Awesome, Cool Classes You Won’t See Every Semester

ENGL 430.1  Slavery, Literature, and Popular Culture
ENGL 438D  African Literature
ENGL 439.1  Teaching English Abroad
ENGL 439.2  Contagion
ENGL 441  Global Contemporary Literature
ENGL 468  Digital Writing
ENGL 566  Complex Television

Classes that fulfill prerequisites
ENGL 287  American Literature (5 different sections available)
ENGL 288  English Literature (3 different sections available + 1 Honors Section)

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 383  Romanticism
ENGL 412  Victorian Literature
ENGL 427  Southern Literature
ENGL 428B  African American Literature I: 1903-Present
ENGL 430.1  Slavery, Literature, and Popular Culture
ENGL 431A  Children’s Literature
ENGL 432  Young Adult Literature
ENGL 437  Women Writers
ENGL 438D  Studies in African Literature
ENGL 441  Global Contemporary 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 389  The English Language (2 sections available)
ENGL 450  English Grammar
ENGL 455  Language in Society

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 (6 different sections available)
ENGL 465  Fiction Workshop
ENGL 468  Digital Writing
ENGL 491  Advanced Poetry Workshop
ENGLISH DEPARTMENT COURSE DESCRIPTIONS
SPRING 2019

ENGL 270-286 designed for non-majors

ENGL 286.001 WORLD LITERATURE
(Cross-listed with CPLT 270.001)
TR 10:05-11:20 BEEK
Selected masterpieces of world literature from antiquity to present.

ENGL 286.002 WORLD LITERATURE
(Cross-listed with CPLT 270.002)
MWF 10:50-11:40 MOONEY
Selected masterpieces of world literature from antiquity to present.

ENGL 282.001 FICTION: Literature and Ethnic Conflict
(Designed for Non-English Majors)
TR 1:15-2:30 GAVIN
Since the 1970s, the total number of people killed in armed conflict has generally declined. Adjusting for population growth, fewer people have died in war in the last forty years than during any similar stretch of recorded human history. Yet, we also see a growing number of smaller conflicts around the world. From Ireland to Eastern Europe, from Nigeria to Sri Lanka, and perhaps even to our doorstep in Appalachia, civil unrest and instability arise between competing ethnic groups. Ethnicities are shared identities built on narratives of family, history, and, often, poverty and violence. To understand ethnic conflict means asking questions about identity, family, history, politics, economics, and globalization. On these topics, novelists have been at the intellectual forefront. More than any other kind of writing, novels and memoirs bring these questions together to explore the often-contradictory motives and long-term effects of ethnic violence. In this course, we will study world literature by asking how novels and memoirs have been used to comprehend conflicts around the world. Course requirements include a weekly journal, in-class quizzes, and two short papers.

ENGL 282.003 FICTION: Contemporary Novels from the U.S. South
(Designed for Non-English Majors)
MW 3:55-5:10 POWELL
English 282 is an introductory course in reading fiction designed for underclassmen pursuing majors other than English. Students will become familiar with basic formal techniques useful in reading contemporary fiction and practice expository writing skills through analyses of literary texts. This section of English 282 explores the intersection of fact, fantasy, and ideologies about regional experience in selected recent southern fiction to consider the purposes and possibilities of novel-reading in the twenty-first century. Examples of authors whose work may be included are Brock Adams, Elise Blackwell, Pam Durban, Clyde Edgerton, Percival Everett, Randall Kenan, Margaret Wilkerson Sexton, and Jesmyn Ward. In addition to completing course readings and attending and participating in class, students should expect to complete two 5-page writing assignments and demonstrate mastery of course materials on quizzes, one or more midterms, and a cumulative final exam.

