

Fall 2008 Course Descriptions

ENGL 270-286 Are Designed for Non-majors.

ENGL 270-001 **WORLD LITERATURE** **MWF 9:05-9:55** **STAFF**
This is a survey of significant literary texts from different cultures and languages starting from the ancient period and ending in the modern. For more information, please contact the instructor.

ENGL 270-002 **WORLD LITERATURE** **TTH 3:30-4:45** **STAFF**
This is a survey of significant literary texts from different cultures and languages starting from the ancient period and ending in the modern. For more information, please contact the instructor.

ENGL 282-001 **FICTION** **MWF 8:00-8:50** **STAFF**
Fiction from several countries and historical periods, illustrating the nature of the genre. For more information, contact the instructor.

ENGL 282-002 **FICTION** **MWF 10:10-11:00** **STAFF**
Fiction from several countries and historical periods, illustrating the nature of the genre. For more information, contact the instructor.

ENGL 282-003 **FICTION** **MWF 12:20-1:10** **STAFF**
Fiction from several countries and historical periods, illustrating the nature of the genre. For more information, contact the instructor.

ENGL 282-004 **FICTION** **MW 2:30-3:45** **STAFF**
Fiction from several countries and historical periods, illustrating the nature of the genre. For more information, contact the instructor.

ENGL 282-006 **FICTION** **TTH 12:30-1:45** **STAFF**
Fiction from several countries and historical periods, illustrating the nature of the genre. For more information, contact the instructor.

ENGL 282-007 **FICTION** **TTH 3:30-4:45** **WALDRON**
Fiction from several countries and historical periods, illustrating the nature of the genre. For more information, contact the instructor.

ENGL 282-501 **FICTION** **TTH 2:00-3:15** **STAFF**

(Restricted to SC Honors College Students)
Fiction from several countries and historical periods, illustrating the nature of the genre. For more information, contact the instructor.

ENGL E282-092 **FICTION** **SATURDAY 9:00-2:00** **WRIGHT**
Fiction from several countries and historical periods, illustrating the nature of the genre. For more information, contact the instructor.

ENGL E282-300 FICTION TTH 5:30-6:45 HUTTO

Fiction from several countries and historical periods, illustrating the nature of the genre. For more information, contact the instructor.

ENGL E282-801 FICTION TTH 5:30-8:15 LEWIS

Fiction from several countries and historical periods, illustrating the nature of the genre. For more information, contact the instructor.

ENGL E282-851 FICTION MW 5:30-8:15 LEWIS

Fiction from several countries and historical periods, illustrating the nature of the genre. For more information, contact the instructor.

ENGL 283-001 THEMES IN BRITISH WRITING MW 11:15-12:05, TH 8:00-8:50 GIESKES

(Designed for Non-majors)

"I am not what I am": (Re)presenting the Individual

This course will examine a broad range of texts from the British Renaissance to the 20th century which engage in the representation of selfhood and self-understanding. The attempt to present "individuals" on stage or on the page has taken many forms--from the apparent introspection of the Shakespearean soliloquy to modernist stream-of-consciousness narrative. This course will look at representative texts and study how various writers at various historical moments have dealt with the problem of the literary representation of personhood. Texts may include: Shakespeare's *Hamlet* and *Othello*; novels by Charles Dickens, Nick Hornby, and James Joyce; among others.

ENGL 283-002 THEMES IN BRITISH WRITING MW 11:15-12:05, TH 2:00-2:50 GIESKES

Same as ENGL 283-001.

ENGL 283-003 THEMES IN BRITISH WRITING MW 11:15-12:05, TH 12:30-1:20 GIESKES

Same as ENGL 283-001.

ENGL 283-004 THEMES IN BRITISH WRITING MW 11:15-12:05, TH 2:00-2:50 GIESKES

Same as ENGL 283-001.

ENGL 283-005 THEMES IN BRITISH WRITING MW 11:15-12:05, F 9:05-9:55 GIESKES

Same as ENGL 283-001.

ENGL 283-006 THEMES IN BRITISH WRITING MW 11:15-12:05, F 10:10-11:00 GIESKES

Same as ENGL 283-001.

ENGL 283-007 THEMES IN BRITISH WRITING MW 11:15-12:05, F 11:15-12:05 GIESKES

Same as ENGL 283-001.

ENGL 283-008 THEMES IN BRITISH WRITING MW 11:15-12:05, F 12:20-1:10 GIESKES

Same as ENGL 283-001.

ENGL 283-009 THEMES IN BRITISH WRITING MWF 9:05-9:55 STAFF

(Designed for Non-majors)

Covers a variety of British texts that exemplify persistent themes of British culture. For more information, please contact the instructor.

ENGL 283-010 THEMES IN BRITISH WRITING MWF 1:25-2:15 STAFF

(Designed for Non-majors)

Covers a variety of British texts that exemplify persistent themes of British culture. For more information, please contact the instructor.

ENGL 283-011 THEMES IN BRITISH WRITING MWF 1:25-2:15 STAFF

(Designed for Non-majors)

Covers a variety of British texts that exemplify persistent themes of British culture. For more information, please contact the instructor.

ENGL 283-012 THEMES IN BRITISH WRITING TTH 3:30-4:45 STAFF

(Designed for Non-majors)

Covers a variety of British texts that exemplify persistent themes of British culture. For more information, please contact the instructor.

ENGL 283-014 THEMES IN BRITISH WRITING TTH 2:00-3:15 STAFF

(Designed for Non-majors)

Covers a variety of British texts that exemplify persistent themes of British culture. For more information, please contact the instructor.

ENGL 283-501 THEMES IN BRITISH WRITING MW 2:30-3:15 GIESKES

(Restricted to SC Honors College Students)

"I am not what I am": (Re)presenting the Individual

This course will examine a broad range of texts from the British Renaissance to the 20th century which engage in the representation of selfhood and self-understanding. The attempt to present "individuals" on stage or on the page has taken many forms--from the apparent introspection of the Shakespearean soliloquy to modernist stream-of-consciousness narrative. This course will look at representative texts and study how various writers at various historical moments have dealt with the problem of the literary representation of personhood. Texts may include: Shakespeare's *Hamlet* and *Othello*; novels by Charles Dickens, Nick Hornby, and James Joyce; among others.

ENGL E283-300 THEMES IN BRITISH WRITING MW 5:30-6:45 WRIGHT

(Designed for Non-majors)

Covers a variety of British texts that exemplify persistent themes of British culture. For more information, please contact the instructor.

ENGL 284-001 DRAMA MWF 1:25-2:15 COMPTON

An introduction to drama and theatre through the exploration of dramatic literature and theatre in performance. Students will read and write about a variety of plays, attend theatrical performances, present short oral reports and participate in a term project. There will be a midterm and a final exam.

