

Fall 2020 English Course Offerings

THE ENGLISH CORE

Foundation Requirements

ENGL 201 British Lit. to 1800	TR 12:15-1:30 - Byker
ENGL 202 British Lit. since 1800	MWF 1-1:50 - Rogers & TR 10:50-12:05 - Carens
ENGL 207 American Lit. to the Present	MWF 12-12:50 - Peeples & TR 1:40-2:55 - Duvall
ENGL 299 Intro to English Studies	MWF 10-10:50 - Farrell & MWF 11-11:50 - Farrell

Pre-1800 Literature, Culture, and Rhetoric

ENGL 361 Renaissance Intertextuality	MWF 1-1:50 - Russell
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Difference in Literary, Cultural, and Rhetorical Studies

ENGL 364 The Black South in Lit. and Film	MWF 11-11:50 - Frazier
ENGL 364 Black Comics and Issues of Representation cross-listed with African-American Studies	TR 10:50-12:05 - Jackson
ENGL 364 Writing African Lives	MWF 11:50 - Lewis

Open Electives

ENGL 201 British Lit. to 1800	TR 12:15-1:30 - Byker
ENGL 202 British Lit. since 1800	MWF 1-1:50 - Rogers & TR 10:50-12:05 - Carens
ENGL 207 American Lit. to the Present	MWF 12-12:50 - Peeples & TR 1:40-2:55 - Duvall
ENGL 212 The Cinema: History and Criticism	TR 10:50-12:05 - Bruns & TR 1:40-2:55 - Bruns
ENGL 220 Poetry Writing I	TR 9:25-10:40 - Jackson & TR 1:40-2:55 - Jackson
ENGL 223 Fiction Writing I	W 4-6:45 - McCollum & R 4-6:45 - McCollum & MW 2-3:15 - Heinen
ENGL 225 Intro to Writing Studies	MWF 11-11:50 - Warnick
ENGL 233 Survey of Non-Western 20th Century Lit.	MWF 12-12:50 - Lewis
ENGL 290 Narratives of Illness	MWF 10-10:50 - Rogers
ENGL 309 English Language: Grammar and History	TR 9:25-10:40 - Devet
ENGL 316 Writing and Literacy	MW 2-3:15 - Warnick
ENGL 346 Contemporary American Fiction	MW 2-3:15 - Farrell
ENGL 351 Studies in American Film	TR 12:15-1:30 - Bruns
ENGL 361 Renaissance Intertextuality	MWF 1-1:50 - Russell
ENGL 364 The Black South in Lit. and Film	MWF 11-11:50 - Frazier
ENGL 364 Black Comics and Issues of Representation	TR 10:50-12:05 - Jackson
ENGL 364 Writing African Lives	MWF 11:50 - Lewis
ENGL 369 Writing for the Web	TR 10:50-12:05 - Craig
ENGL 370 American Realism	TR 10:50-12:05 - Duvall
ENGL 372 Rhetoric in a Digital Age	TR 12:15-1:30 - Craig
ENGL 373 Reading for Writers – “Reimagining Myths & Tales”	TR 10:50-12:05 – Rosko
ENGL 377 Poetry II	TR 10:50-12:05 - TBA
ENGL 378 Fiction Writing II	TR 1:40-2:55 - Varallo
ENGL 390 Place, Pace, and Perspective: Gender and Identity in Slow Cinema	Online - Glenn
ENGL 495 Internship in the Major	Online - Holmes

CONCENTRATIONS

Creative Writing: Intro

ENGL 220 Poetry Writing I TR 9:25-10:40 - Jackson & TR 1:40-2:55 - Jackson
ENGL 223 Fiction Writing I W 4-6:45 - McCollum & R 4-6:45 - McCollum
& MW 2-3:15 - Heinen

Creative Writing: Focus

ENGL 373 Reading for Writers – “Reimagining Myths & Tales” TR 10:50-12:05 – Rosko
ENGL 377 Poetry II TR 10:50-12:05 - TBA
ENGL 378 Fiction Writing II TR 1:40-2:55 - Varallo