ENGL 282.H01 FICTION: Literature and Ethnic Conflict
(Designed for Non-English Majors)
TR 11:40-12:55 GAVIN
(Restricted to SC Honors College Students)
Since the 1970s, the total number of people killed in armed conflict has generally declined. Adjusting for population growth, fewer people have died in war in the last forty years than during any similar stretch of recorded human history. Yet, we also see a growing number of smaller conflicts around the world. From Ireland to Eastern Europe, from Nigeria to Sri Lanka, and perhaps even to our doorstep in Appalachia, civil unrest and instability arise between competing ethnic groups. Ethnicities are shared identities built on narratives of family, history, and, often, poverty and violence. To understand ethnic conflict means asking questions about identity, family, history, politics, economics, and globalization. On these topics, novelists have been at the intellectual forefront. More than any other kind of writing, novels and memoirs bring these questions together to explore the often-contradictory motives and long-term effects of ethnic violence. In this course, we will study world literature by asking how novels and memoirs have been used to comprehend conflicts around the world. The course will be organized around several case studies, reading works by Michael Ondaatje (Sri Lanka), Chimamanda Ngozi Adichie (Nigeria), J. D. Vance (Appalachia), and Aminatta Forna (Croatia). For background, we will read essays by political scientists and social theorists on the cultural, economic, and political causes of ethnic conflict, as well as more general essays on globalization and its discontents. Course requirements include a weekly journal and two papers.

ENGL 283.001 TOPICS IN BRITISH LITERATURE: The British Bestseller
TR 11:40-12:55 GWARA
In the aftermath of Brexit, what does it mean to be British? What does it mean to be European? How do the British handle change and difference when political, social and economic forces transmute a national consciousness of queen, country and social class? These questions are posed by many modern British bestsellers, the focus of this course. We will examine questions of British identity in the context of internationalism and the changes caused after WWII by the decline of a homogenous white Anglo-Saxonism. Novels: David Mitchell, Black Swan Green (2007); Ali Smith, Autumn (2017); Julian Barnes, Sense of an Ending (2012); Ian McEwan, Atonement (2003); Zadie Smith, NW (2013).
ENGL 283.H01  TOPICS IN BRITISH LITERATURE: Revolutionary Romanticism  
(Designed for Non-English Majors)  
TR 4:25-5:40  
FELDMAN  
(Restricted to SC Honors College Students)  
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 285.002  TOPICS IN AMERICAN LITERATURE: All Work, Some Play: Labor and Leisure in American Literature  
(Designed for Non-English Majors)  
MW 2:20-3:35  
DOWDY  
“lt is not possible while watching children to make a distinction between play and work,” the American poet Muriel Rukeyar once wrote. In adulthood, for the vast majority of us, the distinction is stark. This introduction to modern and contemporary U.S. literature explores the lines between play and work, leisure and labor, sports and business. We will consider fiction, poetry, nonfiction, and more, as we follow the U.S.’s obsessions with working and playing. Course readings will likely include Herman Melville’s Bartleby the Scrivener and Helena Maria Viramontes’s Under the Feet of Jesus. Assignments will include reading quizzes, a midterm, and a final.

ENGL 285.005  TOPICS IN AMERICAN LITERATURE: The Sentence in American Literature  
(Designed for Non-English Majors)  
TR 2:50-4:05  
SHEILDS  
As the basic vehicle of meaning in English prose, the sentence is the foundational form of literature. A number of literary genres feature the sentence: the proverb, the maxim, the aphorism, the adage, the epigram, the motto, the definition, the witticism (“one-liner”). Numbers of American authors made these laconic forms important to their literary work: Benjamin Franklin, Ralph Waldo Emerson, H. D. Thoreau, Mark Twain, Ambrose Bierce, Dorothy Parker, George Santayana, Cole Porter, Hilda Doolittle, William Carlos Williams, Maggie Nelson. Mastery of the acoustics of the sentence is necessary for the effective sound byte in media, the punch line in stand up comedy, the brand phrase in advertising, and the chorus in popular song writing. This writing-intensive course will explore the pithiest sentences in American literature, the anonymous wisdom of the proverbs of the American people, and the most effect mottoes and catch phrases of 21st century commerce. Students will refine their ability to shape sentences to their cogent optimum of effectiveness. Exercises in word choice, and the close study of superlative sentences, will increase the pithiness of student expressions. In a media environment that distracts readers’ attentions, the ability to convey the gist of one’s thought or belief in one elegant phrase or expression is a supremely valuable skill. While academic study is often geared at teaching students how to explicate positions and argue positions with evidence and logic, the world that graduates enter may lack the patience to follow careful expositions. If you cannot convey your position quickly, your listener may shut you down. We will read works by the above-listed American authors, a collection folk sayings and proverbs, discussions on the current theory of branding and motto-creation in business, and also critiques of the simplification wrought by short forms voiced by Susan Sontag in As Consciousness is Harnessed to Flesh.