ENGL 284-002 DRAMA TTH 12:30-1:45 MCALLISTER

An introduction to drama and theatrical styles from several countries and historical periods. For more information, please contact the instructor at memcal@hotmail.com.

ENGL E284-300 DRAMA TTH 5:30-6:45 WRIGHT

Drama from several countries and historical periods. Attendance at several theatre productions will be required. For more information, please contact the instructor.

ENGL 285-001 THEMES IN AMERICAN WRITING MW 9:05-9:55, TH 8:00-8:50 DAWES

(Designed for Non-majors)

The Other Great American Literature: Drama

Combining film, and cultural references, this course takes us through the complex and engaging world of Twentieth Century America through an examination of some of the most important plays written during the century. War, sex, race, business tricks, sports, witchcraft, politics and so much more are themes that leap out of these works by such playwrights as Amiri Baraka, Ntosake Shange, Susan Lori Parks, Arthur Miller, Tennessee Williams, David Hwang, Thornton Wilder, Wendy Wassertein, Tony Kushner, among others. Plays must be studied as plays, as works to be mounted and lifted onto the flight of the theatrical space. This course will make you a true believer in the power of stage.

ENGL 285-002 THEMES IN AMERICAN WRITING MW 9:05-9:55, TH 2:00-2:50 DAWES

Same as ENGL 285-001.

ENGL 285-003 THEMES IN AMERICAN WRITING MW 9:05-9:55, TH 12:30-1:20 DAWES

Same as ENGL 285-001.

ENGL 285-004 THEMES IN AMERICAN WRITING MW 9:05-9:55, TH 2:00-2:50 DAWES

Same as ENGL 285-001.

ENGL 285-005 THEMES IN AMERICAN WRITING MW 9:05-9:55, TH 3:30-4:20 DAWES

Same as ENGL 285-001.

ENGL 285-006 THEMES IN AMERICAN WRITING MW 9:05-9:55, F 9:05-9:55 DAWES

Same as ENGL 285-001.

ENGL 285-007 THEMES IN AMERICAN WRITING MW 9:05-9:55, F 10:10-11:00 DAWES

Same as ENGL 285-001.

ENGL 285-008 THEMES IN AMERICAN WRITING MW 9:05-9:55, F 10:10-11:00 DAWES

Same as ENGL 285-001.

ENGL 285-009 THEMES IN AMERICAN WRITING MW 9:05-9:55, F 11:15-12:05 DAWES

Same as ENGL 285-001.

ENGL 285-010 THEMES IN AMERICAN WRITING MW 9:05-9:55, F 11:15-12:05 DAWES

Same as ENGL 285-001.

ENGL 285-011 THEMES IN AMERICAN WRITING MW 9:05-9:55, F 11:15-12:05 DAWES

Same as ENGL 285-001.

ENGL 285-012 THEMES IN AMERICAN WRITING MW 9:05-9:55, F 1:25-2:15 DAWES

Same as ENGL 285-001.

ENGL 285-015 THEMES IN AMERICAN WRITING MWF 12:20-1:10 STAFF

(Designed for Non-majors)

Reading a variety of American texts that exemplify persistent themes of American culture. For more information, please contact the instructor.

ENGL 285-016 THEMES IN AMERICAN WRITING MW 2:30-3:45 STAFF

(Designed for Non-majors)

Reading a variety of American texts that exemplify persistent themes of American culture. For more information, please contact the instructor.

ENGL 285-017 THEMES IN AMERICAN WRITING TTH 3:30-4:45 STAFF

(Designed for Non-majors)

Reading a variety of American texts that exemplify persistent themes of American culture. For more information, please contact the instructor.

ENGL 285-019 THEMES IN AMERICAN WRITING TTH 8:00-9:15 STAFF

(Designed for Non-majors)

“Melting Identities: The Formation of a Jewish-American Self “

This section of 285 will be structured around the theme of literary revision. We will investigate how different sociohistorical contexts produce markedly different takes on the same theme. Our textbook groups together multiple reinterpretations of central stories across history, geography, and genre, and we will also read 2 novels and view a film.

ENGL 285-020 THEMES IN AMERICAN WRITING TTH 2:00-3:15 CLEMENTI

(Designed for Non-majors)

“Melting Identities: The Formation of a Jewish-American Self “

This course will offer old and new perspectives on Jewish American identity through short stories, fiction, film, theater and music. We will look at issues regarding immigration and degrees of assimilation among various ethnic communities in America, the early American anti-immigration feelings (*Nativism*), success/defeat of inter-ethnic relations in America, “outsiders” and the American cities (Why is New York everyman’s Promised Land?), Jewish American stereotypes, and the titanic tension between tradition (*fathers*) and secularism (*sons*). Through some wonderful works of past and contemporary Jewish American culture, this course will help raise questions about

marginality and “hyphenated identities”; the transformation of individual, family and collective values in the global world; and how old parameters to talk about who we are might have become obsolete and need total rethinking. Through the lens of some tragic, subversive, humorous, intransigent, or irreverent products of Jewish culture we will be able to glance at how, from “fusion” to “confusion”, the face of American identity has changed in the last hundred years.

ENGL 285-021 THEMES IN AMERICAN WRITING MW 3:35-4:50 STAFF

(Designed for Non-majors)

Covers a variety of American texts that exemplify persistent themes of American culture. For more information, please contact the instructor.

ENGL 285-501 THEMES IN AMERICAN WRITING T TH 12:30-1:45 SIBLEY-JONES

(Restricted to SC Honors College Students)

Since 9-11, quite a few writers have written specifically about the attack on the World Trade Center or generally on terrorist activity. We shall read literature--mainly novels--attentive to terrorism and the following concerns: its effect on the collective American psyche; its effect on political rhetoric; how religion and politics intertwine, often perniciously, in the face of national threat; the danger presented to the individual who is not comfortable identifying herself with a certain kind of patriotism or as a follower of a particular religious tradition. Class participation; 2 or 3 papers; in-class quizzes.

ENGL E285-300 THEMES IN AMERICAN WRITING MW 6:00-7:15 WILLIAMS

(Designed for Non-majors)

Covers a variety of American texts that exemplify persistent themes of American culture. For more information, please contact the instructor.

ENGL E285-301 THEMES IN AMERICAN WRITING TTH 5:30-6:45 RIVERS

(Designed for Non-majors)

Covers a variety of American texts that exemplify persistent themes of American culture. For more information, please contact the instructor.

ENGL E285-851 THEMES IN AMERICAN WRITING TTH 5:30-8:30 FUNDERBURK

(Designed for Non-majors)

Covers a variety of American texts that exemplify persistent themes of American culture. For more information, please contact the instructor.

ENGL 286-001 POETRY MW 12:20-1:10 STAFF

Poetry from several countries and historical periods, illustrating the nature of the genre. For more information, please contact the instructor.