Literature, Film, and Cultural Studies: Intro

ENGL 201 British Lit. to 1800 TR 12:15-1:30 - Byker
ENGL 202 British Lit. since 1800 MWF 1-1:50 - Rogers & TR 10:50-12:05 - Carens
ENGL 207 American Lit. to the Present MWF 12-12:50 - Peeples & TR 1:40-2:55 - Duvall
ENGL 212 The Cinema: History and Criticism TR 10:50-12:05 - Bruns & TR 1:40-2:55 - Bruns
ENGL 233 Survey of Non-Western 20th Century Lit. MWF 12-12:50 - Lewis
ENGL 290 Narratives of Illness MWF 10-10:50 - Rogers

Literature, Film, and Cultural Studies: Focus

ENGL 346 Contemporary American Fiction MW 2-3:15 - Farrell
ENGL 351 Studies in American Film TR 12:15-1:30 - Bruns
ENGL 361 Renaissance Intertextuality MWF 1-1:50 - Russell
ENGL 364 The Black South in Lit. and Film MWF 11-11:50 - Frazier
ENGL 364 Black Comics and Issues of Representation TR 10:50-12:05 – Jackson
ENGL 364 Writing African Lives MWF 11:50 - Lewis
ENGL 370 American Realism TR 10:50-12:05 - Duvall
ENGL 390 Place, Pace, and Perspective: Gender and Identity in Slow Cinema Online - Glenn

Literature, Film, and Cultural Studies: Capstone

450 Wilde TR 1:40-2:55 - Carens

Writing, Rhetoric, and Publication: Intro

ENGL 225 Intro to Writing Studies MWF 11-11:50 - Warnick

Writing, Rhetoric, and Publication: Focus

ENGL 309 English Language: Grammar and History TR 9:25-10:40 - Devet
ENGL 316 Writing and Literacy MW 2-3:15 - Warnick
ENGL 369 Writing for the Web TR 10:50-12:05 - Craig
ENGL 372 Rhetoric in a Digital Age TR 12:15-1:30 - Craig

Writing, Rhetoric, and Publication: Capstone

ENGL 495 Internship in the Major

Fall 2020 English Course Offerings Descriptions

ENGL 190: The Immortal Sherlock Holmes

TR 9:25-10:40 - Baker

Though his creator tried to kill him, Sherlock Holmes is still very much with us. By examining his stories, his world, and numerous incarnations of his character over time, we'll play detective as we attempt to unravel the mystery of why he endures as a universally popular and influential figure. To quote Sherlock quoting Shakespeare, "The game is afoot."

ENGL 201: British Lit. to 1800

TR 12:15-1:30 - Byker

A study of major works of representative writers from the Medieval period through the 18th century. Emphasis on close reading and literary history.

ENGL 202: British Lit. since 1800

MWF 1-1:50 - Rogers

TR, 10:50-12:05 - Carens

A study of major works of representative writers from the Romantic period to the present. Emphasis on close reading and literary history.

ENGL 207: American Lit. to the Present

MWF 12-12:50 - Peeples

TR 1:40-2:55 - Duvall

A study of representative writers from the colonial period to the present. Emphasis on close reading and literary history.

ENGL 212: The Cinema: History and Criticism

TR 10:50-12:05 - Bruns

TR 1:40-2:55 - Bruns

An introduction to the critical appreciation and history of the motion picture, with special emphasis upon the place of the film within the liberal arts, dealing generally with the types and forms of the feature film, its background and development and aiming to create an increased critical awareness of the basic elements of the filmmaker's art.

ENGL 220: Poetry Writing I

TR 9:25-10:40 - Jackson

TR 1:40-2:55 - Jackson

An introductory workshop course to the reading and writing of poetry with a focus on closed and open lyric forms and poetic devices: line, image, prosody, figurative language. Equal attention will be given to poems turned in for critique and to the development of the student's critical skills.

ENGL 223: Fiction Writing I

W 4-6:45 - McCollum

R 4-6:45 - McCollum

MW 2-3:15 - Heinen

A workshop for new writers wishing to establish and enhance basic skills in the writing of short fiction, point-of-view, characterization, dialogue, setting, etc. Equal attention will be given to stories turned in for critique and to the development of the student's critical skills.

ENGL 225: Intro to Writing Studies

MWF 11-11:50 - Warnick

A central belief in writing studies is that writing is both an activity and subject of study. In this course, we will approach writing from both of these angles. You will learn "threshold concepts" in writing, concepts that articulate what we know about writing and how it works, knowledge you can use to improve your writing practice and deepen your understanding of who you are as a writer. We will also conduct case-study research on successful writers, using what we learn to develop our professional goals as writers.

