Is there a place for poetry in a clockwork universe?

ENGL 350
JOHN DONNE
AND THE FUTURE CREATURES
OF THE RENAISSANCE

SPRING 2019 TR 1:40-2:55
PROFESSOR RUSSELL

We think we’re living in the future. But people in the Renaissance thought they were, too.

The Scientific Revolution had begun, revealing a world of matter and motion that worked like a machine. But where in this mechanical world, people asked themselves, does the soul dwell? And how does science account for all of the unquantifiable things that give life meaning, such as love, friendship, imagination, and art?

In this course, we will read the extraordinary English writer John Donne in this context. We will set his works in dialogue with the thought and writings of towering scientific figures like Giordano Bruno, Francis Bacon, René Descartes, Galileo Galilei, Robert Boyle, and Isaac Newton. And we will try to determine for ourselves, as Donne did, the role of poetry in a clockwork universe. Along the way, we will infuse our discussions with the ongoing modern debate over the relationship of the sciences to the humanities.

photo credit: Sacha Goldberger
Writers, Editors, Teachers:
Like to write? Want to submit for publication?

**English 305: Advanced Composition**
Spring 2019
Dr. Devet

Tues/Thurs 9:25-10:40
EdCenter 102

- throw off the cloak of academic writing
- master the role of style, audience, and writer’s voice for writing beyond the academy
- develop the art of crafting effective sentences
- exercise your stylistic and analytical abilities
- discover your ADVANCED writing skills

What Students Have Said about English 305:

“This course made me more attuned to my options as a writer, and it gave me confidence in my skills as an editor of my own work.”

“I have found joy in writing again.”
ENGL 310

THEORIES OF TEACHING WRITING

We will learn more about who we are as writers by examining the role identity, technology, and ideology play in our writing processes. Students will create digital portfolios that represent who they are as writers and what they know about writing.

PUT YOUR THEORY OF THE WRITING PROCESS INTO PRACTICE

INSTRUCTOR: CHRIS WARNICK
WARNICKC@COFC.EDU
DAY/TIME: T&R @ 12:15PM
Renaissance Drama of Revenge

PROFESSOR BYKER
SPRING 2019
ENGL 361-01
TU, TH 9:25-10:40
ENGL 343: AMERICAN RENAISSANCE

A study of American literature produced in the decades associated with Jacksonian Democracy, westward expansion, the slavery debate, and the Civil War. The course examines the ways selected works of fiction, nonfiction, and poetry responded to political and social developments.

TR 12:15-1:30. | Professor Duvall
Dr. K. Béres Rogers
Capstone Seminar, Spring 2019

Up until recently, scholars and students have conceived of Romanticism as something disembodied: located in the imagination or, at the most, in a green Nature that doesn’t include anything as grotesque as the human form. Yet even the vaunted imagination was being explored in terms of the developing “science of the mind” (how exactly did the imagination work?), and “nature” credited much of its allure to new discoveries in biology, chemistry, and the natural sciences. In this class, we will consider the Romantics’ views of embodiment, whether it be the body in relationship to the landscape, the body and its relationship to the soul, the aesthetics of the body, the body and gender, the racialized body and, of course, the disabled body. We will read both canonical and non-canonical literary works, pairing them with recent scholarly articles and with Paul Youngquist’s brilliant book, Monstrosities.
Ever wanted a change of perspective?

ENGL 234 – Survey of Third World Masterpieces will turn your world upside down

Working from texts from Africa, the Caribbean, and South Asia, this course provides you with valuable skills of "inter-cultural literacy." Rather than an unquestioning, Disney-esque sampling of artificial authenticity, however, 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. 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 produce "national allegories" and to Aijaz Ahmad's critique of that idea.

