

Fall 2017 English Offerings

SPECIAL TOPICS COURSES

ENGL 190.03: Creativity and the Writing Process – TR 12:15-1:30 Lott
ENGL 290.01: The Modern Short Story – MWF 11:00-11:50 Bowers
ENGL 290.02: Harry Potter – MW 2:00-3:15 Ward
ENGL 290.03: The Immortal Sherlock Holmes – TR 12:15-1:30 Baker
ENGL 399: Professional ePortfolio Tutorial – T 1:40-2:55 Craig (1 credit hour – Meets first 6 weeks of semester)
ENGL 495: Field Internship - Holmes

I. CORE CURRICULUM

ENGL 201: British Lit to 1800 – 01 MWF 10:00-10:50 Bowers, 02 TR 12:15-1:30 Byker, 03 TR 1:40-2:55 Ward
ENGL 202: British Lit since 1800 – 01 MWF 1:00-1:50 Beres Rogers, 02 TR 12:15-1:30 Birrer
ENGL 207: American Literature to the Present – 01 MWF 11:00-11:50 Frazier, 02 TR 1:40-2:55 TBA, 03 TR 3:05-4:20 TBA
ENGL 299: Intro to English Studies – 01 MWF 11:00-11:50 Duvall, 02 TR 10:50-12:05 Birrer

II. AREA REQUIREMENTS

Literature in History, Pre-1700

ENGL 361: Medieval Women - TR 12:15-1:30 Seaman

Literature in History, 1700-1900

ENGL 321: The Romantic Period – MWF 12:00-12:50 Beres Rogers
ENGL 462: Oscar Wilde and Late-Victorian Culture – TR 10:50-12:05 Carens

Literature in History, 1900-Present

ENGL 363: Charleston Writers – TR 1:40-2:55 Eichelberger

Difference and Literary Tradition

ENGL 226: Survey of World Literature – TR 1:40-2:55 Collins-Frohlich
ENGL 313: African American Literature – MWF 10:00-10:50 Frazier

Film and Cultural Studies

ENGL 212: Cinema: History and Criticism – 01 TR 12:15-1:30 Glenn, 02 TR 1:40-2:55 Glenn
ENGL 351: The Myth of the Road in American Film – TR 9:25-10:40 Glenn

Creative Writing

ENGL 220: Poetry Writing I – 01 TR 9:25-10:40 Hase-Jackson, 02 TR 1:40-2:55 Jackson, 03 R 4:00-6:45 Jackson
ENGL 223: Fiction Writing I – 01 W 4:00-6:45 Varallo, 02 TR 10:50-12:05 Varallo, 03 TR 12:15-1:30 McCollum, 04 R 4:00-6:45 Drager
ENGL 347: Writing the Novel – TR 1:40-2:55 Lott
ENGL 377: Poetry Writing II – TR 10:50-12:05 Rosko
ENGL 378: Fiction Writing II – 01 M 4:00-6:45 Varallo, 02 TR 12:15-1:30 Drager

Writing, Rhetoric, and Language

ENGL 215: Interdisciplinary Composition – 01 TR 10:50-12:05 Craig, 02 TR 12:15-1:30 Craig, 03 ONLINE Warnick
ENGL 309: English Language: Grammar and History – TR 9:25-10:40 Devet
ENGL 380: The Literary Magazine, Publishing, and Editing – MW 2:00-3:15 Heinen

Theme and Genre-Centered Approaches

ENGL 357: Studies in Contemporary British Literature: "Narrative and Power" – MW 2:00-3:15 Birrer

Author-Centered Approaches

ENGL 302: Shakespeare – TR 10:50-12:05 Byker

III. CAPSTONE

ENGL 462: Oscar Wilde and Late-Victorian Culture – TR 10:50-12:05 Carens

courses and times subject to change

Fall 2017 English Course Offerings

SPECIAL TOPICS COURSES

ENGL 190: Creativity and the Writing Process

Section 3: TR 12:15-1:30

Bret Lott

No matter your major, creativity is integral to a successful education. This innovative new course, led by *New York Times* bestselling novelist Professor Bret Lott, director of the graduate writing program at the College, will introduce students to the entire notion of creativity—its discipline and disciplines, its genres and commonalities, its formalities and mysteries—to help students become better prepared to create and to communicate their own ideas. The course features a guest lecture series within the course itself: during the semester, each of our five core creative writing professors here at the College will present the one book he or she deems most important to an understanding of writing and creativity. Students will be generating original fiction, poetry, creative nonfiction, and critical essays; two graduate students in the MFA program in creative writing will be serving as teaching assistants for this course.

ENGL 290: The Modern Short Story

Section 1: MWF 11:00-11:50

Terence Bowers

In this course, we will explore one of the most important forms of modern literature: the short story. We will read a wide variety of stories written by major writers from around the world from the late nineteenth century to the present. In our exploration of these stories, we will also investigate the cultures in which they were created. The goals of the course are to enhance your appreciation of the short story form and to improve your skills in interpreting and writing about literature.

