

Fall 2012 English & Creative Writing Courses

BEFORE THE MAJOR/NON-MAJOR COURSES

ENGL 190: Harry Potter
Section 1: MWF 12:00-12:50 PM
Dr. Ward

ENGL 190: Sex, God, and Guns: Ireland in Literature, Film, and Song
Section 2: TR 1:40-2:55 PM [RSS 235]
Dr. Kelly

Books:

Dubliners, James Joyce
The Concise History of Ireland, Sean Duffy
Modern and Contemporary Irish Drama, Harrington, ed.
The Snapper, Roddy Doyle

Movies:

Michael Collins, Neal Jordan, director
The Informer, John Ford, director
The Quiet Man, John Ford, director
The Crying Game, Neal Jordan, director
The Snapper, Stephen Frears, director

Music:

The Clancy Brothers and Tommy Makem
Live at Carnegie Hall
The Dubliners
“Seven Drunken Nights,” “Monto,” “Rising of the Moon,” “Dirty Old Town,”
“The Town I Loved So Well,” “Raglan Road,” “The Fields of Athenry,”
“Gentleman Soldier,” “Foggy Dew”
U2
War
The Pogues
The Very Best of the Pogues

.pdfs

Yeats, “Easter 1916” and “September 1913”
Joyce, “Telemachus”
O’Connor, “Guests of the Nation”
Kavanagh, “The Great Hunger”
O’Brien, *The Country Girls*

ENGL 190: Philip Pullman's His Dark Materials and the Power of Story
Section 3: TR 12:15-1:30 PM
Dr. Birrer

In this class, we'll study Philip Pullman's award-winning contemporary fantasy trilogy *His Dark Materials* as a way to explore the power of stories to shape human experience, both for good and for ill. We'll analyze how Pullman's fictional stories draw on, challenge, and otherwise re-imagine earlier fantasy tales and other literary texts, including Lewis' *Narnia Chronicles*, Tolkien's *The Lord of the Rings*, a few pretty fantastic snippets about Satan from *Paradise Lost*, some wild tales about Adam and Eve that didn't quite make the Bible, and a strange little text about marionettes and fencing bears. As we go, we'll also investigate how the trilogy responds to myriad cultural "stories" about identity, religion, science, nature—and, of course, about the power of stories themselves. Finally, we'll consider the trilogy's relationship to the current prominence of fantasy in literary and popular culture, and we'll examine our own responses in relation to those of other readers, from Pullman's most slavish devotees to his snarkiest critics.

200-LEVEL COURSES (Beginning of the major)

ENGL 201: British Literature to 1800
Section 1: MWF 10:00-10:50 AM
Dr. Thomas

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

ENGL 201: British Literature to 1800
Section 2: TR 9:25-10:40 AM
Section 3: TR 10:50 AM -12:05 PM
Dr. Seaman

ENGL 201 is the first half of a two-part sequence that provides an introduction to major texts, significant writers, and critical issues in British literature and culture. 201 covers the early days of British literature (when it first appeared in written form, over a millennium ago) through the 18th century, covering 800 years in fifteen weeks. As our varied list of readings—*Beowulf*, early Irish narrative, Anglo-Saxon epic and elegy, Marie de France, Chaucer, *Sir Gawain and the Green Knight*, medieval and Early Modern drama and lyric, Milton, Aphra Behn, Jonathan Swift—attests, one of the aims of 201 is to suggest the range of English literature rather than to provide an in-depth analysis of any one movement, period, or writer. Upon completing this class, you will be familiar with key moments in the development of the British literary traditions. In the process, you will acquire additional proficiency as close readers of literature and capable writers of literary analyses.