ENGL 286.001  POETRY  
TR 10:05-11:20  
VANDERBORG  
Calling all poetry lovers—or anyone curious about poetry’s unique forms and themes! This class offers a brief history of narrative and lyric poetry, starting with translated selections from Ovid’s Metamorphoses and Old English poetry, and then moving to Middle English poetry and early modern ballads. We conclude with examples of modern and postmodern poetry—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 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 1:15-2:30  
VANDERBORG  
(Restricted to SC Honors College Students)  
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 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 287.001  AMERICAN LITERATURE  
TR 1:15-2:30  
LEE  
(Designed for English majors)  
Our course will examine the literature of the United States from 1845 onward, and we will cover some major authors, themes, and movements from this period. We will also cover a range of genre and form, including novella, slave narrative, poetry, essay, short story, and novel. Given this emphasis on genre, we will consider the relationship between literary form and content—themes and motifs—that we might characterize as uniquely “American.” Our aim, ultimately, is to ask ourselves over and over again 1) what defines such writing as “American,” and 2) how “American” identity is crafted, negotiated, and redefined over time.
ENGL 287.002 AMERICAN LITERATURE MW 2:20-3:35 KEYSER (Designed for English majors) This class, designed for English majors, provides an introduction to U.S. literature from the early nineteenth-century to the present day. We will read poetry, short stories, essays, and autobiography by some of the best-known writers of the past two centuries. During the course of the semester, we will ask how artistic choices (genre, form, setting, characterization, diction, and tone) reflect the aspirations, philosophies, and politics of these writers. We will also consider the ways that historical and cultural forces (industrialization, the Civil War, the suffrage movement, slavery and emancipation, the Harlem Renaissance, urbanization and mass mediation, etc.) shape the literary movements and ideals of their times.

ENGL 287.003 AMERICAN LITERATURE TR 10:05-11:20 BRINKMEYER (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 11:40-12:55 GLAVEY (Designed for English majors) This course surveys approximately 150 years of American literary history, running from the middle of the nineteenth century until the early twenty-first. Throughout the semester we will pay particular notice to the role of storytelling and the imagination in constructing the nation’s ideals and in addressing tensions that arise when those ideals are challenged by the reality of historical injustices. Our goal will be to attend to the ways that writers respond to those tensions with their art and to think about what such responses can teach us about the United States of America, its history, and its literature. Our guiding questions will be: What stories does the US tell about itself? How do particular ideas about America and American-ness shape these stories? How do these stories shape in turn what it means to be an American?

ENGL 287.005 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 TR 11:40-12:55 CORIALE (Designed for English majors) An introduction to English literary history, emphasizing the analysis of literary texts, the development of literary traditions over time, the emergence of new genres and forms, and the writing of successful essays about literature.

ENGL 288.002 ENGLISH LITERATURE TR 10:05-11:20 GULICK (Designed for English majors) When William Shakespeare started writing plays, Britain 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, the United Kingdom’s relationship to the rest of the world has changed considerably—as reflected in the work of its contemporary writers, many of whom have close ties to Africa, Asia, and the Caribbean. This section of ENGL 288 will set modern British literature in its global contexts. Beginning with Shakespeare’s The Tempest and ending with Zadie Smith’s White Teeth, we will explore the ways in which literary texts have both participated in and critically reflected on discourses of colonialism, slavery, empire, immigration, and national belonging. Other authors will likely include Daniel Defoe, Mary Prince, Joseph Conrad, Louise Bennett, and Salman Rushdie. In addition to reading voraciously and engaging in candid, generous discussions about these texts, course participants can expect to develop familiarity with modern British and Anglophone literary history, hone their skills at college-level literary analysis, and master the critical terminology of the study of literature. Non-majors are welcome in this class, but should be aware that the course is designed to prepare students for upper-level English coursework.