ENGL 290: Harry Potter

Section 2: MW 2:00-3:15

Trish Ward

This course will cover all seven books in J.K. Rowling's Harry Potter series. We will also discuss works that influenced Rowling as well as the works' influence on popular culture. Class format will be lecture and discussion with emphasis on close reading and analysis of texts. Class members will be sorted into houses, and houses will meet frequently for discussion and some healthy inter-house competition. This course fulfills three hours of the general education humanities requirement.

ENGL 290: The Immortal Sherlock Holmes

Section 3: TR 12:15-1:30

Betsy Baker

Though his creator tried to kill him, Sherlock Holmes is still very much with us. By examining his stories, his world, and the numerous incarnations of his character over time, we'll play detective as we attempt to unravel the mystery of why he endures as a universally popular and influential figure. To quote Sherlock quoting Shakespeare, "The game is afoot." This course fulfills 3 hours of the General Education humanities requirement.

ENGL 399: Professional ePortfolio Tutorial

T 1:40-2:55 (meets first 6 weeks of semester)

Jacob Craig

This course will focus on the development of a professional eportfolio suitable for an audience of your choosing: including employers, internship coordinators, and graduate admissions committees. Students in this 1-hour tutorial will select and curate a writing sample that represents who they are and will become as writers. As part of this course, students will become familiar with key concepts in eportfolio making (purpose, audience, identity, representation, media, and reflection) and basic principles of visual design. No web design experience is needed to successfully complete this tutorial.

To enroll contact Associate Chair Myra Seaman (seamanm@cofc.edu)

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@c@cofc.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 10:00-10:50

Terence Bowers

Section 2: TR 12:15-1:30

Devin Byker

Section 3: TR 1:40-2:55

Trish Ward

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 1:00-1:50

Kathleen Beres Rogers

Section 2: TR 12:15-1:30

Doryjane 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 11:00-11:50

Valerie Frazier

Section 2: TR 1:40-2:55

Section 3: TR 3:05-4:20

TBA

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 11:00-11:50

Mike Duvall

Section 2: TR 10:50-12:05

Doryjane Birrer

AREA REQUIREMENTS

LITERATURE IN HISTORY, PRE-1700

ENGL 361: Medieval Women

TR 12:15-1:30

Myra Seaman

Women are anything but marginalized in the literature of the English Middle Ages. Indeed, perhaps unexpectedly, many 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 justifies a maternal God, and Marie de France frees trapped women through morally challenging fantasy. That's just for starters. This course will spend time with the women of the literature of medieval England, seeing what happens when we move them to the center of our literary history.

LITERATURE IN HISTORY, 1700-1900

ENGL 321: The Romantic Period

MWF 12:00-12:50

Kathleen Beres Rogers

In 2008, the course description for English 321 read: "A study of five authors: Wordsworth, Blake, Shelley, Keats, and Byron." While these are the canonical Romantics, this course focuses primarily on the shifting ideologies—political, racial, gendered, literary, and socioeconomic—that these authors, along with a host of others, engaged in. Therefore, in addition to a revolutionary anthology by Anne Mellor and Richard Matlak, we will be reading from Anthony Jarrells's *Britain's Bloodless Revolutions*, in which he argues that the revolutionary fervor that permeated France became translated, in Britain, into various forms of print. Instead of doing an authorial survey, we will first look at the French Revolution, then at politics at large, then at the revolution in women's rights, abolition, the Romantic Sonnet Revival, the revolution in poetics, and, finally, the revolution in literacy. The class will thus include some visits to the Library Society, where we will look at the periodicals read by the more "common" people.

ENGL 462: Oscar Wilde and Late Victorian Culture

TR 10:50-12:05

Tim Carens

This class will focus on the works of Oscar Wilde, appraising his dazzling wit, restless intellect, and creative facility in the context of cultural and literary movements of the late-Victorian period. We will read a broad selection of Wilde's publications in various genres, including selected essays, poems, and tales, *Salome*, *The Picture of Dorian Gray*, *The Importance of Being Earnest*, *De Profundis*, and "The Ballad of Reading Gaol." We will approach these works as responses to and participants in a turbulent historical moment, considering the contributions that Wilde made to literary trends such as Aestheticism, Symbolism, and Decadence; to genres such as the Gothic novel, romantic comedy, tragedy, the lyric, and the fairy tale; and to cultural developments such as the emergence of homosexual identity, the Irish independence movement, and prison reform.

Prerequisite: Open to seniors with permission of the Associate Chair Myra Seaman (seamanm@cofc.edu)

LITERATURE IN HISTORY, 1900-PRESENT

ENGL 363: Charleston Writers

MW 1:40-2:55

Julia Eichelberger

In this course, we'll study narratives about Charleston written in the 20th and 21st centuries. Each narrative presents a distinctive interpretation of the city and the surrounding region, and each text's interpretation seeks to revise prevailing narratives about Charleston and the South. Texts will be studied in groups that highlight their contrasting interpretations:

Why We Never Danced the Charleston, Harlan Greene, vs. *Doctor to the Dead*, John Bennett

Porgy, DuBose Heyward, vs. *Lemon Swamp*, