ENGL 360: Coming of Age in the South

Fall 2018                 TR 10:50-12:05 - Dr. Julia Eichelberger

This course explores numerous authors’ representations of the transition from childhood to adulthood in the U. S. South. A variety of texts, including fiction, nonfiction, drama, and film, will enable students to compare and contrast the experiences of Southern children and young people from different eras, social identities, and communities, and to contemplate the opportunities and dangers confronting them during this transition.

Syllabus is still under construction, but will probably include writings by William Faulkner, Flannery O’Connor, Ernest Gaines; Richard Wright, Eudora Welty, Tennessee Williams, Harper Lee, Jesmyn Ward, and the film Beasts of the Southern Wild.
The Harlem Renaissance was a flowering of literary, artistic, and cultural production which catapulted African Americans to the center stage in the first three decades of the twentieth century. The movement sparked a sense of optimism and racial pride in the African American community, encouraged blacks to express political agency, and opened up new directions in creative expression. In this course, we will study seminal writers such as Jean Toomer, Zora Neale Hurston, Langston Hughes, Helene Johnson, Jessie Redmon Fauset, Wallace Thurman, Georgia Douglas Johnson, George Schuyler, Alice Dunbar Nelson, Claude McKay, Countee Cullen, and Nella Larsen. We will juxtapose literary works with art, music, and films from such luminaries as Aaron Douglas, Palmer Hayden, Bessie Smith, Augusta Savage, and Oscar Micheaux. We will also explore how Harlem Renaissance writers have inspired 21st century artists such as Beyoncé (Lemonade) and Jordan Peele (Get Out).
For all its daemons, witches, Spectres, many-worlds travels, and epic quest-y tropes, Pullman’s award-winning fantasy trilogy is fundamentally a narrative about narratives. In this light, we’ll draw on His Dark Materials (The Golden Compass, The Subtle Knife, The Amber Spyglass) to explore the power of narrative in shaping human experience.

We’ll examine how this subversive trilogy draws on, challenges, and otherwise re-imagines earlier narratives, such as Lewis’ Chronicles of Narnia, some devilish snippets from Paradise Lost, an imaginative letter by Keats, the children of Blake’s Songs of Innocence and of Experience, a few wild tales about Adam and Eve that didn’t quite make the Bible, and a strange little text about marionettes and fencing bears. Additional course readings will be drawn from that last (I hope) enticing list, with some cultural theory and lit-inflected quantum physics to boot (what’s not to love about “spooky action at a distance”?).

With these textual narratives loose in our field of play, we’ll analyze how His Dark Materials engages related cultural narratives about childhood, identity, gender, sexuality, embodiment, religion, science, nature, fantasy—and, of course (take a breath!), about the power of narratives themselves. We’ll also consider the trilogy’s link to the prevalence of fantasy narratives in literary and popular culture; tease out why Pullman calls it a work of “stark realism”; and think through our responses to it alongside those of other readers, from Pullman’s most slavish devotees to his snarkiest critics.
Students in ENGL 350: “Bob Dylan and the American Dream” will analyze various literary texts promoting and critiquing the Dream as well as the written and recorded work of Bob Dylan. Our study of Dylan will focus on his ever-changing public persona, the “meaning” of Dylan, as well as his song lyrics. Our study of the American Dream will focus on the myth of self-making, unconstrained by a class system, ancestry, or the past in general; and on the push-and-pull of individualism and conformity, the paradox of freedom being defined largely within a “dream” of middle-class social norms and consumerism. Additional topics include plagiarism and the apocalypse.

In addition to Dylan songs, the syllabus will include other writing by Dylan (his 2004 memoir Chronicles, Volume One; his Nobel lecture), essays about Dylan and his place in popular culture, two films (Martin Scorsese’s No Direction Home and Todd Haynes’s I’m Not There), and fiction and poetry ranging from Walt Whitman to Joyce Carol Oates.
NEW COURSE!

ENGL 369: WRITING FOR THE WEB

THIS COURSE WILL FOCUS ON DIGITAL STORYTELLING, EXAMINING: (1.) THE STORIES THAT WE TELL ABOUT DIGITAL MEDIA; (2.) THE STORIES DIGITAL MEDIA ENABLE US TO TELL; (3.) AND THE STORIES THAT NEED TO BE TOLD ABOUT DIGITAL MEDIA.

STUDENTS WILL PRODUCE:

1. MANIFESTOS
2. PODCAST EPISODES
3. MULTIMEDIA ARTICLES

FOR MORE INFORMATION, CONTACT JACOB CRAIG <CRAIGJWI AT COFC DOT EDU>
Enjoy writing? Like to Make Money?

TECHNICAL WRITING
English 334-001  Fall 2018

Average Salaries for Technical Writers

(from the top-paying states): $82,760 to $86,530*

Students preparing for writing careers would benefit from this course because they will become familiar with how to write technical descriptions, instructions, summaries, and definitions as well as how to edit technical writing. Whenever possible, students write about subjects related to their field of interest.

No scientific experience necessary.

Maybank 220----Dr. Devet  Tues/Thurs 10:50-12:05


This course counts for all electives./Prerequisite: English 110 or equivalent
The Western

The Screwball Comedy

The Musical

**ENGL 351: STUDIES IN AMERICAN FILM**

**“HOLLYWOOD GENRES”**

**Professor John 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 declassify 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.

**PREREQUISITES**

ENGL 212: Cinema: History and Criticism

You may waive this prerequisite if you are an English major/minor.
ENGL 346:
CONTEMPORARY AMERICAN FICTION

FALL 2018
MW 2:00-3:15
Dr. Susan Farrell

READ THE BEST AMERICAN FICTION SINCE 1965, INCLUDING WORKS BY AUTHORS SUCH AS:

Questions we’ll Consider: What is postmodernism?
What is the line between fact and fiction? How do contemporary authors play with form?
How is recent American literature connected to current political/social/scientific thinking?
How do considerations of race, class, and gender fit into contemporary literature?
What is the state of the contemporary family?
How do myth and folklore affect contemporary literature?
What does it mean to be an American in the twenty-first century?
QUEER
SHAKESPEARE

Fall 2018
ENGL 361-01
Tu, Th 12:15-1:30
Professor Byker
bykerdl@cofc.edu
Take a film course this summer or fall!

Study Abroad, Ireland. Dr. Glenn

ENGL 212: Cinema: History & Criticism.
Fall '18. Dr Glenn and Dr. Bruns

ENGL 351: American Cinema. Fall '18
Dr. Bruns

ENGL 390: Auteur Filmmakers. Fall '18.
Dr. Glenn
The Middle Ages lacked a women’s movement—there were no protests in the streets, no proposals of an Equal Rights Amendment, no calls for women to find self-fulfillment through working outside the home. And yet, women are anything but marginalized in the writings of the British Middle Ages. Artists, philosophers, and theologians regularly investigated the experiences of women and did so in terms of structural factors like religion, politics, and the family—as feminist theorists do today. Indeed, perhaps unexpectedly, many literary texts of medieval England turn out to be largely shaped by women: the Wife of Bath may loom largest, but two women weave the narrative of *Sir Gawain and the Green Knight*, Grendel’s mother proves a formidable foe, Margery Kempe represents herself in our first English autobiography as a medieval Nasty Woman, Julian of Norwich explains the aims and methods of a maternal God, and Marie de France’s morally edgy fantasy liberates trapped women. That’s just for starters.

This course will spend time with the women of medieval Britain to see what happens when we move them to the center of our literary history, and we’ll do so with the assistance of methodologies and theories promoted by medieval and modern thinkers. Fulfills Lit in History: Pre-1700 requirement. Cross-listed with Women’s & Gender Studies.