Course Texts:

Longman Anthology of British Literature

ENGL 202: British Literature since 1800

Section 1: MWF 10:00-10:50 AM

Section 2: MWF 11:00-11:50 AM

Dr. Bowers

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

ENGL 202: British Literature since 1800

Section 3: TR 1:40-2:55 PM

Dr. Carens

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

ENGL 207: Survey of American Literature to Present

Section 1: MWF 11:00-11:50 AM

Dr. Francis

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

ENGL 207: Survey of American Literature to Present

Summer I = Section 1: 9:45-11:30 AM

&

Fall = Section 2: TR 9:25– 10:40 AM

Section 3: TR 10:50 AM – 12:05 PM

Dr. Eichelberger

In this course students become acquainted with the major trends in American literature, from the 1600s to the present day. By studying representative texts, we will examine the ways writers in different periods interpreted American society, Nature, the divine, and human nature. Assignments include two analytical papers, 1-2 tests, a final exam, and several short assignments.

Textbooks: *Norton Anthology of American Literature*, shorter edition, vols. 1 & 2.

ENGL 212: Cinema: History and Criticism**TR: 1:40-2:55 PM [ECTR 118]****Dr. Bruns**

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, such as pre-narrative and early narrative cinema, expressionism and Soviet montage, the major movements in post-WWII European cinema, feminist film theory, and the rise of digital cinema. 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 a plan of study involving comprehensive knowledge of one or more areas of specialization in the Film Studies minor.

Required Reading Texts:Cook, David. *History of Narrative Film*, 4th edition.

Supplemental material, including readings, clips, and links, are available on Oaks.

SATISFIES: Film & Cultural Studies.**ENGL 215: Interdisciplinary Composition****Section 1: MWF 12:00-12:50 PM****Section 3: MWF 1:00-1:50 PM****Dr. Mecklenburg-Faenger****ENGL 216: African American Survey****TR 12:15-1:30 PM [MYBK 220]****Dr. Frazier**

This course is designed as a survey of African American literature primarily for non-English majors. 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.

Texts:

The Norton Anthology of African American Literature, 2nd edition. Eds. Gates and McKay.

Kindred, Octavia Butler

Fences, August Wilson

SATISFIES: Difference & Literary Tradition.

ENGL 220: Poetry Writing I

Section 1: 4:00-6:45 PM

Prof. Davis

ENGL 220: Poetry I: “The Art of Attention”

Section 2: TR 10:50-12:05 PM

Section 3: TR 1:40-2:55 PM

Dr. Rosko

Sensitivity. Impulsivity. An over-active imagination. Unbridled emotions. Deep thoughts. Musical talents. A rhyming dictionary. Midnight visits from the Muse. Do these things make you a poet? Perhaps they help, if thoughtfully, moderately used; yet, for this introductory poetry writing class, we will be concerned more with a poetic attribute that precedes these—attentiveness. “Poetry,” writes Donald Revell, in the book that lends its title to this course, “is a form of attention.” The best poems, the best poets, it seems, have mastered the art of attending to the world as acutely as they attend to the possibilities of language and the page. We will focus first on the essential building blocks of a poem (i.e., line, prosody, image, syntax, voice, sound), followed by a study of different closed and open lyric forms: from the sonnet to the pastoral, the villanelle to the blues poem, and the epistle to the persona poem. Students will compose drafts based on in-class exercises and assignments, will submit them for workshop and critique, and will be expected to significantly revise poems. Attentive reading will accompany our writing: we will read and analyze published poems as well as the drafts of peers. By the end of the semester, you will leave with a portfolio of poetry, a deeper understanding of craft and the process of writing, and a sharpened sense of your abilities as a poet and a reader/critic of poetry.

Required texts:

The Seagull Reader: Poems, 2nd edition. Ed. Joseph Kelly. (New York: W.W. Norton, 2008).

The Teachers and Writers Handbook of Poetic Forms, 2nd edition. Ed. Ron Padgett. (New York: T&W Books, 2000).

Course Packet.

Composition Marble notebook.