ENGL 233: Survey of Non-Western Twentieth Century Literature

MWF 12-12:50 - Lewis

This course sets out to examine selected examples of non-Western literature, and to provide you with some skills of "inter-cultural literacy," allowing you to read texts from a variety of different cultures both in their own context and in relation to our own. It also sets out to explore the complexities of our own positions as readers and consumers of non-Western literature in a largely Eurocentric academic situation; do not expect a kind of unquestioning, Disney-esque sampling of artificial authenticity. Because many twentieth-century non-Western writers have been deeply involved with national (and international) politics, we will be examining the close relationship between literature and politics in their work, specifically through reference to Frederic Jameson's idea that Third World writers generally tend to produce "national allegories" and Aijaz Ahmad's critique of that idea.

ENGL 290: Narratives of Illness

MWF 10-10:50 - Rogers

How does one put pain--whether physical or psychological--into words? How does one attempt to express the inexpressible? This course examines the theories behind illness narratives, or pathographies, and then looks to narratives themselves, including but not limited to Lucy Grealy's *Autobiography of a Face*, Jenny Lawson's *Furiously Happy*, Susan Nussbaum's *Good Kings, Bad Kings*, Paul Kalanithi's *When Breath Becomes Air*, and a section of poems, including poems by our own Lisa Hase-Jackson. We will also spend our semester practicing what Dr. Sayantani DasGupta calls "narrative humility," the ability to truly listen to another's story, patiently, openly. To do this, we will be interviewing hospice patients in our area, co-writing their stories together, and giving them a copy. This course also counts toward the minor in Medical Humanities.

ENGL 299: Intro to English Studies

MWF 10-10:50 - Farrell

MWF 11-11:50 - Farrell

An introduction to the theories and practices motivating English studies past and present, with an emphasis on the methods, subjects, and rationales of textual analysis. This writing intensive course also fosters the critical reading, rhetorical, and research skills underpinning successful writing in English studies.

ENGL 309: English Language: Grammar and History

TR 9:25-10:40 - Devet

English Language Grammar and History explores fundamental concepts about English, focusing on its grammar, dialects, semantic change, and development. This course is principally designed to help Secondary Education students master those criteria, outlined by the Linguistics and Language portion of the PRAXIS exam, as essential knowledge for English teachers.

ENGL 316: Writing and Literacy

MW 2-3:15 - Warnick

Literacy is commonly understood as the ability to read and write. However, what counts as literacy, and what it means to be literate, varies depending on context. In addition, questions and concerns about literacy are deeply intertwined with issues of power and identity. To explore this more complex understanding of literacy, we will together to investigate *digital literacy*. Drawing on writing studies scholarship on digital literacy, you will conduct research on a college student's digital literacy practices and use this knowledge to write a white paper examining whether the College of Charleston should add a digital literacy requirement. For English secondary education majors, this course offers tools you can use to understand who your students are as writers, knowledge you can use to create meaningful writing assignments and activities. For Writing, Rhetoric, and Publication students, this course deepens your knowledge of threshold concepts such as "writing mediates activity," "writing is a social and rhetorical activity," and others, while also offering practice using Adobe InDesign to write professional genres (in particular, a white paper).

ENGL 346: Contemporary American Fiction

MW 2-3:15 - Farrell

An intensive study of American fiction appearing after 1965.

ENGL 351: Studies in American Film

TR 12:15-1:30 - Bruns

Of all the concepts fundamental to literary theory, none has a longer or more distinguished lineage than the question of literary types, or genres. Yet literary genre criticism was introduced to Anglophone film criticism comparatively recently. In cinema itself, generic forms provided studios with a way to organize the production and marketing of films—films seldom deemed worthy of serious commentary. But in the last 30 years or so, film scholars have redeemed "genre" by showing how it is more than a mere collection of conventions, more than just a way of classifying and describing some of Hollywood's most popular films. The study of genre can offer fascinating and wide-ranging critiques of myth, ideology, and meaning—thus making it a viable concept not only to the study of American cinema but of American history and culture as well. We will pursue genre, its history and theory, through case studies in three important genres in American film history: the Western, the Screwball Comedy, and the Musical. But rather than treat each of these genres as self-evident, descriptive, neutral and pure, we will instead treat them as varied, flexible, and radically undelimitable. Our aim is not just to classify Hollywood films, but to de-classify sensitive information about American history and culture. Of particular interest are such issues as gender and sexual difference, race, class, bourgeois illusionism, myths of individualism and national identity, and the institutions of family and marriage.

