

Fall 2013 English Course Offerings

SPECIAL TOPICS COURSES

ENGL 190: Detective Fiction

Section 2: TR 12:15-1:30

Prof. Baker

From Sherlock Holmes to Harry Hole, Sullivan's Island to Stockholm, soft-spoken to hard-boiled, fictional detectives and their stories enjoy an enduring and seemingly universal appeal. This course examines the history, conventions, and surprising variety of the detective fiction genre. Readings will cover a broad range of authors, including (tentatively): Edgar Allan Poe, Sir Arthur Conan Doyle, Agatha Christie, Dorothy Sayers, Georges Simenon, Raymond Chandler, Walter Mosley, Elmore Leonard, Ian Rankin, Sue Grafton, Sara Paretsky, Jo Nesbo, Tana French.

CORE CURRICULUM

ENGLISH 201: BRITISH LITERATURE TO 1800

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

Section 1: MWF 10:00-10:50

Dr. Thomas

Section 2: MWF 3:00-3:50

Dr. Bowers

Section 3: TR 12:15-1:30

Dr. Lowenthal

ENGLISH 202: BRITISH LITERATURE SINCE 1800

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

Section 1: MWF 11:00-11:50

Dr. Fitzwilliam

Section 2: TR 9:25-10:40

Dr. Carens

This course has two closely related purposes. The first is to introduce you to some interesting and significant works of British literature written since 1800. The course focuses most attention on poetry, including works by Blake, Wordsworth, Keats, Tennyson, Browning, and Rossetti, Hardy, Eliot, and Auden. We will also read one fantastic novel: Mary Shelley's *Frankenstein*. In addition to urging you to think about specific writers, the course will work to enhance your general ability to read, interpret, and write about literary texts. We will spend most of our time in class collectively performing "close readings" of literary language. Because a deeper understanding of the contexts from which these works emerge enables a fuller understanding of them, the course also devotes some attention to social and cultural movements.

Section 3: TR 12:15-1:30

Dr. Birrer

ENGLISH 207: SURVEY OF AMERICAN LITERATURE

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

Section 1: MWF 10:00-10:50

Dr. Francis

Section 2: MWF 12:00-12:50

Dr. Duvall

Section 3: MW 3:00-5:45 (Express I)

Dr. Farrell

ENGLISH 299: INTRODUCTION TO ENGLISH STUDIES

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.

Section 1: MWF 9:00-9:50

Dr. Warnick

Required Texts

The Theory Toolbox: Critical Concepts for the Arts, Humanities, and Social Sciences, 2nd ed.

Bedford Glossary of Cultural and Literary Terms, 3rd ed.

MLA Handbook for Writers of Research Papers, 7th ed

Section 2: MWF 2:00-2:50

Dr. Mecklenberg-Faenger

Required Texts

The Theory Toolbox: Critical Concepts for the Arts, Humanities, and Social Sciences, 2nd ed.

Bedford Glossary of Cultural and Literary Terms, 3rd ed.

MLA Handbook for Writers of Research Papers, 7th ed

Section 3: TR 12:15-1:30

Dr. Beres Rogers

AREA REQUIREMENTS

LITERATURE IN HISTORY, PRE-1700

ENGL 317: The Seventeenth Century

MWF 1:00-1:50

Dr. Russell

The seventeenth century was one of the most exciting and tumultuous periods in all of British history. It saw the monarchy dissolved, the government overhauled, the state church torn down, and the English people divided and driven by their differences to civil war. In this course students will undertake an in-depth study of the discursive interaction of literature, culture, and politics in this period. Texts include but are hardly limited to the writings of Donne, Jonson, Herbert, Bacon, Browne, Marvell, and Milton.

ENGL 361: Gender & Sexuality in Early Modern Literature and Culture

MWF 2:00-2:50

Dr. Thomas

This course explores what sixteenth and seventeenth century English texts have to say about gender and sexuality. We will study literature ranging from poems, plays, and prose tracts to popular ballads, sermons, and letters to get a wider sense of what people thought and felt about themselves, their relationships, and their place in the world. Some key questions we will endeavor to answer through our course work are: What were the common character traits and stereotypes associated with men and women? How and from where did these ideas originate? What were the social and political implications of these understandings of gender and

identity? How was early modern sexuality understood and practiced? Our analytical approach to these texts will rely heavily on framing them with relevant historical and cultural material.