ENGL 223: Fiction Writing I

Section 1: TR 10:50 AM -12:05 PM

Section 2: TR 12:15-1:30 PM

Dr. Varallo

This course will introduce you to some of the basic elements of writing short fiction as well as offering you the opportunity to write two complete short stories of your own. The class will begin with several readings and writing exercises, then evolve into a workshop: a group critique of students' stories. The goal of this class is to develop an appreciation of the short story and the difficulty of writing them. We will use *The Scribner Anthology of Contemporary Short Fiction, 2nd Edition* (Williford and Martone, Eds) as well as other assigned readings.

ENGL 223: Fiction I

Section 3: M 4:00-6:45 PM

John Warner

This course is a semester-long conversation regarding the writing of narrative fiction. In other words, you get to make stuff up and feel good about it. To further and fuel our conversation we will learn the elements of fiction, practice close reading of numerous short stories (from the perspective of a writer, as opposed to a literary scholar), and complete numerous (but fun!) short writing exercises. In addition, all students will be responsible for writing two original short stories which will be discussed and critiqued as part of our in-class fiction "laboratory."

Readings available through OAKS and course packet.

ENGL 223: Fiction I

Section 4: R 4:00-6:45 PM

Prof. McCollum

This course is designed to give you the opportunity to read, write, analyze, critique, and revise character-driven literary short fiction. We'll look at published and unpublished stories in order to 1) develop a deeper understanding of the craft decisions involved in writing short fiction and 2) draw upon that awareness of craft during the creation of your own short fiction.

Course text: *The Scribner Anthology of Contemporary Short Fiction*

ENGL 226: Survey of World Literature

MWF 12:00-12:50 PM

Dr. Fitzwilliam

The primary goal of this course is to expose students to representative texts from non-Anglophone cultures from the ancient world to the present and provide them with a sense of the historical periods and political contexts in which the literature was created. The required text will be the *Norton Anthology of World Literature*, and readings will probably include, but are not limited to, the following authors/works:

Epic of Gilgamesh
The Hebrew Bible
Plato, *The Apology of Socrates*
Euripides, *Medea*
Virgil, *The Aeneid*
The Bhagavad-Gita
Early Chinese poetry
The Qur'an
Marie de France, *Lais*
Dante Alighieri, *The Divine Comedy*
The Thousand and One Nights
Giovanni Boccaccio, *The Decameron*
Indian classical and Sanskrit lyrics
Indian poetry after Islam
Niccolo Machiavelli, *The Prince*
Francis Petrarch, sonnets
Miguel de Cervantes, excerpts from *Don Quixote*
Martin Luther, writings
Jean-Baptiste Poquelin Moliere, *Tartuffe*
Vietnamese, Indian, Chinese poetry and tales
Constantine Cavafy, poetry
Naguib Mahfouz, short story
Gabriel Garcia Marquez, short story
Isabel Allende, short story

Coursework will consist of several short analytical responses, two mid-length papers, and a final exam.

SATISFIES: Difference & Literary Tradition.

ENGL 233: Survey of Non-Western 20th Century Literature

MW 2:00-3:15 PM

Dr. Lewis

This introductory survey of 20th Century Non-Western Literature will focus on writers from Africa, South Asia [India], and Africa. The survey covers a number of Nobel Prize-winners (e.g., Wole Soyinka, Nadine Gordimer, Derek Walcott, and VS Naipaul) as well as many less celebrated but no less interesting voices. One theme of the course will be migration and the way that contemporary globalization problematizes the Western/non-Western binary.

SATISFIES: Difference & Literary Tradition.

200-LEVEL COURSES (Second phase of the major)

ENGL 299: Intro to English Studies

Section 2: TR 10:50 AM - 12:05 PM

Dr. Peeples

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 299: Intro to English Studies

Section 4: TR 1:40-2:55 PM

Dr. 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.

300-LEVEL COURSES (Middle of the major)

ENGL 305: Advanced Composition

TR 9:25-10:40 AM [Ed Center 102]

Dr. Devet

For Writers, Editors, Teachers: Like to write?

- Throw off the cloak of academic writing.
- Master the role of style and 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.

Prerequisite: English 110 or equivalent.