ENGL 361: Renaissance Intertextuality

MWF 1-1:50 - Russell

In 1969 the French critic Julia Kristeva provocatively claimed that every text is a "mosaic of quotations." Her term for this phenomenon was *intertextuality*. The literature of the Renaissance presents a fascinating case study in intertextuality. Renaissance writers doubled down on the mosaic-like quality of

texts by approaching writing as an act of imitation – an attempt to update, adapt, or outdo the writers of the past. The result is a body of literature that is haunted, and not always in friendly ways, by the literature of the past, and whose meaning is inflected, in ways writers can't always anticipate or control, by layers of literary history. In this course, we will read a wide variety of works, from Petrarch's sonnets to Milton's *Paradise Lost*, in an attempt to understand the literary culture of the Renaissance, the dynamics of intertextuality, and their relevance to our lives today.

ENGL 364: The Black South in Literature and Film

MWF 11-11:50 - Frazier

In this course, we will discuss how southern black writers such as Charles Chesnutt, Zora Neale Hurston, Jean Toomer, Richard Wright, Alice Childress, Margaret Walker, Alice Walker, Maya Angelou, Randall Kenan, and Nikky Finney enter the dialogue about themes such as southern existential identity, nature and the sublime, southern masculinity and femininity, the importance of folk culture, music, religion, and kinship, as well as the quest for social, political, and economic enfranchisement in the southern landscape. We will also delve into how these black authors establish a counterpoint vision of the south that may contrast with the visions of traditional canonical writers such as William Faulkner, Eudora Welty, and Flannery O'Connor. The films we will explore will include *Zora Neale Hurston's Fieldwork Footage*, *Southerner*, *The Color Purple*, *Daughters of the Dust*, and Beyonce's *Lemonade*.

ENGL 364/AAST 300: Black Comics and Issues of Representation

TR 10:50-12:05 - Jackson

Comics cover a gamut of experiences and genres, feature underrepresented characters, and showcase narratives that deserve to be just as celebrated as those mainstream heroes and household names we typically associate with comics and Disney films.

The purpose of this class is to introduce students to two bodies of literature: 1) comics, and 2) stories that are written by and feature people of color. So prepare to delve into a range of genres, including memoir, horror, speculative fiction, Afrofuturism, coming-of-age stories, and superheroes. These stories will span three centuries of American history, and we'll also read essays, articles, interviews, and other texts that will help give further cultural and historical context to the comics we'll be covering.

But make no mistake—this course is all about comics! Students will discuss and analyze through explicative papers how these comics convey understanding to readers through craft elements similar to other literary forms, but also elements unique to the medium (such as panels & gutters), while also interpreting what messages and themes these stories seek to communicate to us. And at the end of the semester, we'll try our own hand at creating our own mini-comics (a.k.a. ashcans). And for the uninitiated, don't worry—we'll have plenty of texts and tools to guide us through both the reading and writing of comics, through the help of books such as *Understanding Comics* and *Making Comics* by Scott McCloud. Artistic talent is not required! Trust.

ENGL 364: Writing African Lives

MWF 11:50 - Lewis

One of the earliest recorded autobiographies is by an African; Saint Augustine's *Confessions* dates back to the end of the 4th Century CE, and since then Africans have been major contributors to the genre. This course will look at African life-writing from across the continent (mainly south of the Sahara) in a variety of genres: straightforward memoirs, memoirs couched as fiction, autobiographical fiction, poetry, essays, biography, interviews, as well as comic books, and films (both documentary and feature). In addition to literary-critical readings of these works, we will also be examining the complicated social and political circumstances under which they were produced, and discussing the cultural, philosophical, and psychological processes whereby individuals come to a sense of their personal and social identity.

We will be using one wide-ranging anthology, plus at least two full-length single-author texts, and the authorized comic book version of Nelson Mandela's *Long Walk to Freedom*.

