

# Fall 2016 English Course Offerings

## SPECIAL TOPICS COURSES

### **ENGL 190: Young Adult Fantasy**

Section 2: TR 12:15-1:30

Doryjane Birrer

### **ENGL 190: Harry Potter**

Section 3: TR 1:40-2:55

Patricia Ward

### **ENGL 190: Sex, God, and Guns: Film, Fiction, and Song in Ireland**

Section 5: MWF 11:00-11:50

Joseph Kelly

The Irishman serves two masters, James Joyce once said, and a third who wants him for odd jobs: the holy Roman Catholic church and British Empire were the two masters, and the odd jobber was the nationalist who dodged the priests to shoot the English. This course will study the interplay of culture and political ideology in Ireland in the last hundred years, focusing on a few key moments in history, including the Easter Rising of 1916, the partition of Northern Ireland, the modern "troubles," and the Good Friday Agreement.

### **ENGL 290: Shakespeare in Film**

Section 1: TR 10:50-12:05 & W 5:00-8:00

Kay Smith

This course will examine in depth a half-dozen or more of the many films based on Shakespeare's plays. We will explore how the word-oriented plays of Shakespeare, designed for non-realistic staging practices, have been adapted for the largely realistic visual medium of film. Students will become conversant with common film practices and apply this knowledge to various versions of the films based on Shakespeare's plays.

### **ENGL 290: Jews, Race, and American Comic Fiction**

Section 2: TR 10:50-12:05

Larry Krasnoff

This course explores the hypothesis that American comedy is in a crucial sense the expression of anxieties about cultural superiority and inferiority, typically played out in discussions of race. We will explore how Jewish- and African-American writers – and white, non-Jewish American writers writing about African-Americans and Jews – have been especially well-positioned to exploit these anxieties for comic effect throughout the 20<sup>th</sup> and 21<sup>st</sup> centuries. Authors to be read include Mark Twain, George Schuyler, John Kennedy Toole, Philip Roth, Ismael Reed, Gary Shteyngart, Adam Mansbach, Paul Beatty, and Nell Zink.

### **ENGL 495: Field Internship**

Cathy Holmes

A field internship provides the advanced student an introduction to the nature, methods, and literature of one of the professions.  
*Prerequisites:* Sophomore, junior or senior standing, a major in English, permission of the instructor and the department chair. Contact Cathy Holmes at holmes@cfc.edu for more information and to sign up.

## 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 9:00-9:50

Terence Bowers

Section 2: TR 12:15-1:30

Section 3: TR 1:40-2:55

Cynthia 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: MW 2:00-3:15

Doryjane Birrer

Section 2: TR 9:25-10:40

Tim Carens

## **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 12:00-12:50

Valerie Frazier

Section 2: TR 9:25-10:40

Mike Duvall

Section 3: TR 12:15-1:30

Julia Eichelberger

This course surveys representative writers from the colonial period to the present. We'll sample from a wide range of texts that exemplify some of the major trends in American literature and some of the most interesting questions that these texts explore. Class format will include both lecture and discussion. Graded work will include tests, several short exercises, a longer analytical essay, and a final exam.

## **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 10:00-10:50

Valerie Frazier

Section 2: TR 1:40-2:55

Myra Seaman

## **AREA REQUIREMENTS**

### **LITERATURE IN HISTORY, PRE-1700**

**ENGL 317: The Seventeenth Century**

Section 1: MWF 12:00-12:50

William 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: Early Medieval Literature of Britain and Ireland**

**Section 2: MW 2:00-3:15**

**Patricia Ward**

This course examines the literature of the Britain and Ireland from the beginnings of their vernacular literatures to 1300. Works will include poetry and prose from the Anglo-Saxon period (*Beowulf* and other Old English poetry and prose) and post-Conquest in England (the *lais* of Marie de France and early romance); the prose *Mabinogion* and poetry of Wales and Scotland; the epic *Tain Bo Cuailgne*, selections from the Fenian cycle, and other poetry and prose from Ireland. Although the literature of this period is represented in various languages—Latin, Old and Middle English, Anglo-Norman, Irish, and Welsh—transmissions of common story lines and themes are evident. One unit of this story will be the early literature of King Arthur.

## **LITERATURE IN HISTORY, 1700-1900**

**ENGL 323: The Victorian Period**

**TR 1:40-2:55**

**Tim Carens**

This class aims to cultivate your interest in and knowledge about Victorian literature and culture. To this end, we will read and discuss works of prose, poetry, and drama written in the period 1830-1900. We will assess these works in light of some of the central intellectual, cultural, and political debates of the Victorian era. The class includes units on Victorian attitudes toward the class system, children, religious faith and doubt, art and aesthetics, and "the woman question." Each of these thematic units emphasizes the notion of debate and diversity of opinion. The point here is that the period and its literature cannot be simmered down into a single attitude or perspective. The Victorian era (like any era) is interesting because it includes many different voices and views on any given topic.