Texts May Include

Half Humankind: Contexts and Texts of the Controversy About Women in England, 1540-1640

The Taming of the Shrew: Texts and Contexts

The Tamer Tamed

Hero and Leander

And selected letters between King James and the Duke of Buckingham

LITERATURE IN HISTORY, 1700-1900

ENGL 321: Romanticism: Ideological Revolutions

TR 10:50-12:05

Dr. Beres Rogers

Romanticism has often been conceived of as a study of six authors: Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats. While these poets do contribute greatly to Romanticism, this fails to take into consideration the multitude—and diversity—of cultural, aesthetic, and philosophical movements during the period between 1780 and 1830. While such a project would be too grand for one course, I hope to nod to Romanticism's diversity by examining a multitude of what I call "ideological revolutions," spanning from the actual French Revolution to a revolution in women's rights to a revolution in print itself. While some of our texts will be canonical (we will read Wordsworth and Keats), others will be taken from archival sources available to you online and in our own rare book collection. I hope that writing about these mostly unstudied texts will not only give you insight into the valences of this literary period but also allow for you to add to a growing body of scholarship in this area.

ENGL 362: Ecology and the Literary Imagination

MWF 12:00-12:50

Dr. Bowers

This course will focus on the interrelationships between literature and our understanding of the environment. More specifically, the course will examine how poets, novelists, and other writers have represented nature in different time periods, how attitudes toward other living things have evolved over time, and how literature has been a driving force in shaping how we view and treat the natural world. Along with literary works, we will also read a few writings by scientists—such as Charles Lyell, Charles Darwin, and Aldo Leopold, themselves great writers—who fundamentally changed the way Europeans and Americans understood the workings of nature and their relationship to it. Works to be studied include Daniel Defoe's *Robinson Crusoe*, selected writings of the Romantic poets, Thoreau's *Walden*, writings by John Muir, H.G. Wells, as well as various contemporary authors (such as Gary Snyder and Barry Lopez). Some attention will also be given to visual representations of nature (painting, photography). In the process of exploring these writings within their historical context, we will also note how they speak to current environmental issues that affect us both locally and globally. The course satisfies the literature-in-history (1700-1900) requirement for the major.

LITERATURE IN HISTORY, 1900-PRESENT

ENGL 325: Modern British Literature

TR 1:40-2:55

Dr. Kelly

This course has two objectives, one concerning knowledge and the other practice. It will familiarize you with a canon of modern British literature through your direct experiences of representative works. You will learn a literary history, which means that you must understand these works in the context of the stylistic, historical, political, economic, and intellectual issues that concerned their authors. This course will also teach you to be a literary critic, which means analyzing, researching, and interpreting primary texts.

Books: Author/Title

Joseph Conrad, *Heart of Darkness*

E. M. Forster, *Howards End*

E. M. Forster, *Passage to India*

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

ISBN

0393926362

0393970116

014144116X

0393974979

James Joyce, <i>A Portrait of the Artist as a Young Man</i>	0140155031
Virginia Woolf, <i>Mrs. Dalloway</i>	0156628635
Virginia Woolf, <i>To the Lighthouse</i>	0156907399
T. S. Eliot, <i>The Waste Land</i>	0393974995

ENGL 359: American Poetry Since 1945

TR 10:40-12:05

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 write analytical essays and shorter assignments, will conduct library research, and will take a midterm and a final exam. Poets will include Gwendolyn Brooks, Elizabeth Bishop, Allen Ginsberg, Sylvia Plath, Robert Lowell, James Tate, Billy Collins, Yusef Komunyakaa, Rita Dove, and others.

DIFFERENCE AND LITERARY TRADITION

ENGL 226: Survey of World Literature

MWF 12:00-12:50

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.

Reading (will probably include, but are not limited to)

Norton Anthology of World Literature

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)

Culture and Empire: Vietnamese, Indian, and Chinese poetry and tales

Constantine Cavafy (poetry)

Naguib Mahfouz (short story)

Gabriel Garcia Marquez (short story)

Isabel Allende (short story)

ENGL 313: African American Literature

MWF 11:00-11:50

Dr. Francis

ENGL 358: Colonial and Postcolonial Literature

MWF 12:00-12:50

Dr. Lewis

FILM AND CULTURAL STUDIES

ENGL 212: The Cinema: History and Criticism

Section 1: TR 2:00-3:15

TBA

ENGL 212: The Cinema: History and Criticism

Section 2: 10:50-12:05

Dr. Bruns

ENGL 351: Studies in American Film

TR 1:40-2:55

Dr. Bruns

ENGL 465: Recovering the Histories of English at CofC

MWF 10:00-10:50

Dr. Warnick

In this senior seminar, students will conduct original archival research on the history of English studies at CofC. Students, for example, might examine collections in the CofC archives on student literary societies, student journals and magazines, faculty papers, curricular materials, and other documents. Course readings will include texts covering the history of different areas of English studies (e.g., film studies, comp-rhet, creative writing, literary studies) and discussing best practices for conducting archival research.

Tentative course readings include selections from:

The Elephants Teach: Creative Writing Since 1880, by D.G. Myers

Inventing Film Studies, ed. Lee Grieveson and Haidee Wasson

The Origin of Composition Studies in the American College, 1875-1925, ed. John C. Brereton

Working in the Archives: Practical Research Methods for Rhetoric and Composition, ed. Alex E. Ramsey, et al.

CREATIVE WRITING

ENGL 220: Poetry Writing I

A workshop examining the careful use of language in poetry, designed to help students gain insight into their own writing and the craftsmanship of other poets (open to beginners and experienced writers).

Section 1: MW 3:20-4:35

Section 2: TR 9:25-10:40

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 poetic craft and the process of writing, and a sharpened sense of your abilities as a poet and a reader/critic of poetry.

Required texts:

Poetry: A Pocket Anthology, 7th edition. Ed. R.S. Gwynn. (Boston: Longman, 2012).

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

Course Packet.
Composition Marble notebook.

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

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

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.

Section 1: MWF 1:00-1:50
Section 2: MW 2:00-3:15
Dr. Varallo

Section 3: TR 10:40-12:05
Prof. 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.

Section 4: R 4:00-6:45
Prof. McCollum

ENGL 377: Poetry Writing II
R 4:00-6:45
TBA

A continuation of ENGL 220. 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
M 4:00-6:45
Dr. Varallo

WRITING, RHETORIC, AND LANGUAGE

ENGL 215: Interdisciplinary Composition
Section 1: TR 9:25-10:40
Section 2: MWF 11:00-11:50
TBA

ENGL 309: English Language: Grammar and History
W 3:00-5:45
Dr. Devet

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 366: Literacy Studies
MW 1:00-1:50 (*plus a service-learning commitment)
Dr. Mecklenberg-Faenger

This course will introduce you to different approaches to thinking about literacy, how it is acquired and applied, and how it is related to or complicated by other factors, such as specific historical, social, cultural, political, religious, or educational contexts. Over the course of the semester, we'll examine competing definitions of literacy, and we'll explore the relationships between literacy, language, identity, culture, politics, and public policy. If you are interested in gaining experience with tutoring/teaching, literacy and public policy, or working with non-profits, you might find this class especially useful.

*This course is a service-learning course that combines readings about literacy with practical experience tutoring adults at Trident Literacy Association. The class will only meet on Mondays and Wednesdays to allow for the time spent tutoring once a week. During the first week, we'll set up the tutoring schedule, and Trident Literacy will be sending a representative for training. Trident Literacy has 5 locations in the Charleston area (including downtown), and each site is open many hours per day, so we'll find hours that accommodate everyone.

Readings will include selections from:

Literacy in American Lives, Deborah Brandt

Literacy: A Critical Sourcebook, Ed. Ellen Cushman

Lives on the Boundary: A Moving Account of the Struggles and Achievements of America's Educationally Underprepared, Mike Rose

THEME AND GENRE-CENTERED APPROACHES

ENGL 320: Literature for Adolescents
MW 2:00-3:15
Dr. Birrer

An introduction to the academic study of literature written for a young adult audience. We'll read young adult literature (YAL) representing and blurring the boundaries of a range of genres, including contemporary "problem novels," historical fiction, fantasy fiction, science and speculative fiction, romance, re-told tales, graphic novels, free-verse novels, and poetry. We'll situate YAL thematically and within socio-cultural contexts, and we'll analyze course texts through the lenses of myriad critical approaches standard in the field, from genre theories, to theories of narrative identity, to psychological and cognitive theories, to reader-response and reception theories. Alongside our study of individual texts, we'll investigate key interests and concerns related to the production and consumption of YAL: censorship, "readicide" and the decline of voluntary reading, literary prize culture, commodification, "crossover" fiction, fan fiction, the status of YAL in secondary and post-secondary education, and other up-to-the-minute issues that we'll identify by keeping our savvy readerly fingers on the pulse of journals, newspapers, blogs, and other relevant media.

(And on rereading the preceding: Oh my! Please allow the intense bombardment of lists and ideas in this course description to serve as an index of my excitement about the course and your participation in it, not an attempt to daunt and deter. We'll be reading books that rock—and perhaps books that don't rock, but in interesting ways—and we'll be teaching each other a lot about the ways in which the field of YAL can shift depending on how we look at it and who's doing the looking.)

Prospective Texts

(We'll read a fair few but not all of these: this list is to give you a sense of the kinds of texts the course covers)

Mes Rosoff, *How I Live Now*

Laurie Halse Anderson, *Speak*

Claire Pollard, *The Heavy Petting Zoo*

David Almond, *Skellig*

Francisco X. Stork, *Marcello in the Real World*

Alison Bechdel, *Fun Home*

Marilyn Nelson, *Carver: A Life in Poems*

M.T. Anderson, *Feed*
Suzanne Fisher Staples, *Shabanu*
Lynn Rae Perkins, *Criss Cross*
Peter Cameron, *Someday This Pain Will Be Useful to You*
Francesca Lia Block, *The Hanged Man*
Virginia Euwer Wolff, *Make Lemonade*
Walter Dean Myers, *Monster*
Suzanne Collins, *The Hunger Games*
Kevin Crossley-Holland, *The Seeing Stone*
Marjane Satrapi, *Persepolis*
Mark Haddon, *The Curious Incident of the Dog in the Nighttime*
Edward Bloor, *Tangerine*
John Green, *Paper Towns*
Philip Pullman, *The Golden Compass*
Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian*
Markus Zusak, *The Book Thief*
Nancy Farmer, *House of the Scorpion*

ENGL 345: Nineteenth Century American Poetry
MWF 2:00-2:50
Dr. Peebles

An intensive survey of nineteenth-century American poetry, focusing on the development of the genre's formal conventions and predominant themes, as well as innovations.

A partial list of poets we'll study: Edgar Allan Poe, Henry Wadsworth Longfellow, Lydia Huntly Sigourney, George Moses Horton, Emily Dickinson, Walt Whitman, Sarah Morgan Bryan Piatt, Herman Melville, Paul Laurence Dunbar, Rose Terry Cooke, Edwin Arlington Robinson.

Texts

Spengemann and Roberts, eds.

Nineteenth-Century American Poetry (Penguin)

Barrett and Miller, eds.

"*Words for the Hour*": *A New Anthology of American Civil War Poetry* (Univ. of Massachusetts Press)

AUTHOR-CENTERED APPROACHES

ENGL 350: Hemingway in Spain (part of semester in Trujillo, Spain program)
Dr. Farrell

The College of Charleston fall semester program in Trujillo, Spain offers students the opportunity to study with faculty from CofC. The program is designed for students who are Communication, English and/or Political Science majors or minors at the College of Charleston, but is open to all students. Typically students will completed Spanish 201 prior to participating in the program.

Trujillo, Spain is located in the Extremadura region of Spain, southwest of Madrid, about 60 miles from the border of Portugal. Classes are held in the Coria, a 17th century restored convent, from Monday to Thursday. Students will live with local Spanish families to provide an enriching cultural and social experience while improving on their Spanish language.

The Hemingway in Spain course will focus on Hemingway's fiction and non-fiction that has significant Spanish settings. We'll be reading *The Sun Also Rises*, *For Whom the Bell Tolls*, and *Death in the Afternoon*, among other works. We'll also take a field trip to Pamplona and significant Spanish Civil War sites in the mountains north of Madrid.

ENGL 450: Senior Seminar: Mark Twain
MWF 11:00-11:50
Dr. Duvall

ENGLISH MAJOR

ENGL 450: Senior Seminar: Mark Twain

MWF 11:00-11:50

Dr. Duvall

ENGL 465: Recovering the Histories of English at CofC

MWF 10:00-10:50

Dr. Warnick