ENGL 288.004 ENGLISH LITERATURE TR 1:15-2:30 PEARSON (Designed for English majors) An introduction to English literary history, emphasizing the analysis of literary texts, the development of literary traditions over time, the emergence of new genres and forms, and the writing of successful essays about literature.

ENGL 288.H01 ENGLISH LITERATURE TR 1:15-2:30 STERN (Designed for English majors) (Restricted to SC Honors College Students) The survey is designed to give you a broad overview of major themes and concerns of English literature; this section will focus on literature from 1780 to the present. Students will learn to identify stylistic and generic modes of various literary periods; will be introduced to the historical underpinnings of the literature; and will learn
ENGL 360.001 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 360.002 CREATIVE WRITING TR 10:05-11:20 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 360.006 CREATIVE WRITING MW 2:20-3:35 BAJO
This creative writing course will be a workshop for the contemporary literary short story. Early weeks will center around the study of contemporary short stories and poems in order to discover what makes writing fiction, and what makes writing contemporary. Discussion of the elements of fiction and the anatomy of story over the first three weeks will merge into class workshops on student story drafts. 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.H01 CREATIVE WRITING TR 4:25-5:40 AMADON
( Restricted to SC Honors College Students)
This course is an introduction to the writing of poetry and fiction. We will learn, as a class, ways of responding to creative work and use our discussions as a means of defining our own aims and values as writers and poets. The final goal of this course is a portfolio of original creative work, but peer response is fundamental; both will factor heavily in the final grade. The class will read works by contemporary and canonical writers as a way of expanding our view of what our writing can do. However, this course is designed as a creative writing workshop, and the majority of class time will be devoted to discussing new writing from students.

ENGL 380.001 EPIC TO ROMANCE TR 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 381.001 THE RENAISSANCE TR 2:50-4:05 SHIFFLETT
We shall study several major authors of the European Renaissance, some ancient authors they admired, and scholarship that deals with them. Requirements are likely to include an essay or annotated bibliography, a midterm exam, and a take-home final comprehensive exam.

ENGL 383.001 ROMANTICISM TR 2:50-4:05 JARRELLS
This course provides an introduction to the literature of the Romantic period. Students will study a variety of genres from the eighteenth and early nineteen century and engage the work of a wide range of authors, including Jean-Jacques Rousseau, Robert Burns, Charlotte Smith, William Wordsworth, Dorothy Wordsworth, J.G. Herder, Edmund Burke, Maria Edgeworth, Walter Scott, John Keats, and Jane Austen. Some close attention will be paid, as well, to the ways that writers of the period highlight their attachment to specific regions and to the question of how identification with region or place – the Lake District, the Scottish Highlands, Ireland – complicates commonly understood notions of what it means to be British or modern or global.

ENGL 387.001 INTRO TO RHETORIC TR 1:15-2:30 ERCOLINI
(Cross-listed with SPCH 387.001)
The term rhetoric, particularly in contemporary political discourse, is often used to mean empty speech designed to dress things up to look better than they are. Rhetoric, however, has a rich, complex, and important history that distinguishes responsible discourse from that which is deceptive, shallow, and unethical. Rhetoric can furthermore be characterized as an orientation, a way of seeing, and a way of knowing. This course examines this robust field of rhetoric in three dimensions: the history of rhetoric (particularly ancient Greek and Roman) as a set of practices, pedagogies, and ways of encountering the world; rhetoric as a critical practice of reading, interpretation, and intervention; and finally as the site of various contemporary theories and debates on the relation between persuasion and knowledge, the nature of language and its influence, and how everyday culture and experience perform important political and social functions.

ENGL 388.001 HISTORY OF LITERARY CRITICISM AND THEORY TR 2:50-4:05 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, socially, your life, etc.). Therefore, the true “learning outcome” is that you will learn to (differently) pay attention to the world.