**ENGL 343: American Renaissance**

**TR 12:15-1:30**

**Scott Peeples**

A study of American literature produced in the decades associated with Jacksonian Democracy, westward expansion, the slavery debate, and the Civil War. This course will examine the ways selected works of fiction, non-fiction, and poetry responded to political and social developments. Authors will include Ralph Waldo Emerson, Edgar Allan Poe, Nathaniel Hawthorne, Walt Whitman, Frederick Douglass, Herman Melville, Henry David Thoreau, and Harriet Beecher Stowe.

**ENGL 362: London 1700-1900: City, Literature, Society**

**MWF 10:00-10:50**

**Terence Bowers**

By the mid-eighteenth century, London emerged as the largest city in Europe, surpassing Paris, and soon become the largest city in the World. It became a center of Enlightenment thought, the administrative and financial hub of Britain's global empire, the focal point of much literary activity in the English speaking world, and a seedbed for radical political thought (e.g., Karl Marx spent over thirty years of his life living and writing in London). This course will examine how London changed—physically, socially, culturally, etc.—over this period of great growth, how it helped shaped modern Britain, and how it generated and became the subject of some of the most important forms of writing during this time. The course will focus on three Londons: the London of the Enlightenment, the London of the Age of Revolution, and Victorian London.

## **LITERATURE IN HISTORY, 1900-PRESENT**

**ENGL 346: Contemporary American Fiction**

**TR 10:50-12:05**

**Susan 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 historic conditions, the blurring of fact and fiction in contemporary literature, and how literature is affected by issues of race, class, and gender.

**ENGL 359: American Poetry since 1945**

**TR 1:40-2:55**

**Julia Eichelberger**

A study of representative poems written by residents of the United States since 1945. Poets will include Gwendolyn Brooks, Allen Ginsberg, Elizabeth Bishop, Robert Lowell, Sylvia Plath, W.S. Merwin, James Tate, Rita Dove, Yusef Komunyakaa, Philip Levine, Adrienne Rich, Louise Gluck, Billy Collins, and others. The course examines the ways poetry has responded to political and social developments during this era, and the variety of approaches and aesthetic criteria poets have employed to create beauty and meaning. Poetry will be analyzed through close readings of individual poems and exploration of the stylistic and thematic "signature" of individual poets; we'll also investigate the cultural and biographical contexts for the poetry and the ways critics have interpreted these poets and their careers. Assignments will include short exercises, a longer research paper, test, and a final exam.

## **DIFFERENCE AND LITERARY TRADITION**

**ENGL 216: Introduction to African American Literature**

**MWF 11:00-11:50**

**TBA**

**ENGL 226: Survey of World Literature**

**MWF 10:00-10:50**

**Marie 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.

Readings (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 233: Survey of Non-Western 20<sup>th</sup> Century Literature**

**MWF 12:00-12:50**

**Simon 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. We will be

focusing on literature from South Asia (India, Pakistan, Bangladesh), Africa, and the Caribbean. 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.

### **ENGL 313: African American Literature**

**MWF 11:00-11:50**

**Valerie Frazier**

### **ENGL 353: African Women Writers**

**MWF 1:00-1:50**

**Simon Lewis**

This course introduces the work of a broad range of women writers in modern Africa, and focuses in particular on a cluster of Zimbabweans in order to illustrate the special difficulties and special achievements of African women writers. The introductory portion of the course includes writers from a range of ethnic backgrounds, covering most of the continent. Throughout the course, we will be paying particular attention to the notion of "double colonization"—i.e. the idea that African women suffered under both colonial and local power structures—and looking at the ways in which African women's writing might be seen as resisting that "double colonization." That will involve us in discussions concerning the similarities and differences not just between Africa and the West in general, but between the agenda of Western feminists and women in Africa, as well as the multiple internal differences among African women. Questions of tradition and modernity, orality and literacy will drive much of the course. In the Zimbabwean section we will be focusing on the relationship between literary narrative and history-writing, and the way in which Zimbabwean women have used literary forms to insist on their inclusion in the national narrative. We will be studying a range of imaginative texts—poems, short stories, novels, and films; a number of theoretical, critical, and informative essays; and various on-line sources.

## **FILM AND CULTURAL STUDIES**

### **ENGL 212: The Cinema: History and Criticism**

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.

**Section 1: TR 10:50-12:04**

**John 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. 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. The GenEd goals of this course are as follows:

1. Students analyze how ideas are represented, interpreted or valued in various expressions of human culture
2. Students examine relevant primary source materials as understood by the discipline of Film Studies and interpret the material in writing assignments.

These outcomes will be assessed using the final exam.

