makes it difficult to understand the world as they saw it, but we will also search for vital points of connection—including live pathogens—that link past and present.

Readings will include major works by Daniel Defoe, Elizabeth Gaskell, Mary Seacole, Katherine Anne Porter, and Albert Camus, and shorter works by Lady Mary Wortley Montagu, Nathaniel Hawthorne, Charlotte Brontë, Guy de Maupassant, Henry James, Anton Chekhov, and others.