MWF 12:00-12:50 pm; MYBK 220; Professor Simon Lewis
KING ARTHUR + HIS WORLD

DR. SEAMAN
ENGL 361
SPRING 2019
TR 10:50-12:05
English 313: Survey of African American Literature

Instructor: Dr. Valerie Frazier
Class time/location: MWF 12:00 p.m., Maybank 208

ENGL 313 is designed as a survey of African American literature primarily for English majors and upper level students. The selections read will span from the 18th century to the present, encompassing periods of literary history such as slavery and post-Civil War Reconstruction, the Harlem Renaissance, the Northern Migration, the Civil Rights Movement, and post-1970 literature. We will investigate how African American literature serves as a vital conduit towards appreciating the significance of African American history and culture as integral and vibrant reflections of American life and consciousness. Authors studied include luminaries such as Phillis Wheatley, David Walker, Frederick Douglass, Nella Larsen, James Baldwin, Octavia Butler, Toni Morrison, and Claudia Rankine. Our class capstone project will center on developing a magazine, time capsule, Ted X style talk, or themed fundraiser (like a Harlem Renaissance dance).

Bal Jeunesse, Palmer Hayden, circa 1927
ENGL 322: WRITING ACROSS CONTEXTS

I ENJOY BEING A GIRL (MOSTLY)
GEMMA CORRELL

ZINES

Instructor: Jacob Craig (craigjw1@cofc.edu)
Day/Time: M & W @ 2 PM

LETTER WRITING CAMPAIGNS

Pitch Decks

Focusing first on everyday writing, students in 322 will produce a zine meant to persuade an everyday audience. Then students will transform their zine to persuade professional audiences, tracing along the way how successful writers must transform their works when moving across contexts.
498

EPORTFOLIO WORKSHOP

Collect your writing sample. Compose your professional identity. Showcase your skills. Publish your self. Travel onward and upward.

Create your passport to professional life

Instructor: Jacob Craig
(craigjw1@cofc.edu)
Day/Time: Wednesdays @ 1PM
Course Overview: ENGL 327 The British Novel I (Spring 2019)

This course examines the beginnings of what is arguably the most important literary form to emerge in modern literature: the novel. We will look at why the novel emerged in the early eighteenth century and how it evolved and established narrative modes that would influence later writers in the nineteenth and twentieth centuries. We will look at landmark works by such writers as Aphra Behn, Daniel Defoe, Samuel Richardson, Henry Fielding, and Jane Austen.

The course satisfies the theme and genre-centered requirement for the major and counts toward the Gen-Ed Humanities requirement.
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.

This course will have at least 4 objectives:

1. Understand the importance of genre in film studies.
2. Identify the syntactic and semantic features of film genres.
3. Evaluate the social and historical function of film genres.
4. Carry out personal research.
Since Ancient Greece, there has been a lingering concern about the effects of writing on human memory. Now, many of the technologies we use are memory technologies. Students in 372 will examine the relationship between writing and memory by producing memory technologies: a map for Google, digital archives exhibits with SEO metadata, and a database.
Iconic Heroines in Novel and Film

ENGL 360/390
T/R 12:15-1:30

Professor Carens

This class will study legendary female heroines, tracing the development from their first appearances in novels through their second lives in film adaptations.

The course will first consider nineteenth-century characters such as Elinor and Marianne Dashwood, the sister heroines of Jane Austen’s Sense and Sensibility, and Charlotte Brontë’s Jane Eyre. The syllabus will then turn to latter-day heroines such as the unnamed protagonist of Rebecca, as represented by Daphne du Maurier and Alfred Hitchcock; Celie, as depicted by Alice Walker and Steven Spielberg; and Katniss Everdeen.

Iconic Heroines will focus particular attention on female heroism as a response to patriarchal power. The construction of the heroine through intersections of gender, class position, and racial identity will receive sustained attention, especially in the context of the different historical periods and cultures covered by the narratives. Throughout the course, the representation of heroines through the twin genres of novel and film will prompt comparative analysis of the techniques and technologies adopted by text and film to depict the heroine’s story. Adaptation theory will help us negotiate the relationship between textual sources and their cinematic adaptations.
For questions about the program in general, please contact

Dr. Joseph Kelly
English
kellyj@cofc.edu, 953-4815

For questions about classes, please contact the appropriate director:

Dr. Jeremy Clement
Hospitality & Tourism
clementj@cofc.edu
953-5455

Dr. Amy Kolak
Psychology
kolaka@cofc.edu
953-5590

Dr. Carrie Messal
Management/Marketing
messalc@cofc.edu
953-8105

CofC in Ireland 2019
Irish Studies Summer Study Abroad
June 2-29, 2019

Program fee: $4196
Application deadline: February 15, 2019

Earn credit towards:
• Hospitality & Tourism Management
• Business Management
• Psychology
• English
• Irish & Irish American Studies
• Humanities