#### Required Reading Texts

Cook, David. *History of Narrative Film, 5th edition*

Supplemental required readings are available on OAKS

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

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

Colleen Glenn

## **ENGL 351: Studies in American Film: Hollywood Genres**

TR 12:15-1:30

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 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.

## **ENGL 390: Studies in Film: Auteur Filmmakers and their Legacies**

Section 1: TR 9:25-10:40

Colleen Glenn

The study of film offers a variety of different paths to examine the movies: these include considerations of genre, stars, time periods, nations, movements. In this special topics film course, will focus on the auteur as our guiding entry point to film analysis. As we study several important filmmakers’ bodies of work, we will be identifying certain trends, themes, and stylistic conventions that have become associated with their names/reputations in an attempt to arrive at some conclusions about their major contributions to cinema. The course, which will draw heavily upon film theory and scholarly essays, will engage in rigorous film analysis as we seek to develop expertise on the directors we study. Directors may include but are not limited to: Frank Capra, Billy Wilder, Woody Allen, Werner Herzog, Coen Bros, and Alejandro González Iñárritu.

## **CREATIVE WRITING**

### **ENGL 220: Poetry Writing I**

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.

Section 1: MW 3:25-4:40

Raena Shirali

Section 2: TR 9:25-10:40

Gary Jackson

Bring coffee and imagination, and let’s play with language. We’ll be using *The Poet’s Companion* to cover the basics of image, voice, line, and rhythm; and we’ll write and read absurd amounts of contemporary poems on a daily basis. Primarily a generative workshop, students will also learn how to critique and evaluate their own work in a traditional workshop setting.

Section 3: TR 1:40-2:55

Lisa Hase-Jackson

## **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: MW 2:00-3:15**

**Jonathan Heinen**

**Section 2: W 4:00-6:45**

**Lindsey Drager**

**Section 3: TR 10:50-12:05**

**Malinda McCollum**

**Section 4: TR 12:15-1:30**

**John Warner**

## **ENGL 377: Poetry Writing II**

**TR 10:50-12:05**

**Gary Jackson**

Poets! Let's get to work: this class is an intermediate poetry workshop, so you'll be expected to have a grasp on the basics covered in Poetry I. We'll focus on form, line, and syntax through selected craft essays and contemporary poetry collections. If everything goes well: we'll write ourselves into discomfort, gain new tastes, develop new aesthetics, all in service of the surprise at the end of the line.

## **ENGL 378: Fiction Writing II**

**Section 1: M 4:00-6:45**

**Tony Varallo**

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

**Lindsey Drager**

## **WRITING, RHETORIC, AND LANGUAGE**

### **ENGL 215: Interdisciplinary Composition**

**Section 1: MWF 12:00-12:50**

**Jacob Craig**

**Section 2: MWF 1:00-1:50**

**Kathleen Beres Rogers**

In this course, we will focus our efforts on the importance of writing across a range of disciplines. To do this, we will find community partners, non-profits who could benefit from your writing. You will, in other words, be doing service learning by writing in your area of interest (or close to it). Thus, as David Joliffe argues in his article about service learning and writing across the curriculum, we will change the way we write about volunteering by "actually doing service with [our] writing." This focus on real community needs will also change the types of writing you might be accustomed to. We will only be writing one traditional "academic" essay researching the issues pertinent to your organization (to help you learn about them and become a better advocate). The rest of the time, we will write websites, memos, brochures, and possibly wiki pages. Of course, this all depends on what you want to study, what organization you find, and what they need. In other words, this class is about you and the "real life" writing you will engage in after college.

### **ENGL 309: English Language: Grammar & History**

**TR 9:25-10:40**

**Bonnie Devet**

Designed principally for English Secondary-Education students, English 309: 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 366: Digital Writing, Rhetoric, and Culture**

TR 10:50-12:05

Jacob Craig

This course examines the impact of digital technologies on writing processes, on meaning making, and participation in public discourse. With a focus on developing rhetorical knowledge of digital composing environments, students will produce and analyze digital texts in a range of media ~ video, photography, blogs, wikis, websites, podcasts, and social media posts ~ while examining how these environments influence what it means to write, read, and participate in a digital culture.

### **ENGL 466: Writing the History of English at C of C**

MWF 11:00-11:50

Chris Warnick

Are you preparing to graduate or seeking an internship and want to produce writing you can include as part of a professional portfolio? Are you interested in learning more about how to publish your writing on multimedia sites and in traditional print publications? This course will address these goals by asking students to identify an aspect of the English department they're interested in, conduct historical research on this topic, and publish their findings online and in other public venues, including the department's newsletter *Folio* and the *College of Charleston Magazine*. For instance, students might

- Examine the history behind *Crazyhorse*, *Miscellany*, or previous literary publications sponsored by the College
- Analyze curricular changes, including revisions to the English major or the development of specific courses, such as ENGL 299
- Examine student literary groups, such as the Chrestomathic Literary Society, which ran from 1848 to the 1970s
- Document the history of particular professors, including Lancelot Minor Harris, a professor who taught in the department for 43 years and whose papers are housed in the College archives

Readings will include previous histories of the College and other English departments, as well as theoretical and practical sources on conducting and publishing archival research.