ENGL 286-002 POETRY MWF 11:15-12:05 STAFF

Poetry from several countries and historical periods, illustrating the nature of the genre. For more information, please contact the instructor.

ENGL 286-501 POETRY TTH 9:30-10:45 DINGS

(Restricted to SC Honors College Students)

Poetry from several countries and historical periods, illustrating the nature of the genre. For more information, please contact the instructor.

ENGL E286-851 POETRY TTH 5:30-8:30 RAGAN

Poetry from several countries and historical periods, illustrating the nature of the genre. For more information, please contact the instructor.

ENGL 287 Is Required for English Majors

ENGL 287-001 AMERICAN LITERATURE MWF 12:20-1:10 STAFF

Survey of American literature; major authors, genres, and periods. For more information, contact the professor.

ENGL 287-002 AMERICAN LITERATURE MW 2:30-3:45 SHIELDS

Survey of American literature; major authors, genres, and periods. For more information, contact the professor.

ENGL 287-003 AMERICAN LITERATURE TTH 9:30-10:45 JACKSON

ENGL 287 is a survey of American Literature from its colonial origins in the fifteenth century to the dawn of the twentieth. The goal of the course is to introduce you to the broad sweep of American literary history and to help you develop your skills as close readers. Readings will include poems, short stories, novels, and non-fictional prose, and the periods we will cover include the Age of Atlantic Exploration, Puritanism, the Enlightenment, Neoclassicism, Transcendentalism and Romanticism, Realism, and Modernism. Assessment will be based on two essays, a midterm, a final examination, and a variety of briefer, in-class and take-home assignments.

ENGL 287-004 AMERICAN LITERATURE TTH 3:30-4:45 GLAVEY

This course will serve as an introduction to important themes in American literature from Benjamin Franklin through the twentieth century, paying particular notice to the tensions that arise between historical injustices and the nation's ideals of democracy and freedom. Our goal will be to attend to the specific artistic means by which writers respond to these tensions, and to think about what their responses can teach us about America and its history as well as its literature. Our readings will be drawn from a diverse range of authors and from multiple genres including fiction, memoir, and poetry. Requirements include reading quizzes, written critiques/summaries, various creative exercises, one essay, a midterm, and a final exam. The course is designed for English Majors.

ENGL 287-501 AMERICAN LITERATURE MWF 10:10-11:00 BURNS

(Restricted to SC Honors College Students)

Survey of American literature; major authors, genres, and periods. For more information, contact the professor.

ENGL E287-300 AMERICAN LITERATURE MW 5:30-6:45 LAMB

Survey of American literature; major authors, genres, and periods. For more information, contact the professor.

ENGL 288 Is Required for English Majors

ENGL 288-001 ENGLISH LITERATURE I MWF 10:10-11:00 STAFF

British poetry, drama, and prose from Beowulf to the 18th century. For more information, contact the instructor.

ENGL 288-002 ENGLISH LITERATURE I MWF 1:25-2:15 STAFF

British poetry, drama, and prose from Beowulf to the 18th century. For more information, contact the instructor.

ENGL 288-003 ENGLISH LITERATURE I TTH 12:30-1:45 CROCKER

British poetry, drama, and prose from Beowulf to the 18th century. For more information, contact the instructor.

ENGL 288-501 ENGLISH LITERATURE I MWF 12:20-1:10 GWARA

(Restricted to SC Honors College Students)

A survey of British Literature prior to 1660, focused on the major works of literature set against modern treatments of those works.

ENGL 289 Is Required for English Majors

ENGL 289-001 ENGLISH LITERATURE II MWF 11:15-12:05 COHEN

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. **TEXTS:** *Longman Anthology of British Literature*, Vol. 2, and Bronte, *Jane Eyre*. **REQUIREMENTS:** reading quizzes and response paragraphs, 2 papers (5-7 pp), midterm, final. Participation will also be a major component of your grade.

ENGL 289-002 ENGLISH LITERATURE II MW 2:30-3:45 STERN

A survey of British literature from the Romantic era to the present. Discussion of texts by canonical and non-canonical authors will emphasize major literary and historical movements. This course covers a range of genres, including poetry, non-fiction prose, the novel, drama, music, and film. **TEXTS:** *Longman Anthology of British Literature*, Volume 2; Jeanette Winterson, *Sexing the Cherry*. **REQUIREMENTS:** response paragraphs, two papers, two exams.

ENGL 289-003 ENGLISH LITERATURE II 11:00-12:15 FELDMAN

British poetry, drama, and prose from the 18th century to the present. For more information, please contact the instructor.

ENGL 289-004 ENGLISH LITERATURE II TTH 2:00-3:15 JARRELLS

In this course we will survey British writing from the Romantic to the modern period (that is, from the late-eighteenth to the mid-twentieth century). Readings will be organized primarily by period and genre. However, some close attention will be paid to historical and thematic links across period and genre -- in particular, those related to authorship, to the development of a national literature, and to the question of how this national literature engages with and participates in a rapidly expanding British empire.

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

ENGL 309-001 TCH WRITING ONE-TO-ONE TTH 12:30-1:45 FRIEND

The study of theories and pedagogy of individualized writing instruction, with extensive writing practice. Also, hands-on experience in teaching writing in one-on-one sessions. Recommended for prospective writing teachers.

ENGL 360-001 CREATIVE WRITING MWF 11:15-12:05 STAFF

Workshop course on writing original fiction, poetry, drama, and creative nonfiction. For more information, please contact the instructor

ENGL 360-002 CREATIVE WRITING MW 12:20-1:35 BAJO

The course will introduce students to elements of poetry composition and fiction writing. The course will be split equally for each genre, beginning with poetry. Students will study and discuss basic meters, forms and language dynamics, attempting to understand and express the relationship between structure and content in poems they compose and submit to workshop. For assessment, students will be expected to complete 3 - 4 substantial poems and a prose explanation of the poem's aspirations. This close exploration of language will segue into a study of the basic elements of literary fiction. Students will compose two short stories drawing on their understanding of those elements and submit at least one to workshop, both for grading.

ENGL 360-003 CREATIVE WRITING TTH 11:00-12:15 BLACKWELL

Combining readings, technical instruction, and workshop, this course introduces students to the art and craft of writing literary fiction and poetry. Coursework will include craft-oriented readings, exercises in technique, workshop participation, and the writing of original poetry and fiction (submitted to workshop and then revised). This section is designed for students who plan to go on to ENGL 464 and/or 465, but is also suitable for those who want to try writing literature simply because they love to read it.

ENGL 360-004 CREATIVE WRITING TTH 12:30-1:45 GREER

This course will focus on the invention of characters within a short story, or even a novella. The class will be a workshop. Students will photocopy their work and read it aloud. There will be three to four stories or one novella due at semester's end.

ENGL 381-001/CPLT 381 THE RENAISSANCE MWF 10:15-11:00 MILLER

This class will introduce students to Renaissance literature by way of two writers, Ovid and Petrarch. We'll read Ovid's *Metamorphoses*, Petrarch's *Trionfi*, and a selection of Petrarch's *Canzonieri*. Then we'll follow the cultural afterlife of both works into English Renaissance literature to see how sixteenth-century poets like Thomas Wyatt, Philip Sidney, Christopher Marlowe, Edmund Spenser, and William Shakespeare draw on the achievements of classical and continental writers in order to recreate their own national literature. Requirements for the class will include two brief critical essays, a midterm, and a final exam. Attendance and participation will also be required.

ENGL 382-001 THE ENLIGHTENMENT TTH 11:00-12:15 SHIFFLETT

A survey of major literary works of the European Enlightenment, with attention paid to related developments in philosophy, religion, science, economics, politics, and social manners. Authors to be studied are likely to include Dryden, Gay, Pope, Voltaire, Rousseau, Beaumarchais, and Goethe among others. Requirements: three exams, one presentation or performance, and one 2500-word paper.

ENGL 383-001 ROMANTICISM TTH 2:00-3:15 WALLS

Romanticism Romantic literature can be thought of as a revolutionary literature before all else--a response to revolutionary wars demanding equal rights for all sparked first by the United States in 1776, then sweeping across Europe and the Americas. Energies released in war were continued in literature: romantic writers enacted a revolution in print. They questioned, calmed, reawakened, inspired, criticized; they tried to domesticate the terrifying energies released by violence; they turned to art and to nature as imaginative escapes, sites for social criticism, paths to personal reflection and self-improvement. We will look at key romantic writings from England and the United States, including poetry, novels, and nonfiction, to ask, How did these writers speak to each other? How do they speak to us, today? Requirements include two short essays, a class presentation, and a final exam.

ENGL 384-001 REALISM MW 12:15-1:30 WOERTENDYKE

This course will grapple with realism as a mode of representation by focusing on its premier vehicle, the novel. The course will begin with classical realism such as Honore Balzac's *Pere Goriot* and Leo Tolstoy's *Anna Karenina*. The rest of the course will be spent reading novels that bend, critique, or otherwise subvert classic realism, including Alejo Carpentier's *The Kingdom of This World*, Henry James' "In the Cage," and Marguerite Duras' *The Ravishing of Lol Stein*. In addition to the novels, readings will include canonical critical statements by George Lukacs, Roland Barthes, Erich Auerbach, and Peter Brooks. We will conclude the course with two films: the Italian neo-realist film by Vittorio DeSica's *The Bicycle Thief* and Mexican filmmaker, Guillermo del Toro's *Pan's labyrinth*.

ENGL 385-001 MODERNISM TTH 3:30-4:45 KEYSER

This course provides an introduction to Anglo-American literary modernism—with brief forays into art, film, music, and popular print culture. The central motif of the course will be the city. 19th-century French Poet Charles Baudelaire imagined the modern world through the eyes of the *flâneur*, wandering through the city, detached from his peers, and yet intimately connected to this modern space. Anglo-American modernists took up this call for urban detachment and artistic and personal experimentation. In this course, we will consider works by T.S. Eliot, Henry James, Virginia Woolf, Nella Larsen, James Joyce, Jean Toomer, and others. We will talk about the tension in the city space between isolation and connectedness and how that tension plays out in the formal innovations of high modernism. The coursework will include three papers, reading quizzes, and monthly reading responses.

ENGL 386-001 POSTMODERNISM TTH 12:30-1:45 COWART

This course will seek to define postmodernism more precisely than "what happens after 1950." Focus will be on the American postmoderns, but with additional attention to a couple of important extramural figures, notably Borges, Calvino, and Stoppard. LIKELY works (titles sometimes go out of print) include Calvino's *Cosmicomics*, Borges's *Labyrinths*, Stoppard's *Rosencrantz & Guildenstern Are Dead*, Hwang's *M. Butterfly*, Nabokov's *Invitation of a Small Evening*, DeLillo's *End Zone*, Pynchon's *The Crying of Lot 49*, Spiegelman's *Maus*, Maxine Hong Kingston's *Woman Warrior*, Gardner's *Grendel*, Barthelme's *The Dead Father*, a novel by Gloria Naylor, and stories by Flannery O'Connor. **GRADE:** Daily Quizzes=10%, exams=15% each, final=20%, papers=20% each.

ENGL 387/SPCH 387 INTRO. TO RHETORIC TTH 11:00-12:15 DOXSTADER

What *is* rhetoric? For many, rhetoric is a "mere" good, empty words that cover truth with deception. For others, rhetoric is a vital art, a means of embracing the uncertainty of life and a fragile power to create understanding in situations where truth has more than one face. What can we *do* with rhetoric? Since antiquity, critics and theoreticians have struggled with the question of whether rhetoric's practice can be grasped in a systematic way. Too, they have devoted considerable time to understanding the potential of rhetoric and how it may shape human identity, politics, and culture.

This course offers a writing-intensive introduction to the theory and criticism of rhetoric. In it, we will ask after the nature of rhetoric, explore the means of its production, and analyze its importance. We will consider how rhetoric both energizes and limits the ability of human beings to voice their experience, the ways in which rhetorical activity shapes the contours of public life, and how the critical study of rhetoric may provide way of differentiating forms of speech and writing that sponsor violence and those forms that hold opportunities for understanding, productive disagreement, and collective action.

ENGL 388-001 HIST LIT. CRITICISM /THEORY TTH 11:00-12:15 STAFF

Representative theories of literature from Plato through the 20th century. For more information, contact the instructor.

ENGL 389-001/LING 301 THE ENGLISH LANG. MW 12:20-1:35 STAFF

Introduction to the field of linguistics with an emphasis on English. Covers the English sound system, word structure, and grammar. Explores the history of English, American dialects, social registers, and style.

ENGL 389-002/LING 301 THE ENGLISH LANG. TTH 9:30-10:45 STAFF

Introduction to the field of linguistics with an emphasis on English. Covers the English sound system, word structure, and grammar. Explores the history of English, American dialects, social registers, and style.

ENGL 390-001/CPLT 301 GREAT BKS. WESTERN WORLD I MWF 1:25-2:15 STAFF

European masterpieces from antiquity to the beginning of the Renaissance. For more information, contact the instructor.

ENGL 400-001 EARLY ENGLISH LITERATURE TTH 3:30-4:45 CROCKER

This course investigates medieval literatures of spiritual self-discovery. We will begin with spiritual "classics" by early writers such as Boethius and Augustine, then move on to later constructions of spirituality, including works by Richard Rolle, Walter Hilton, William Langland, Margery Kempe, Julian of Norwich, and the *Pearl* poet. We will think about the development of what scholars have called "affective" spirituality, or a mode of piety that depends what we call "emotions," and what medievals thought of as *affectiones*, or passions. We will also pursue representations of privacy, even intimacy, as a way to explore assumptions about sexuality, gender, or social station that this literature naturalizes. Finally, we will explore the ways in which Christian salvation figures strength through submission, encouraging passive resilience against an ever-changing earthly community

ENGL 405-001 SHAKESPEARE'S TRAGEDIES MW 2:30-3:45 LEVINE

This course examines Shakespeare's tragedies in relation to his time and to our own. Looking closely at seven plays (*Titus Andronicus*, *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Coriolanus*, and *The Winter's Tale*), we'll examine the interplay between these popular dramas and the Elizabethan-Jacobean culture in which they were produced, taking up such issues as politics, social order, gender, race, and family relations. Two papers, quizzes, mid-term, and final exam.

ENGL 406-001 SHAKESPEARE'S COMEDIES/HIST. MW 12:15-1:30 LEVINE

This course examines Shakespeare's comedies and histories in relation to his time and to our own. Looking closely at seven plays (*A Midsummer Night's Dream*, *The Merchant of Venice*, *Richard II*, *1 Henry IV*, *Henry V*, *As You Like It*, and *Twelfth Night*), we'll examine the interplay between these popular plays and the Elizabethan-Jacobean culture in which they were produced, taking up such issues as politics, social order, gender, and family relations. Our approach should raise provocative and important questions, which we will then use to structure class discussion and writing assignments. Two papers, quizzes, mid-term, and final exam.

ENGL 406-002 SHAKESPEARE'S COMEDIES/HIST. TTH 9:30-10:45 RICHEY

We will explore the social energy--the "stir in the mind"-- that Shakespearean Theater creates within an audience of watchers and readers, thinking especially in terms of Renaissance anxieties over political power, race, gender, and sexuality. In considering these issues, we will come to terms with some of the cultural practices which separate us from Elizabethan audiences as well as some which join us irrevocably to them. Requirements: Analytical discussion questions, two papers (the second involving research), a midterm, and a final exam.

ENGL 411-001 BRITISH ROMANTIC LIT. TTH 2:00-3:15 FELDMAN

To understand our world and our values, we will explore works by writers of the romantic era in Britain. We will read selections from the poetry and/or prose of writers such as Jane Austen, William Wordsworth, Mary Robinson, Samuel Taylor Coleridge, Charlotte Smith, William Blake, Jane Taylor, Walter Scott, Percy Bysshe Shelley, Mary Wollstonecraft Shelley, John Keats, Mary Tighe, Lord Byron, and Felicia Hemans. We will examine the way in which literature responded to various forces, including political events (such as the American and French revolutions), aesthetics, social class, the abolitionist movement, the feminist movement, innovations in the book trade and an increasingly literate public. Classes are taught by the lecture/discussion method. There will be two short essays, a midterm and a final exam.

ENGL 412-501

VICTORIAN LITERATURE

MW 2:30-3:45

SCOTT

(Restricted to SC Honors College Students)

The Victorian period in Britain was a period of social, intellectual and literary self-discovery, against a background of demographic and economic disruption. In the words of James Anthony Froude, "the intellectual lightships were adrift from their moorings." This course provides an overview of Victorian cultural developments through a survey of major Victorian poets and selected writers of non-fiction prose. The authors for discussion range from Carlyle and Tennyson in the 1830's, through both Brownings, Clough, Arnold, the Rossettis, Swinburne and Hopkins, to the Aesthetes of the 1890's. Works for discussion will include both well-known canonical texts (In Memoriam) and those less frequently taught: Miss Kilmansegg and Her Precious Leg, Amours de Voyage, Modern Love. Books: to be determined. Written requirements: two shorter reports (3-5 pages, September and October), one longer paper involving library research (7-10 pages, late November), final exam. There may also be occasional short reading quizzes.

ENGL 416-001

THE ENGLISH NOVEL II

TTH 9:30-10:45

RICE

This course will survey the major authors of the British novel from the beginning of the nineteenth to the end of the twentieth century, within their historical contexts and in terms of their contributions to the evolution of this genre. We will also pay some attention to theoretical issues of narrative interpretation.

Class participation will be strongly encouraged and well-rewarded. Probable authors titles are: Walter Scott's *Waverly*, Jane Austen's *Pride and Prejudice*, Mary Shelley's *Frankenstein*, William Makepeace Thackeray's *Vanity Fair*, Emily Bronte's *Wuthering Heights*, Charles Dickens's *Great Expectations*, H.G. Wells' *The Time Machine*, Joseph Conrad's *Victory*, Virginia Woolf's *Mrs. Dalloway*, D.H. Lawrence's *Lady Chatterley's Lover*, Iris Murdoch's *The Bell*, and Kazuo Ishiguro's *The Remains of the Day*. **Requirements:** Midterm and Final Examinations; Short explication paper early in term (c. 2-3 pp.) Term paper near end of term (c. 8 pp.); Brief reading-knowledge quiz for each new reading (c. 12)

ENGL 419I-001 TOPIC/ LEGENDS OF KING ARTHUR MWF 10:10-11:00

GWARA

A study of the evolution of the Arthurian legend from the earliest time to the present. We will read the earliest Latin histories, the popular medieval romances, selections from Malory's *Morte darthur*, and a modern novelization, Walker Percey's *Lancelot*.

ENGL 419P-001 TOPIC/ 17TH CENTURY LYRIC

TTH 12:30-1:45

RICHEY

The Art of Intimacy: Revelation in the Renaissance Lyric

We explore how early modern subjectivity takes form in the Renaissance lyric as an art of intimacy by examining the textual, psychological, and sociopolitical currents that illuminate its public and private contours. We will consider the relationship between print and intimacy, and we will look at intimacy in all its forms (between family, friends, lovers, God, church members and political allies). Finally, we will think about how subjectivity is inflected by historical and political change, ending our class with the Cavalier poetry of the English Civil War. **Required Texts:** Petrarch's *Il Canzoniere* *Astrophil and Stella* by Philip Sidney; *George Herbert and the Religious Poets of the Seventeenth Century*; *Ben Jonson and the Cavalier Poets* ed. Hugh Maclean (Norton) (abbreviated BJ); *The Poetry of John Donne* (Norton); *The Poetry of Aemilia Lanyer (Oxford)* **Requirements:** Daily lyric analysis (for class discussion), one short paper (5 pages), one long paper (7-8 pp), a midterm, and a final exam.