ENGL 389.001 THE ENGLISH LANGUAGE  MW 2:20-3:35  (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  (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 405.001 SHAKESPEARE’S TRAGEDIES  MW 12:45-2:00  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 11:40-12:55  SHIFFLETT

We shall study plays that address ethical and political themes bridging Shakespeare’s time and ours. Comedies (and in some cases “romances”) may include The Merchant of Venice, Much Ado about Nothing, Measure for Measure, The Winter’s Tale, and The Tempest. Histories may include Richard III, Richard II, Henry IV Part 1, and Henry V. Requirements are likely to include an essay or annotated bibliography, a midterm exam, and a take-home final comprehensive exam.

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

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

ENGL 427.001 SOUTHERN LITERATURE  TR 11:40-12:55  SHIELDS

Representative works of Southern writers.

ENGL 428B.001 AFRICAN-AMERICAN LITERATURE I: 1903-PRESENT  (Cross-listed with AFAM 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 LITERATURE: Slavery, Literature, and Popular Culture  MW 9:40-10:55  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 science fiction by Octavia Butler, a graphic novel by Kyle Baker, a romance novel by Beverly Jenkins, the satire of Charles Johnson’s novel, *Middle Passage,* and in screenings of films and TV series such as *Roots, 12 Years a Slave,* and *Underground.* We will also consider sketch comedy such as the web series *’Ask a Slave’* and video games like “Assassin’s Creed IV: Freedom Cry.” Assignments include a weekly journal, two exams, and a final paper.

**ENGL 431A.001 CHILDREN’S LITERATURE**  **TR 8:30-9:45**  **JOHNSON-FEELINGS**

This course introduces students to the field of contemporary children’s literature, encompassing picture books as well as short novels written for audiences of young people. Topics of exploration include (but are not limited to) the history of children’s literature, the world of children’s book prize, the legacy of Dr. Seuss, the disturbing image in children’s books, and literary/artistic excellence in children’s literature. In some ways, this is an American Studies course; students will consider ways in which children’s literature infuses our culture—“There’s no place like home.” Students will leave the course with an understanding of central issues and controversies in the industry of children’s book publishing and the literary criticism of children’s books. Most importantly, students will explore the relationship between children’s literature and the idea of social justice.

**ENGL 432.001 YOUNG ADULT LITERATURE**  **TR 10:05-11:20**  **SCHWEBEL**

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

**ENGL 437.001 WOMEN WRITERS**  **MW 3:55-5:10**  **CLEMENTI**

(Cross-listed with WGST 437.001)

What do women write about when they write about themselves? This course will explore memoirs created by Jewish, Black, lesbian and other minority women who use their personal stories as a window into family relations, social history, national history, identity formation processes, power relations in the home as well as in the world. From the diary of an 18th-century Jewish German merchant to American Pulitzer Prize nominee Maya Angelou, this course will focus on the female autobiographical voice in various literary forms (novel, graphic novel, essay, etc.) with some important interdisciplinary detours through film, music and the arts as well.

**ENGL 438D.001 AFRICAN LITERATURE**  **TR 10:05-11:20**  **GULICK**

In her 2014 single “Flawless,” Beyoncé Knowles sampled a TED talk by Nigerian novelist Chimamanda Ngozi Adichie. Three years earlier, a young adult fantasy novel by Nnedi Okorafor was marketed as “the Nigerian Harry Potter.” From Twitter personalities to graphic novelists, African writers are rapidly gaining both popularity and visibility on a global stage.