ENGL 369: Writing for the Web

TR 10:50-12:05 - Craig

This course is a digital, professional writing course focused on providing students experience in content-work: a new writing profession focused on producing, managing, designing, and editing messages that circulate across platforms and media.

These content-worker jobs go by many titles; some are: content analyst; content designer; content editor; content specialist; content writer; professional writer; social media coordinator; social media specialist; social media writer; web content analyst; web content editor; web content strategist—and whatever newly-minted title in the next 10 minutes. These jobs are appearing across domains—non-profit, government, higher-ed, private industry—and across industries: tech, medicine, sales, real estate, PR/marketing.

This course will come in three parts: each designed to help students develop knowledge and practice in content-work.

In the first part of the course, students will learn about and practice social media marketing in Mimic Social: a piece of simulation software (\$60). At the end of this unit, students will be familiar with how to run effective paid ads, contract influencers, and adapt messages for distribution across the major social media platforms. Students will also be certified in Mimic Social, an increasingly standard resume-credential for content-workers.

In the second part of the course, students will gain experience with multimedia production. Students will draw on the reading and practice developed in the first part of the course to produce a short podcast about a social-media-related issue.

In the third part of the course, students will make a two-page, search engine optimized (SEO) website to bolster your credibility as a podcast-maker and the findability of your podcast episode in Google Search. Students are not required to have a large digital skillset to succeed in the course. But some experience with webpage development (Wordpress) and sound editing (GarageBand) will be helpful.

ENGL 370: American Realism

TR 10:50-12:05 - Duvall

Our everyday speech is peppered with references and allusions to “the real”: for instance, “Really!?” that emphatic, rapid and reflexive response to conditions, events, or facts that we would prefer were otherwise, or “Get Real!” a demand we may be subjected to or we may subject others to, kindly or otherwise, when some unbridgeable conflict of fact or ideology seems to have emerged. Both of these constructions and kindred others (“keep it real,” “the real thing,” “IRL,” and so on) point out, among other things, that though we inhabit the same space as others we may not inhabit the same reality, or so it often feels. But rather than assent to a radically relativist position (or pablum) on this—something along the lines “the truth is in the eye of the beholder”—and leave it at that, we owe it to ourselves to think more concertedly about this matter. Our inquiry as students of literature and culture, thus, takes seriously the attempts of art and artists, even as they, themselves, understood how fraught this is, to represent reality, to induce in the audience a feeling of verisimilitude about particular subjects, places, and times.

Literary artists and readers became keenly invested in the notion of realism in the United States around the time of the Civil War. Expanding on European influences, writers in the US worked hard to hold up a mirror to America, and they even argued through their work and in essays about how to best reflect life, what and whom should be represented, and to what purpose, and they very often disagreed, suggesting

both how contested the idea of realism was and, simultaneously, how essential it was felt to be. While our class will focus primarily on fiction from a bounded historical period (post-bellum to before WWI) and on the American historical, social, and ideological contexts in which it was born and thrived, you can expect the knowledge and insights you derive from this study to enliven your understanding of art, written and otherwise, from a broad spectrum of times and places. Please do not hesitate to inquire further about the class: duvalljm@cofc.edu

ENGL 372: Rhetoric in a Digital Age

TR 12:15-1:30 - Craig

Rhetoric has a long, enduring legacy. With each new social, cultural, and technological revolution, people have turned to the study of rhetoric to: 1. understand how the stakes and processes of persuasion have changed and 2. identify how to effectively persuade others to action.

In this class, we will be studying rhetoric, paying special attention to the interfaces and templates of the social and commercial web. We will specifically be looking at how interfaces and templates persuade people to act in particular ways: especially in the digital spaces where people shop, communicate, date, and die.

After tracing the effects of these spaces on our daily acts of persuasion, students will plan, pitch, and market a redesigned online space where people might find new ways to act and live online.

Unlike “Writing for the Web” which is much more keyed to the practice of professional writing online, this course resembles a more traditional humanities course. About 2/3 of the course will involve reading, discussion, and analysis supported by a couple of short-form projects. And the final 1/3 will focus on the production of a final, digital project: a digital wireframe/mock-design of a newly designed social space; and a webpage where you will publish and present your wireframe.