## **THEME AND GENRE-CENTERED APPROACHES**

### **ENGL 360: The Future Perfect Human**

TR 12:15-1:30

Myra Seaman

This course investigates historically situated notions of “the human” through the posthuman, a concept that challenges familiar ideas of the human as universal and questions assumptions of human exceptionalism. We'll witness unexpected moments of exchange between the premodern and the postmodern, two seemingly incompatible historical periods situated chronologically on either side of Enlightenment humanism. We will observe the postmodern posthuman in developments in technoscience (particularly genetics and information technology) and in critical writing, films, novels, and television series; in the premodern period, we will look to Christian theology and its manifestations in mystical writers, stories of saints, and popular religious belief, and to travel literature, fantastic literature and romance. Ultimately, we will consider how these conceptions of the nonhuman and the superhuman might influence our attitudes toward the human—and what they can teach us about the human in its contemporary, past, and future varieties.

Texts for the course might include: Kazuo Ishiguro, *Never Let Me Go*; Margaret Atwood, *Oryx and Crake*; Marge Piercy, *He, She, and It*; Robert Venditti & Brett Weldele, *Surrogates*; *Iron Man*; *Dark City*; *Battlestar Galactica*; *Minority Report*; *Ex Machina*; *Moon*; *The Book of Margery Kempe*; *William of Palerne*; *The Lais of Marie de France*; *The Showings of Julian of Norwich*; *Mandeville's Travels*

### **ENGL 370: The Young Adult Fantastic: Bodies, Spaces, Things**

TR 10:50-12:05

Doryjane Birrer

In this course, we'll be dazzled by myriad permutations of the fantastic: the mythic, the magical, the uncanny, the surreal, and the strange. As we study different modes of departure from so-called “consensus reality,” we'll tarry in particular over networks of strange bodies, liminal spaces, and marvelous material things, assessing how they're troped and coded in contemporary texts produced for young adults. We'll investigate why the fantastic bewitches, bothers, and bewilders—and why the appeal of YA fantasy has burgeoned for



“crossover” adult audiences in recent years. We’ll cozy up with esoteric-sounding but ultra-helpful concepts like cognitive estrangement and defamiliarization. We’ll frame the fantastic via concepts drawn from psychology, anthropology, cognitive science, affect theory, thing theory, and genre theory. We’ll be escapist. We’ll be subversive. We’ll address marginalization and commodification. And most of all, we’ll read some really intriguing stuff.

### Prospective Authors/Primary Texts

(we won’t read all these, and changes are likely: the list is merely here to suggest a range)

Garth Nix, <i>Sabriel</i>	Frances Hardinge, <i>The Lost Conspiracy</i> , <i>Cuckoo Song</i>
Philip Pullman, <i>The Golden Compass</i>	Catherynne Valente, <i>The Girl Who Circumnavigated</i>
John Gordon, <i>The Giant Under the Snow</i>	<i>Fairyland in a Ship of Her Own Making</i>
Robin McKinley, <i>The Blue Sword</i>	Rachel Hartman, <i>Seraphina</i>
Peter Dickinson, <i>The Ropemaker</i>	Kathleen Duey, <i>Skin Hunger</i>
Susan Cooper, <i>The Dark Is Rising</i> , <i>The Grey King</i>	Libba Bray, <i>The Diviners</i>
Terry Pratchett, <i>I Shall Wear Midnight</i>	Laura Ruby, <i>Bone Gap</i>
Neil Gaiman, <i>The Graveyard Book</i> , <i>Coraline</i>	Kelly Link, <i>Pretty Monsters</i>
J.K. Rowling, <i>Harry Potter and the Deathly Hallows</i>	Marcus Sedgwick, <i>Midwinter Blood</i>
Diana Wynne Jones, <i>Fire and Hemlock</i>	Holly Black, <i>The Coldest Girl in Coldtown</i>
David Almond, <i>Skellig</i> , <i>Kit’s Wilderness</i>	Lindsay Ribar, <i>Rocks Fall, Everyone Dies</i>

## AUTHOR-CENTERED APPROACHES

**ENGL 302: Shakespeare**

TR 9:25-10:40

Kay Smith

**ENGL 350: John Keats: Cultivating Sympathy and Detachment**

**Section 1: MWF 12:00-12:50**

Kathleen Beres 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.

## CAPSTONE

### ENGLISH MAJOR

**ENGL 466: Writing the History of English at C of C**

MWF 11:00-11:50

Chris Warnick

Description under WRITING, RHETORIC, AND LANGUAGE