This introduction to modern African literature will embrace all this contemporary enthusiasm for new African authors through an exploration of the hundred-year-old literary tradition of which they are a part. We’ll read several twentieth-century “classics,” including Léopold Senghor’s poetry, Chinua Achebe’s *Things Fall Apart,* Ama Ata Aidoo’s *Dilemma of a Ghost,* Ngugi wa Thiong’o’s critical essays, J.M. Coetzee’s *Waiting for the Barbarians,* and Tsitsi Dangarembga’s *Nervous Conditions.* We’ll then put these texts in conversation with more recent authors such as Adichie, Okorafor, Teju Cole, Binyavanga Wainaina, NoViolet Bulawayo, Dinaw Mengestu, and Jennifer Makumbi. We’ll attend to how African writers from multiple historical moments confront the complexities of issues such as technology, gender and sexuality, humanitarianism, environmentalism, and national identity in a postcolonial-turned-neoliberal era. Recognizing that Africa’s contemporary literary culture is taking shape right now and often online, we’ll mine blogs and websites for current debates over what counts as African literature, who’s in charge of representing this diverse continent to the world, and what Africa and its writers might have to teach the West about itself and the world at large in the twenty-first century.

You don’t need to be an English major to take this course; indeed, I’m hoping for a classroom populated by students with diverse disciplinary, personal, and professional interests and backgrounds. But you should plan to read voraciously, write carefully, engage with textual material that may be personally as well as intellectually challenging, and approach discussions with inquisitiveness, candor and generosity.

**ENGL 439.001 TOPICS: TEACHING ENGLISH ABROAD**

(Cross-listed with LING 395.001/ANTH 391.006)  **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 439.002 TOPICS: CONTAGION**  **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.

**ENGL 441.001** GLOBAL CONTEMPORARY LITERATURE
MW 9:40-10:55  JELLY-SCHAPIRO
This course will examine how contemporary literature both registers and is itself implicated in global forces and histories. We will read works that strive to apprehend the world at large, as well as works that illuminate the ways in which global culture is produced and experienced in local places. Reading novels from across the world, our inquiry will focus on the literary representation of several interrelated phenomena: capitalism, imperialism, climate change, and the conjoined problems of history and memory. We will devote especial attention to the question of how contemporary literature reckons with the longer history of the interlocking crises—economic, political, cultural, and environmental—that define our current global predicament. And we will consider how literary texts play an active role—as the repositories of narrative, as the agents of linguistic power, and as commodities that circulate in markets—in the constitution of our globalized world.

**ENGL 450.001** ENGLISH GRAMMAR
TR 11:40-12:55  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 455.001** LANGUAGE IN SOCIETY
TR 10:05-11:20  CHUN
(Cross-listed with LING 440.004)
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’ group memberships, interpersonal relationships, and social identities. Some of the issues we will address include why women and men may 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 languages, 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 9:40-10:55  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 1:00-2:15  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  HOLCOMB
Preparation for and practice in types of writing important to scientists, engineers, and computer scientists, from brief technical letters to formal articles and reports.
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<tbody>
<tr>
<td>ENGL 463.001</td>
<td>BUSINESS WRITING</td>
<td>TR</td>
<td>11:40-12:55</td>
<td>TBA</td>
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<tr>
<td>ENGL 463.002</td>
<td>BUSINESS WRITING</td>
<td>TR</td>
<td>1:15-2:30</td>
<td>TBA</td>
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<tr>
<td>ENGL 463.003</td>
<td>BUSINESS WRITING</td>
<td>MWF</td>
<td>12:00-12:50</td>
<td>TBA</td>
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<tr>
<td>ENGL 463.005</td>
<td>BUSINESS WRITING</td>
<td>MWF</td>
<td>10:50-11:40</td>
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Extensive practice in different types of business writing, from brief letters to formal articles and reports.

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<tr>
<td>ENGL 465.001</td>
<td>FICTION WORKSHOP</td>
<td>TR</td>
<td>3:55-5:10</td>
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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.

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<tr>
<td>ENGL 468.001</td>
<td>DIGITAL WRITING</td>
<td>MW</td>
<td>2:20-3:35</td>
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This course will focus on writing in digital environments, exploring critically and creatively what it means to compose individually and collaboratively in emerging genres and modes of communication. Building on fundamental concepts of rhetorical invention applied to networks and interactivity, students will learn and apply principles of information design and web production to create multimedia artifacts for public and professional audiences in small-scale texts and a larger semester-long project.