Students are not required to have a large digital skillset to succeed in the course. But some experience with webpage development (Wordpress) and document design (Canva) will be helpful.

ENGL 373: Reading for Writers – “Reimagining Myths & Tales”

TR 10:50-12:05 - Rosko

Before science, before literate culture, there was story. Mythologies and folklore-tales arose from communities, as humans attempted to explain the unknown phenomena of the world. These stories also helped instill the morals that guided a culture’s belief system. The fluidity of myths and tales—how they have been revised, readapted, and embedded in the fabric of so many cultures—contributes to their timelessness. These stories are meant to be ours to reimagine, as we try to make sense of our current time and place.

In this reading-intensive course, we will explore how contemporary writers renovate myths and tales in their poetry and prose. The primary goal of all “Reading for Writers” courses is to promote the habits of mind that good writers should have—that is, (1) in order to write exceedingly well, one must read widely and well; and, (2) to allow the writing of others to fuel one’s own imagination and language-making. To this end, we will read with the mindset that we are in conversation with these texts, and in turn, we will experiment with enfolding the literary qualities of myths and tales into our own writing.

ENGL 377: Poetry II

TR 10:50-12:05 - TBA

This workshop-intensive course is combined with a study of contemporary poetry. Texts might include anthologies, poetry collections, literary journals. Students compose and significantly revise poems for a final portfolio combined with writing assignments that stress the analytical close reading of a poem’s content and form.

ENGL 378: Fiction Writing II

TR 1:40-2:55 - Varallo

A continuation of ENGL 223. This workshop will take a more critical look not only at student works, but at selected classic and contemporary short-story collections.

ENGL 390: Place, Pace, and Perspective: Gender and Identity in Slow Cinema

Online - Glenn

Note that this course is offered both as an online course and as a face-to-face study abroad course in Florence, Italy. Students need not be enrolled in the study abroad program in order to take this course. This course is inspired by the concept of “Slow Cinema,” which refers to contemplative films that use long takes, static shots, little to no editing, and minimal dialogue to create an alternative and often-times more realistic film experience. Drawing from scholarship on gender and film theory, this course will examine movies that, at their own pace, have interesting things to say about gender, place, and identity. Several of the films included in this course will be Italian (*8 ½*; *The Bicycle Thieves*), but not all (*Rope*; *The Beguiled*; *Paris, Texas*; *The Piano*). Female and male filmmakers from around the world who have dabbled in this technique, such as Jane Campion, Federico Fellini, Sofia Coppola, Alfred Hitchcock, Vittoria De Sica, Wim Wenders, and Jim Jarmusch, and others, will be studied in this course.

ENGL 450: Wilde

TR 1:40-2:55 - Carens

This class will focus on the works of Oscar Wilde, appraising his dazzling wit, restless intellect, and creative ingenuity in the context of cultural and literary movements of the late-Victorian period. We will read a broad selection of Wilde’s writings in various genres, including selected essays, poems, fiction, and drama. The class will give special attention to his only novel, *The Picture of Dorian Gray*, his symbolist drama *Salome*, his delightful comedy *The Importance of Being Earnest*, and his biographical letter-memoir, *De Profundis*. We will approach these and other works as responses to and participants in a turbulent cultural and historical moment, considering the contributions that Wilde made to literary trends such as Aestheticism, Symbolism, and Decadence; to genres such as the lyric, the Gothic novel, romantic comedy, and memoir; and to cultural developments such as the emergence of homosexual identity and prison reform.

ENGL 495: Field Internship

- Holmes

English 495, a sponsored internship course through the Department of English at the College of Charleston provides you with a valuable experience within a working environment while simultaneously granting you course credit. Internships will also increase your chances of future employment and, hopefully, introduce you to a career path you may choose to pursue upon graduation.

During the internship you will be working regularly scheduled hours completing tasks that you, your site supervisor, and your sponsoring professor have pre-determined as part of your Internship Contract. Your internship may involve writing, editing, web design, layout, marketing, interviewing, data entry, assessment, cataloguing, public relations work, fundraising, advertising, event planning, and a host of other tasks that will call upon the strong verbal, creative, and analytical skills you have developed as an English major or minor. You will also be part of an online class along with other semester interns through OAKS. Check out ENGL 495 Frequently Asked Questions and contact [Dr. Catherine Holmes](#) for further information on getting registered.