ENGL 421-001 AMERICAN LIT. 1830-1860 TTH 11:00-12:15 WALLS

In the decades leading up to the Civil War, religious and political authority in the United States was in a state of collapse. Sweeping change seemed not just possible, but essential: as a result, Utopian hopes jostled against the brutal realities of slavery, injustice, and the emerging industrial revolution. These conflicts are played out in America's first great literature, a period often called "The American Renaissance": America Reborn. This was the time of abolitionism, women's rights, and Thoreau at Walden Pond; of Emerson's defiant "Self-Reliance," Hawthorne's twisted psychic dramas, Melville's breakthrough fictions, and the gothic fantasies of Edgar Allan Poe; of moralistic best-sellers such as Alcott's Little Women, Whitman's expansive poetry of the body and Emily Dickinson's dense poetry of the mind. As we navigate this period, our questions will be: what connects these writers with their time? With each other? With us? Students will write two papers and complete a midterm and a final examination.

ENGL E422-851 AMERICAN LIT. 1860-1910 TTH 5:30-8:15 NESMITH

Poetry and prose from the Civil War to the early modern era. For more information, please contact the instructor.

ENGL 423-001 MODERN AMERICAN LIT. TTH 9:30-10:45 COWART

We'll sample important literary work from roughly 1900 to the middle of the twentieth century, including work by Pound, Frost, Eliot, Stevens, Ginsberg, Stein, Hemingway, Fitzgerald, Faulkner, Cather, Nabokov, O'Connor, Salinger. PAPERS: Two, five pages each. QUIZZES: Simple reading quiz on every assignment. EXAMS: Two hour exams and a final GRADE: Daily Quizzes=10%, exams=15% each, final=20%, papers=20% each.

ENGL 424-001 AMERICAN DRAMA MW 12:15-1:30 SHIELDS

A survey of Broadway from the late 18th-century to 1960, examining masterworks of dramatic art by Arthur Miller, Anna Cora Mowatt, Royall Tyler, Eugene O'Neil, David Belasco, Lorraine Hansberry, Tennessee Williams, the rise of the American musical theater and the perfection of stage entertainment.

ENGL 427-001 SOUTHERN LITERATURE MW 3:35-4:50 POWELL

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

ENGL 428-001 AFRICAN-AMERICAN LITERATURE TTH 2:00-3:15 STAFF

A close textual study of the works of the major African American authors of the last fifty years with close attention to recent African American writers. For more information, please contact the instructor.

ENGL 429H-001 TOPIC/CHILDHOOD AMER. AUTOBIO. TTH 12:30-1:45 JOHNSON

Childhood in American Autobiographical Writing

The focus of this course will be on the intersection between conceptions of childhood and the idea of the American Dream in contemporary American texts. Readings will be representative of a cross-section of American experience in terms of ethnicity, gender, religion, class, region, and language of origin of the writers. Readings will include texts written for both adult and young adult audiences in various genres.

ENGL 429I-001 TOPIC/EARLY REPUBLIC ANXIETY MW 2:30-3:45 WOERTENDYKE

Violent Desires and other Early Republican Anxieties

Ex-slave pirates, sleep-walkers, murderous Indians, betrayed lovers, and abandoned women—these are but a few of the cast of characters strewn across the early American literary landscape. Grappling with the nation's violent past (American Revolution, slave trading, Native American removal), and fearful of what the future may bring should its population remain naively unaware of the myriad threats to the nation's stability, early American writers narrate a broad range of cultural fears, fantasies, and desires. In this course we will attend to some of the historical forces that shaped the early American novel: colonial overthrow, massive immigration, the Alien and Sedition Laws, real and imagined conspiracies, the "cult of domesticity", and most troubling, the increasing problem of slavery. From Susanna Rowson's fallen heroine in *Charlotte Temple* and Leonora Sansay's tale of slave revolution in *Secret History; or the Horrors of St. Domingo*, to sleeping heroes in Washington Irving's *The Sketch-Book* and Charles Brockden Brown's *Edgar Huntly*, we will survey the fantasies of sexual desire, miscegenation, savagery, and imperial conquest that came to define the "nation." Betwixt and between, early republican literature is a rich repository of our most enduring myths grounded in manifest destiny and the apocalypse. The course will also include work by Tabitha Tenney, John Howison, Nathaniel Hawthorne, Edgar Allan Poe, and a course packet of secondary materials. Requirements include short critiques, two longer essays, one exam, and regular attendance and participation.

ENGL 429K-001 19th CENTURY AFRICAN AMERICAN LIT. TTH 11:00-12:15 STAFF

This course will examine African American literature from the 19th century to the present. For more information, please contact the instructor.

ENGL 429P/WOST 430P MEN, WOMEN&FREEDOM TTH 11:00-12:15 FORTER

Men, Women, and Freedom in Twentieth-Century American Literature

This course examines how American writers of the twentieth century have conceptualized freedom in relation to gender. We will look at a range of texts from across the century, including novels, poems, a graphic novel, and political essays. The assumption guiding the course is that the aspiration toward freedom is for these texts' authors intimately bound up with the question of what it means to be a man or a woman. This is equally true for black and white authors, straight and gay authors, working-class authors and authors from more privileged classes. One of our central concerns, then, will be to articulate the *relations* between the categories of race, class, sexuality, and gender. This will entail exploring the various social forces that limit freedom and human agency: racism, sexism, homophobia, familial trauma, industrial capitalism. Above all, we will try to discover how and to what extent our authors imagine that these constraints can be overcome—to what extent they believe freedom is possible, and how their visions of freedom are inflected by the way they conceive of gender. TEXTS: works by Emma Goldman, Max Eastman, Marilynne Robinson, Ernest Hemingway, Richard Wright, Paul Monette, Art Spiegelman, Zora Neale Hurston, A. Philip Randolph, Ida B. Wells. REQUIREMENTS: a three-page personal narrative; two four-page analytical papers; a ten-page final paper.

ENGL 431-001 CHILDREN'S LITERATURE TTH 9:30-10:45 JOHNSON

This course is a broad introduction to the world of contemporary American children's literature. (It could be subtitled "The cultural politics of the American Children's Book World.") Students will examine texts, both picture books and chapter books, that are in some way related to central ideas of and about America and Americans of various backgrounds, experiences, and orientations to the world. Discussion topics will include the meaning of literary excellence in children's book writing and illustration, the politics of the children's book publishing industry, and current issues and controversies in the field. **Though the professor is mindful that many students in this course are Education students, students should bear in mind that this is an English course.**

ENGL 432-001 ADOLESCENT LITERATURE MWF 11:15-12:05 SCHWEBEL

Reading and evaluating representative works appropriate for the adolescent reader. For more information, please contact the instructor.