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<tbody>
<tr>
<td>ENGL 491.001</td>
<td>ADVANCED POETRY WORKSHOP</td>
<td>TR</td>
<td>2:50-4:05</td>
<td>FINNEY</td>
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Students will study poetry writing at an advanced undergraduate level through close readings of professional poetry, composition of original work, and regular practice in the evaluation of peer work.

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<tr>
<td>ENGL 566.001</td>
<td>TOPICS IN U.S. FILM AND MEDIA: Complex Television</td>
<td>TR</td>
<td>2:50-4:05</td>
<td>MINETT</td>
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<td>(Cross-listed with FAMS 566.001)</td>
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Explore contemporary complex television, focusing on the innovation of narrative design, the rise of the sympathetic antihero, and the quest for cultural legitimacy. Screenings are drawn from series including *Lost*, *The Sopranos*, *Breaking Bad*, *Damages*, and *The Wire*. Students will tackle a complex television series of their choice across the semester's major assignments.
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<th>Course Code</th>
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<th>Class Time</th>
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<tbody>
<tr>
<td>SCHC 450.H05</td>
<td>HNRS: Literary Adaptation and the American Musical</td>
<td>KEYSER</td>
<td>MW 11:10-12:25</td>
<td>MW</td>
</tr>
<tr>
<td>SCHC 452.H0A</td>
<td>HNRS: Milton and Pullman</td>
<td>MILLER</td>
<td>TR 11:40-12:55</td>
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<tr>
<td>SCHC 456.H0C</td>
<td>HNRS: Joyce’s Ulysses In its Contexts</td>
<td>COHEN</td>
<td>TR 11:40-12:55</td>
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The following course is a pro-seminar, with specific topics to be selected as need and interests dictate.

This course will consider the convergence of two literary phenomena: the “animal turn” in the study of environmental literature, reflecting increasing interest in the relationships between humans and other animals, and the rise of interest in the nonliving, in the existence of “objects” that might include increasingly sophisticated technology. Our goal will be to examine how we represent encounters between humans and these others, and what the implications might be for how we view ourselves and the world we inhabit. Possible texts will include H.G. Wells’ The Island of Dr. Moreau, T.C. Boyle’s When the Killing’s Done, Margaret Atwood’s Oryx and Crake, Karen Joy Fowler’s We Are All Completely Beside Ourselves and J.M. Coetzee’s Elizabeth Costello, as well as complementary readings in literary theory and philosophy.

From the very first “book” musical—a play that told a story through its songs rather than presenting a vaudeville-style medley—Show Boat (1927), based on Fannie Hurst’s best-selling novel of that title, the American musical has been engaged in literary adaptation. This course will range across the twentieth century and into the twenty-first century to ask how musicals take source materials and transform them. Each week of the semester, we will pair a source text with its resulting musical, and we will consider how plot, characterization, setting, and musical styles shape the thematic messages of an adaptation. Cervantes’ Don Quixote, for example, was designed to be a satire of chivalric romance, while Dale Wasserman’s Man of La Mancha (1965) recalls the Cold War aspiration, embodied by the recently assassinated John F. Kennedy, to dream impossible dreams. We will end the semester with recent award-winning musicals, Fun Home (2013) and Hamilton (2015), that adapt unlikely source materials, a graphic novel and a historical biography respectively. This course will provide a rigorous introduction to interpreting narrative through historical context, tone, and theme, and it will also provide an entertaining survey of the American musical.

In this seminar we will read Milton’s Paradise Lost and then take up Philip Pullman’s fantasy trilogy His Dark Materials. We’ll also have a look at the presence of Paradise Lost in literature and popular culture, making use of Thomas Cooper Special Collections matchless trove of materials in the Wickenheiser Collection. Each student’s main assignment for the class will be to pursue an independent research project making use of materials from this collection.

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.

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

Ulysses, that huge edifice of a novel, is this course’s centerpiece and its raison d’être. Too many students first experience the novel the way too-nervous tourists do a strange city, looking too closely at the guidebook to see the actual sights. The aim of this course is to reduce that decoder-dependence and facilitate the first of what will probably be many journeys through the novel by providing context--historical, political, colonial, biographical, literary--that will enable each student to explore Joyce’s Dublin on his or her own.