SATISFIES: Writing, Rhetoric, & Language.

ENGL 309: English Language: Grammar and History

TR 1:40-2:55 PM [MYBK 210]

Dr. Seaman

This course leads students on an academic investigation of the English language, past and present. It introduces students to the fundamental concepts of linguistics and the methodologies of scholarly study of the language. Key points of this investigation include the principal systems of grammar; the differences between grammar and usage; and the differences between prescriptive and descriptive approaches to language. To demonstrate the natural process of language change, the course surveys the cultural and social contexts of English's growth and transformation from the Anglo-Saxon period to today. ENGL 309 prepares students to participate productively in contemporary debates on the natures of English and its futures.

SATISFIES: Writing, Rhetoric, & Language.

ENGL 314: Humanism, Poetry, and Politics: English Literature in the Sixteenth Century
Section 1: MWF 1:00-1:50 PM [MYBK 210]

Dr. Russell

Two particularly powerful ideas emerged from the Renaissance endeavor to improve the modern world through communion with the classical past: first, that the past was profoundly different from the present and, second, that that difference may be a factor of human will. It is no coincidence that such ideas were stirring in the era that saw Columbus cross the Atlantic, Martin Luther ignite the Protestant Reformation, and Copernicus remap the cosmos. Just as ardently as it sought to revive the lost world of the past, the Renaissance sought in addition to invent a new world for the future. In England that pursuit involved an attempt to found a tradition of vernacular literature to match those of ancient Greece and Rome—a body of writing that might make both the English language and the English people better. In English 314, as we study the works produced in this attempt, we will meanwhile reflect on how we ourselves encounter the past, how the past encounters us, and what, if anything, we have to do with the future. Texts will include but are hardly limited to the writings of Erasmus, More, Wyatt, Sidney, Spenser, Shakespeare, and Donne.

SATISFIES: Literature in History, pre-1700.

ENGL 325: Modern British Literature

TR 12:15-1:30 PM

Dr. Kelly

A study of 20th-century British literature before World War II.

Books:

Joseph Conrad, *Heart of Darkness*

Joseph Conrad, *The Secret Sharer*

E. M. Forster, *Howards End*

E. M. Forster, *Passage to India*

W. B. Yeats, Poems, Plays, etc.

James Joyce, *A Portrait of the Artist as a Young Man*

Virginia Woolf, *Mrs. Dalloway*

Virginia Woolf, *To the Lighthouse*
T. S. Eliot, *The Waste Land*

SATISFIES: Literature in History, post-1900.

ENGL 327: The British Novel I
MW 2:00-3:15 PM [MYBK 210]
Dr. Bowers

A study of the emergence and development of the novel as a literary art form in Britain during the long eighteenth century. Some of the novelists to be studied include: Aphra Behn, Daniel Defoe, Samuel Richardson, Henry Fielding, and Jane Austen.

SATISFIES: Theme-, Genre-, or Author-Centered Approaches.

ENGL 344: 19th Century American Literature II
MWF 12:00-12:50 PM
Dr. Duvall

An investigation of literary texts published between the Civil War and around 1900, with a focus on sentimentalism, regionalism & local color, realism, and naturalism. Emphasizes the complex relationships between literature and the late-19th milieu, including such topics as literary markets, gender and sexuality, race and ethnicity, class, urbanization, immigration and assimilation, capitalism, technology, and nationalism.

For more information, please contact Professor Duvall: duvalljm@cofc.edu.

SATISFIES: Literature in History, 1700-1900.

ENGL 346: Contemporary American Fiction
TR 9:25-10:40 AM [MYBK 319]
Dr. Farrell

This course examines a selection of contemporary American fiction in historic, aesthetic, and social contexts. In other words, we will explore the relationship between contemporary American literature and the world we live in. Topics may include literature and postmodern culture, how aesthetic style may be influenced by social and historical conditions, the blurring of fact and fiction in contemporary literature, and how literature is affected by issues of race, class, and gender. While the range of contemporary American fiction is extremely broad and varied, and impossible to cover in one semester, students will become acquainted with several of the major trends in American literature since 1965. The course is divided into three main units: 1) post W.W.II and postmodernism; 2) new journalism and popular culture; 3) issues of race, gender and family. As students will discover, these categories are not mutually exclusive. They overlap and intersect one another.