ENGL 434-001

ENVIRONMENTAL LITERATURE MW 1:25-2:40

BARILLA

"Nature" has inspired a powerful body of American literature, yet what do we really mean by the term? Are humans "natural?" What are the distinctions between nature and culture? Where are we headed – toward ecological apocalypse, or utopia? This course will explore the moral, aesthetic, and metaphysical dimensions of "Nature" as an expression of American consciousness and narrative. We will encounter the howling wilderness, the transcendent, sublime wilderness, and the threatened wilderness. We will look at alternative landscapes and literary inspirations, such as the pastoral, agrarian landscape extolled by Thomas Jefferson as the foundation of our democracy. We'll consider Nature not just as a place, but also as a representation of the animals that inhabit it. Our approach will include reading contemporary novels and foundational nature-writing essays, participating in the kind of outdoor exploration that inspired some of the readings, and attempting some nature writing of our own, all with the goal of understanding "Nature" as a dynamic interplay of forces.

ENGL E435-300

THE SHORT STORY

MW 5:30-6:45

ASHLEY

The characteristics of the short story and its historical development in America and Europe. For more information, please contact the instructor.

ENGL 437/WOST 437 WOMEN WRITERS TTH 12:30-1:45

KEYSER

This course will address the work of American women writers from the 1920s to the present day. In our class discussions and analysis, we will consider the constellation of themes and concerns that these writers share, including but not limited to domesticity, ethnic identity, sexuality, friendship, professionalism, authorship, motherhood, marriage, and food. We will consider women's writing in a variety of genres: short stories, poetry, plays, novels, and nonfiction. The authors we address may include Zora Neale Hurston, Nella Larsen, Elizabeth Bishop, Susan Glaspell, Flannery O'Connor, Sylvia Plath, Carson McCullers, Maxine Hong Kingston, Adrienne Rich, Wendy Wasserstein, Toni Morrison, Allegra Goodman, and Jhumpa Lahiri. The coursework will include three papers, reading quizzes, and monthly reading responses.

ENGL 439H-001

MODERN JEWISH LITERATURE TTH 5:30-6:45

CLEMENTI

"Family Matters: 20th Cent. Jewish Women Remembering Family and/as History "

We all love our parents... except when we don't. Or when we have unresolved issues with them that will take residence in us, like unwelcome intruders, forever. What happens in life happens in literature: so with this course we will try and scan the literary horizon for signs of the nasty side of the "family romance" in the autobiographies of women, who courageously (and humorously) focus on the problematic and ambiguous psychic ties that unite children and parents. We will look at the effects of the family dynamics on the life and sense of self of its youngest members. This course will explore the way in which Jewish women write about their families, especially about their fathers and notorious "Jewish mothers," and the way in which one's private story together with the impact of History shapes one's identity. In order to do so, we will work on the autobiographical writings of European and American twentieth and twenty-first century authors. As a rich scholarship on the subject has revealed, women's narratives and especially autobiographical texts often center on everyday routines and rituals, the minutiae of domestic geographies, and all the daily familial details, which are usually removed from traditional historiography. Together, we will discover and appreciate how (and by which textual and narrative strategies) the selected authors historicize the domestic, and blend larger universal history and politics in the microcosm of the personal and familiar. Our approach and reading selection will help us see how, through the contribution of women's "domestic" perspective, the truth of personal history ends up enriching, reevaluating and even questioning the "Truth" of "History."

ENGL 4390-501 TOPIC/CAUGHT IN THE CREATIVE ACT MW 5:45-7:00 HOSPITAL

(Restricted to SC Honors College Students)

Caught in the Creative Act gives students an opportunity to meet nationally and internationally known authors face to face. The course has a fairly heavy reading load of contemporary works (novels, collections of short stories, poetry, memoirs), so is best suited to students passionate about reading and literature. Those who take the course consider the excitement of meeting the writers in person adequate compensation for the workload. Lectures and seminar discussions alternate with author visits. Authors give a reading from their work, discuss the creative process, answer questions, and autograph copies of their books. [NOTE: During weeks when authors are visiting, the class is also open to the public at large. To ensure wide accessibility, class sessions are held on Monday and Wednesday evenings, 5.45 – 7.00 p.m.]

ENGL 439P-001 SLAVE NARRATIVES TTH 11:00-12:15 TRAFTON

One of the most complex and enduring forms of African American literature is the uniquely black combination of autobiography, novelistic structure, and political commentary commonly known as the Slave Narrative. A crucial part of American and African American literary and cultural history, the Slave Narrative was not simply a chronicle of slave life, nor was it predictable in its points or its politics, and we will work to understand the many aspects of this fascinating form of literature. Starting in the 1700s, we will read a range of Slave Narratives written by authors from Olaudah Equiano to Frederick Douglass to Harriet Jacobs and beyond. No previous knowledge of African American literature is required. 3 papers, in-class quizzes, class participation.

ENGL 439Y-001 TOPIC/CINEMA&SEX 1914-1934 TTH 2:00-3:15 COOPER

Between 1914 and 1934, before the widespread use of synchronized sound, the Hollywood feature film became the globally dominant form of cinema while other national and local cultures developed alternative, sometimes sharply different and sometimes very similar, types of movies. This period followed and continued an era of transformative growth in the scope and speed of transportation and communication networks, the size and number of cities, and the commodification of goods and services. It witnessed the rise to dominance of the corporate form in business and the vast expansion of government bureaucracy. It also witnessed, in numerous countries, an epochal change in sexual mores and in roles for women and men in the workplace, the home, and government. Through an intensive program of readings and screenings, this course examines what these sets of changes had to do with one another. **Meets with Film 597C and Wost 430C. Screening will be on Wednesdays from 5:00-7:30 p.m.**

ENGL 450-001/LING 421 ENGLISH GRAMMAR TTH 2:00-3:15 DISTERHEFT

An intensive survey of English grammar: sentence structure, the verbal system, discourse, and transformations. Also discussed are semantics, social restrictions on grammar and usage, histories of various constructions, etc. Please read Chapter 1 of the textbook before the first class meeting. TEXT: Dorothy Disterheft, *Advanced Grammar: a manual for students*. Prentice-Hall. REQUIREMENTS: one midterm, one final.

ENGL 460-001 ADVANCED WRITING MWF 9:05-9:55 STAFF

Extensive practice in different types of nonfiction writing. For more information, please contact the instructor.

ENGL 460-002 ADVANCED WRITING MWF 10:10-11:00 HAYNESWORTH

Extensive practice in different types of nonfiction writing. For more information, please contact the instructor.

ENGL 460-003 ADVANCED WRITING MW 12:15-1:30 STAFF

Extensive practice in different types of nonfiction writing. For more information, please contact the instructor.

ENGL 460-004 ADVANCED WRITING MWF 1:25-2:15 STAFF

Extensive practice in different types of nonfiction writing. For more information, please contact the instructor.

ENGL 460-005 ADVANCED WRITING MW 4:00-5:15 STAFF

Extensive practice in different types of nonfiction writing. For more information, please contact the instructor.

ENGL 460-006 ADVANCED WRITING TTH 12:30-1:45 STAFF

Extensive practice in different types of nonfiction writing. For more information, please contact the instructor.

ENGL 460-007 ADVANCED WRITING TTH 3:30-4:45 STAFF

Extensive practice in different types of nonfiction writing. For more information, please contact the instructor.

ENGL 461-001 TEACHING OF WRITING MW 3:35-4:50 HOLCOMBE

This course explores the theory and practice of the teaching of writing in middle and secondary school. During the semester, students will focus on themselves as teachers, but they will inevitably develop their own writing skills as a result of their participation in writing response groups. Assessment will be based on students' portfolios, which will consist of reading logs, a personal reflective essay, a bibliographical essay, and a report on a project connected to the teaching of writing in public schools.

ENGL 462-001 TECHNICAL WRITING TTH 9:30-10:45 STAFF

Preparation for and practice in types of writing important to scientists, engineers, and computer scientists, from brief technical letters to formal articles and reports. For more information, contact the instructor.

ENGL 463-001 BUSINESS WRITING MWF 11:15-12:05 STAFF

Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.

ENGL 463-003 BUSINESS WRITING TTH 8:00-9:15 STAFF

Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.

ENGL 463-004 BUSINESS WRITING MWF 1:25-2:15 STAFF

Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.

ENGL 463-005 BUSINESS WRITING TTH 3:30-4:45 STAFF

Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.

ENGL 463-006 BUSINESS WRITING TTH 2:00-3:15 STAFF

Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.

ENGL 463-007 BUSINESS WRITING MWF 12:20-1:10 STAFF

Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.

ENGL 463-008 BUSINESS WRITING MW 5:30-6:45 STAFF

Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.

ENGL 463-009 BUSINESS WRITING MW 3:35-4:50 STAFF

Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.

ENGL E463-092 BUSINESS WRITING SAT. 9:00-2:00 PARROT

Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.

ENGL E463-300 BUSINESS WRITING MON. 5:30-8:15 ANDERSON

Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.

ENGL E463-301 BUSINESS WRITING WED. 5:30-8:15 ANDERSON

Extensive practice in different types of business writing, from brief letters to formal articles and reports. For more information, please contact the instructor.

ENGL 464-001 POETRY WORKSHOP TTH 12:30-1:45 DINGS

(Prerequisite: ENGL 360)

Workshop in writing poetry for students who have successfully completed ENGL 360. Please contact the instructor for further information.

ENGL 465-001 FICTION WORKSHOP MW 2:30-3:45 BAJO

(Prerequisite: ENGL 360)

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, and 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 MFA fiction programs or to students of literature who wish to deepen their perspective on language by exploring the other side of the printed page.

ENGL E465-300 FICTION WORKSHOP TTH 5:30-6:45 LAMB

(Prerequisite: ENGL 360)

This is a fiction workshop. The idea is to learn by doing, as well as by studying how others did it: why a story works, if it does, and why it doesn't work if it doesn't. Everybody has stories to tell and the ability to tell them. How good they are is another matter, but, generally speaking, the secret to good writing is rewriting. We also explore the creative impulse and the magic of story.

ENGL 492-001 ADVANCED FICTION WORKSHOP TTH 2:00-3:15 BLACKWELL

(Prerequisite: ENGL 360 and 465)

Open to students who have completed ENGL 465 or who have extensive experience reading and writing literary fiction, this is an advanced workshop designed for writers seeking more intensive study of art and craft. The course assumes mastery of craft basics and is ideal for students who plan to pursue graduate study in creative writing. Your original fiction and the critiques you write for others will comprise the majority of your work for this class. Discussion of exemplary texts, exercises in technique, and consideration of aesthetic and professional issues will fill out our time.

ENGL 565-001

AFRICAN AMERICAN THEATRE

TTH 3:30-4:45

MCALLISTER

The development of Realism and Naturalism in African American drama in the 19th, 20th, and 21st centuries. For more information, please contact the instructor at memcal@hotmail.com.

ENGL 566P/FILM566P TOPIC/MASCULINITY IN FILM

TTH 12:30-1:45

FORTER

This is a course about contemporary cinema and its portrayals of modern manhood. Its aim is to acquaint students with films that offer **critiques** of conventional masculinity. We will examine these films' portrayal of what James Baldwin once called "the male prison"—i.e., a masculinity constrained by its commitment to power and to the sanctity of its borders. We will discuss the toxic, even murderous character of the identity Baldwin identified. And we will listen to what these films have to say about imagining alternatives to conventional manhood. Because of this interest in critiquing normative manhood, and because the structures of male power and resistance exceed national boundaries, we will look at relatively "offbeat" American films (i.e., not your standard Hollywood fare) as well as some international titles. The course will ask you to think about how the category of manhood intersects or interacts with "femininity," (queer) sexuality, whiteness and racial "otherness," national identity, and transnational modes of identification. It will explore how specific film genres produce particular versions of contemporary masculinity—and also how they at times subvert those versions. Finally, the class will examine the psychology of male violence, its relation to the category of trauma, and the nuclear family as a site for transmitting (and at times resisting) male destructiveness.

TEXTS: critical and theoretical essays by Sigmund Freud, Kaja Silverman, R. W. Connell, Tania Modleski, Cathy Caruth, Hazel Carby, Mary Ann Doane, Susan Courtney, Linda Williams, Ben Singer, Richard Dyer, Judith Butler. **REQUIREMENTS:** a close reading exercise; two four-page papers; one ten-page paper. **Film screenings will be held on Mondays from 7:00-9:30 p.m.**

ENGL 566S/FILM 566S

50'S & 60'S HOLLYWOOD FILM

MW 2:30-3:45

COURTNEY

This course examines two significant decades of rupture and change, at the movies and in American culture at large. While popular mythologies of the U.S. in the fifties like to imagine them simply as the years of "Father Knows Best" and white suburban splendor, even popular Hollywood texts reveal a far more unstable and contested cultural landscape—especially with regards to dominant institutions of race, gender, and sexuality. The sixties, too, were more of a mixed cultural bag than popular memory often would have it. Provocative mixtures of change and convention are particularly evident in Hollywood cinema in these decades, registered by the eruption of contemporary conflicts in plots and characters, but also by subtle and dramatic transformations of "classical Hollywood" style itself. This course is concerned with ruptures of both kinds, social, and aesthetic, and particularly with how these interact in the "post-classical" period of American cinema. What for example, does the manipulation of conventional Hollywood codes allow to be said, and not said, about shifting conceptions of gender and sexuality? What can we learn about the ongoing significance of the Civil Rights era, its "successes" and its "failures," by interrogating popular culture's own attempts to narrate and envision racial progress? And how might the analysis of particular fantasies of mid-20th century life and change help us understand our own 21st century investments in selectively remembering and forgetting the past? Questions like these will guide our readings of selected films and related critical texts. **Film screenings will be held on Mondays from 4:00-6:30 p.m.**