Program fee includes:
• Lodging in Dublin
• Breakfasts
• Overnight field trips
• Ground transportation in Dublin
• Admission into sites
• International medical insurance

(Airfare & tuition **not** included)
COURSE OBJECTIVES
This course aims to provide a general introduction to the study of film with a focus on developing critical skills and investigating diverse approaches to analysis. Through readings and screenings of a broad range of narrative films, the class will further serve as a brief survey of film history and an overview of classic and contemporary modes of film theory & criticism. You will be exposed to a variety of films produced in the U.S. and other countries from the very beginnings of the medium in the late 19th century, through the “silent era” of the 1910s-20s and the “golden age” of Hollywood in the 1930s-50s, up to the present. This course is designed to help you acquire a firm grounding in the methods and core material of film history and criticism and to help you become familiar with some of the most significant topics in film studies. Each film corresponds to a specific topic: pre-narrative cinema; techniques of storytelling in narrative film; German Expressionism and Soviet montage cinema; mise-en-scène; major movements in post-WWII European cinema; feminist film theory; the New Hollywood; and the rise of digital filmmaking. By the end of this course, you will become a more critical and creative viewer of the artistic medium of cinema, knowledgeable in the history of the most popular art form of the 20th and 21st centuries, and you will possess the analytical skills to understand and interpret visual forms of expression. You will also be well equipped for future courses should you choose to declare a Film Studies minor.
ENGL 390: Alfred Hitchcock  
Spring 2019

Professor John Bruns  
953-4957  
brunsj@cofc.edu

Course description
Despite more than forty years of steady critical explication, the films of Alfred Hitchcock are as uncanny as ever. And while no doubt the sheer scope of Hitchcock's career has made it singularly hospitable to film scholarship, this variable alone does not account for the juggernaut currently rumbling under the name of "Hitchcock Studies." His films are exemplary sites for speculative theory and the radical recasting of critical protocols. Indeed, the most notable gains in the Auteur Theory, Feminist Theory, Queer Theory, and recent studies that situate Hitchcock in his historical context, come from careful attention to, and sensitive analyses of, Hitchcock's work. The films themselves will take the lead in our discussions. But we will use the films as a means of understanding the major contributions to Hitchcock Studies, as well as to film theory in general. In addition, we will examine closely the historical and cultural underpinnings of these films.

Objectives
This course will have at least 3 objectives:

- To understand Hitchcock's importance for the development of film theory;
- To examine how Hitchcock's films both record and shape changing cultural forces (gender, sexuality, class, nationality, and the family) in America from the 1940s through the 1970s;
- To carry out personal research.

General Education Student Learning Outcomes, Humanities

- Students analyze how ideas are represented, interpreted or valued in various expressions of human culture;
- Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments;
- These outcomes will be assessed using the final essay.

Films
The Lodger: A Story of the London Fog (1927); Blackmail (1929); Rebecca (1940); Shadow of a Doubt (1943); Notorious (1946); Rope (1948); Strangers on a Train (1951); Rear Window (1954); Vertigo (1958); North by Northwest (1959); Psycho (1960); The Birds (1963); Marnie (1964)
This course will explore short stories, novels, and nonfiction by Mississippi writer Eudora Welty who is particularly famous for her works set in 1930s Mississippi such as “A Worn Path” and “Why I Live at the P.O.?” as well as her 1963 story “Where Is the Voice Coming From?” Readers admire Welty for her brilliant ear for dialogue, her sharp-edged humor, her lyricism, and her sustained critiques of the social and cultural conditions of her native Mississippi. She was also an innovative modernist artist and a world traveler with a cosmopolitan sensibility.

Using a biographical approach to Welty’s work, we will explore her artistic development over the course of her career, particularly the 1930s-1980s. Students may also analyze Welty in conversation with other texts that portray Mississippi, female subjectivity, and/or the vulnerabilities and power of the female body.

Students will complete several short assignments and one major research project, and will also participate in a Eudora Welty Society conference that will be held on campus in February.

We’ll read all of Welty’s published short stories as well as her novels The Robber Bridegroom, Delta Wedding, and Losing Battles, as well as One Writer’s Beginnings, selected essays, letters, and photography.