Tentative Reading List:

Kurt Vonnegut, *Slaughterhouse-5*

Don DeLillo, *White Noise*

Tim O'Brien, *The Things They Carried*

Joyce Carol Oates, *Foxfire*

Norman Mailer, *The Executioner's Song*

Toni Morrison, *Song of Solomon*

Louise Erdrich, *Tracks*

Jane Smiley, *A Thousand Acres*

Jonathan Safran Foer, *Extremely Loud and Incredibly Close*

Tom Wolfe/Joan Didion essays

SATISFIES: Literature in History, post-1900.

ENGL 350: John Keats: Cultivating Sympathy and Detachment

MWF 11:00-11:50 AM

Dr. Rogers

Especially after the release of Jane Campion's 2009 movie, *Bright Star*, Keats's name has carried a great deal of cultural resonance. We often think of him as the sickly, lovelorn, sensual poet who tragically (and romantically) died young. Recent scholarly work and biographies, like Andrew Motion's *Keats*, have attempted to place the poet in a more political, religious, and medical context, but very little of this has filtered down to the classroom.

Instead of looking at Keats in any particular theoretical light, I'd like this course to focus on two philosophical ideals: ideals which permeated politics, religion, medicine, and, of course, literature. We'll begin by reading about sympathy, both in its absurd and more "respectable" philosophical forms, and then move to detachment, again philosophical, medical, and literary. Through this lens, we'll read Keats's oeuvre, scholarly articles, and parts of Motion's groundbreaking biography.

My goal for this class is that, through a thorough study of Keats, you will begin to understand more of the contexts informing literature in Georgian England. Also, by focusing on one author, I hope we can read texts carefully, multiple times, thoughtfully. Finally, I hope you can take all of this analysis and cultural context and use it to craft surprising, original, rewarding papers.

SATISFIES: Theme-, Genre-, or Author-Centered Approaches.

ENGL 352: Major African Writers

MWF 11:00-11:50 AM

Dr. Lewis

African Writers, will offer the chance to read some of the classics of mid- to late-20th-Century African literature, including work by Chinua Achebe, Wole Soyinka and Ngugi wa Thiong'o, as well as more recent texts that move beyond the relatively straightforward anticolonial emphasis of "the big three" to engage in more complicated ways with the postcolonial moment. This will be a great time to take the course if anyone's interested in helping me with the annual African Literature Association conference in Spring 2013, a conference that will be graced by a number of contemporary African writers.

SATISFIES: Difference & Literary Tradition.

ENGL 356: American Novel, 1900-1965
MWF 9:00-9:50 AM
Prof. Vander Zee

This course aims, as much as possible, to capture the diversity and dynamism of the American novel during the first half of the twentieth century: from the traditional extensions of realism to the radical experiments of modernism; from regional fictions to the fragmented narratives of urban life; and from the severe lessons of naturalism to new explorations of identity in terms of race, class, gender, and sexuality. Even as we attend to what makes each novel a distinct literary achievement, we will also discuss the ways in which these works remain inextricably tied to their cultural and historical contexts (e.g., world wars, economic depression, women's suffrage, Jazz Age, Harlem Renaissance, urbanization, migration). Possible authors include: James Weldon Johnson, William Faulkner, Zora Neale Hurston, John Dos Passos, F. Scott Fitzgerald, Ralph Ellison, Nathaniel West, Willa Cather, and Djuna Barnes.

SATISFIES: Literature in History, post-1900.

ENGL 359: Contemporary American Poetry (U.S. Poetry Since 1945)
Summer I = 11:45 AM - 1:30 PM
&
Fall = Section 1: TR 1:40-2:55 PM
Dr. Eichelberger

A study of representative poems written in the United States since 1945. The course will focus on the variety of approaches and aesthetic criteria that poets have employed to create beauty and meaning during this era, and on some of the ways these poems respond to or are influenced by their historical circumstances. Students will submit two analytical papers, a midterm, a final exam, and several short assignments. Poets will include Gwendolyn Brooks, Elizabeth Bishop, Allen Ginsberg, Sylvia Plath, Robert Lowell, James Tate, Billy Collins, Yusef Komunyakaa, Rita Dove, and others.

SATISFIES: Literature in History, post-1900.

ENGL 361: Political Shakespeare
Section 1: MW 2:00-3:15 PM
Dr. Thomas

This course will explore the ways Shakespeare's plays engage key political issues of the sixteenth and seventeenth centuries. We will analyze "politics" along two major axes—national and domestic—and discuss the many connections between the two. Major topics may include: royal embodiment and its ties to social health; good governance models vs. tyrannous ones; power negotiations defined by gender and class; and forces of order and disorder. We will read, discuss, debate, perform parts of, and write about seven works, studying various genres and literary conventions. By the end of this course, you should have a solid understanding of Shakespearean stylistics; be familiar with the plots, characters, genre conventions, and some major critical issues of these plays; be conversant in several topics of recent Shakespearean scholarship; and have a working knowledge of Renaissance history and culture in England.

Readings will likely include: *Macbeth*, *Coriolanus*, *Richard III*, *Henry V*, *Taming of the Shrew*, *King Lear*, and *The Winter's Tale*, along with selected criticism.

SATISFIES: Literature in History, pre-1700.

ENGL 362: Literature of the American Revolution and Early Republic
TR 12:15-1:30 PM
Dr. Peeples

A study of representative novels, poetry, plays, and nonfiction written in the late eighteenth and early nineteenth centuries, with emphasis on the role of manuscript and print culture in the American Revolution and the Early Republic. We will study the writing of Benjamin Franklin, Thomas Paine, Thomas Jefferson, Phillis Wheatley, Olaudah Equiano, Susannah Rowson, Washington Irving, and many others.

SATISFIES: Literature in History, 1700-1900.

ENGL 364: Black Women Writers
MWF 10:00-10:50 AM
Dr. Francis

This course will examine novels written by black women in the 19th, 20th, and 21st centuries, in a variety of genres. We will investigate representations of black women and pay particular attention to the ways in which black womanhood is characterized through intersectional paradigms of race, gender, sexuality, and social class. We will explore how selected authors render black female characters in ways that perpetuate, contest, and/or subvert stereotypical images of black women; expand limited constructions of black womanhood; and challenge or destabilize prevailing definitions of "woman" and "normativity" in American society. To help

frame critical discussions of these novels, we will also engage a wide selection of black feminist scholarship.

SATISFIES: Difference & Literary Tradition.

ENGL 370: Melodrama: Moving Tales and Moving Pictures

TR 10:50 AM - 12:05 PM [MYBK 220]

Dr. Bruns & Dr. Carens

The proposed course will trace the emergence of the melodrama in early 19th-century Anglo-American culture and follow the development of its influence on other literary genres, principally the Victorian novel and 20th-century and contemporary films. Through analysis of tear-jerking tribulations, heart-stopping revelations, and last-minute rescues, its innocent heroines and dastardly villains, and other forms of excess that characterize its narratives, the course will use the melodrama as a way to consider past and present attitudes toward sexuality, the class system, the institution of marriage, racial identity, and other topics. The course will begin with the study of popular melodramas such as Isaac Pocock's *The Miller and his Men* (1813) and Samuel Arnold's *The Woodsman's Hut* (1814). After considering the plots, character types, and themes of such typical works, the class will jump from stage to page, considering melodramatic novels such as Elizabeth Gaskell's *Mary Barton* (1848) and Bram Stoker's *Dracula* (1897). The emergence of silver-screen melodramas such as D.W. Griffith's *Broken Blossoms* (1919) and Clarence Brown's *Flesh and the Devil* (1926), will round out the first half of the course. In the second half, a series of thematic units will enrich understanding of melodramatic forms of art by pairing 19th-century novels with 20th- and 21st-century films, such as *Oliver Twist* and *Slumdog Millionaire*.

SATISFIES: Theme-, Genre-, or Author-Centered Approaches.

ENGL 377: Poetry II: Intermediate Workshop: Reading & Writing

M 4:00-6:45 PM

Dr. Rosko

In this intermediate poetry writing course, we will commit to the difficult task of expanding our understanding of poetry by way of an intensive combination of reading, writing, workshopping, critiquing, conferencing, and revising. Together, we will read two or three poetry collections, and for the second half of the semester, each student will be expected to venture into the library to discover contemporary poetry collections that suit their particular interests. For this required assignment, students will read three additional poetry collections (selected from a given reading list), and students will write a short critical response on various elements of poetic craft for each book. Students will compose twelve new pages of poetry and will revise these poems for a final portfolio.

Possible poetry collections:

Nikki Finney, *Head Off & Split*

Louise Glück, *The First Four Books of Poems*
Robert Hayden, *Collected Poems*
Charles Simic, *The World Doesn't End*
Mark Strand, *Selected Poems*
C.D. Wright, *Steal Away: Selected and New Poems*

Prerequisite ENGL 220. Please e-mail Professor Rosko at roskoe@cofc.edu if you have any problems registering for this class.

ENGL 378: Fiction Writing II
Section 1: TR 12:15-1:30 PM
Prof. Lott

This workshop is the second in our three-course series for writing fiction. Each student will first revise a story he or she has already written, and will then write and revise two new short stories. These will be workshopped in class, while the revisions will be turned in to the professor only; the student will then meet one on one with the professor to discuss the work. Additionally, in-class discussions about the assigned texts will encompass not only matters of technique, but also the vision—the whole territory—a collection of stories creates.

Texts:

Cathedral, Raymond Carver
Self Help, Lorrie Moore
Men and Cartoons, Jonathan Lethem
If I loved You, I Would Tell You This, Robin Black

Prerequisite ENGL 223.

ENGL 378: Fiction Writing II
Section 2: W 4:00-6:45 PM
Dr. Varallo

This course is an intermediate fiction workshop that will invite you to think about what it is you most want to improve in your writing. What is it? What's next for you? What's something you haven't tried yet in your short fiction but wish to explore? You will write two complete stories for workshop as well as other writing exercises and assignments. We will also read several contemporary short story collections together.

NOTE: The only pre-req for ENGL 378 is ENGL 223. Please e-mail Professor Varallo at varalloa@cofc.edu if you have any problems registering for this class.

ENGL 395: Creative Nonfiction
TR 1:40-2:55 PM
Prof. Lott

It is in creative nonfiction we try to divine from what we have done, who we have known, what we have dreamt and how we have failed, an order to the universe that is ourselves. “The test of a first-rate intelligence,” F. Scott Fitzgerald wrote in his landmark essay “The Crack-Up,” “is the ability to hold two opposed ideas in the mind at the same time, and still retain the ability to function.” The two opposed ideas of creative nonfiction are finding order in the seeming chaos of our lives without reforming that chaos into order; retaining the ability to function is the act of writing all this down for someone else to understand. In this workshop course, students will write four personal essays in response to models they encounter in *The Art of the Personal Essay*, and will write essays for critique by the class. Each student will also give an oral presentation to the class assessing a book the professor will have selected personally for the student.

Texts:

The Art of the Personal Essay, ed. Phillip Lopate

Into the Wild, Jon Krakauer

Book selected by the professor for each student individually

SATISFIES: Creative Writing Elective.

400-LEVEL COURSES (Advanced majors)

ENGL 401: Studies and Problems: Poetry and Process

MW 2:00-3:15 PM [MYBK 319]

Prof. Davis

No matter how long one has been writing poetry, the one thing that can always change is the process by which poems are written and revised. Both revision and invention can fall prey to the comfort of repetition of the act. Often we are unwilling to change our process too radically for fear of not letting the poem “come naturally” to us, or we stop a given line of inquiry because it “felt right” to stop, or we continue in the same vein because the poem seemed to be “flowing” in a certain direction. We choose, perhaps prematurely, the subject of the poem, and weed out anything “off topic.” We think perhaps too much about whether or not a given poem is “our style.”

But what if, by artificial means, by new engagements with process and with language, we might wake ourselves up to new possibilities for existing poems? What if these same process-based inquiries might cause us to compose new poems differently, and then follow the thread of revision in some heretofore-unseen way? In a class composed of equal parts craft lecture, prompting opportunity, reflective reading and strategy session/workshop, we will explore these ideas with an aim toward more deeply understanding our existing processes and how we might put pressure on them.

Texts will include individual volumes of poetry as well as: Gaston Bachelard’s *The Poetics of Space*; Xavier de Maistre’s *Voyage Around My Room*; James Lord’s *Giacometti Portrait*.

By permission of instructor, e-mail: davisca@cofc.edu. ENGL 220 & 377 recommended as preparation for course.

SATISFIES: Creative Writing Elective.

ENGL 450: Tolkien and Rowling
MW 3:20-4:35 PM [MYBK 119]
Dr. Ward

An in-depth study of the works of J.R.R. Tolkien and J.K. Rowling and some of the sources and influences that shaped their fiction. The first half of the semester will be devoted to Tolkien's short fiction, *The Hobbit*, *The Lord of the Rings*, and portions of *The Silmarillion*. The second half of the semester will be devoted to Rowling's *Harry Potter* series and its indebtedness to Tolkien. Graded work will include an oral presentation, a creative project, a paper proposal and annotated bibliography, a 12-15 page seminar paper, and a final exam.

SATISFIES: Theme-, Genre-, or Author-Centered Approaches.

ENGL 465: Digital Humanities
TR 10:50 AM - 12:05 PM
Dr. Warnick

This course will examine how growing scholarly interest in digital technologies—especially as it's represented in the current movement known as “digital humanities”—is transforming English Studies. In addition to responding to theoretical studies that attempt to define the field of digital humanities, we will read scholarship from film studies, rhetoric and composition, and literary studies that engages with important questions raised by digital technologies: What does it mean to be literate in the 21st century? What new methods of textual production and interpretation do digital technologies make available to us? How do these new methods of production and interpretation pose a challenge to dominant textual practices in the field(s), especially close reading? In addition to introducing you to important scholarship in the digital humanities, the course is designed so that each student will complete an intensive research project that investigates a topic of interest to them through the lens of digital computing.

Tentative readings include:

Program or be Programmed, Douglass Rushkoff.

A Companion to Digital Humanities, ed. Susan Schreibman, Ray Siemens, and John Unsworth.

Passions, Pedagogies, and 21st Century Technologies, ed. Gail Hawisher and Cynthia L. Selfe.

Graphs, Maps, and Trees: Abstract Models for Literary History, Franco Moretti.

SATISFIES: Film & Cultural Studies.

ENGL 495: Field Internship
Section 1: Meeting times are online only
Dr. Scott-Copses

Students will complete 100 hours of unpaid, supervised work at an internship site. Additionally, interns will reflect on their field experience through online readings, discussion boards, and a final portfolio of materials in order to receive course credit in English.

Readings will be based on a series of articles related to internships more broadly, and the English major's job prospects, more specifically—"Jobs for English Majors," "Will Work for Academic Credit?" "What Can You Do With *That?*" and NPR's series, "Jobs for Recent Grads."

Students must be declared English majors or minors, hold a cumulative GPA of 2.5, and have accumulated at least 18 hours of ENGL credit.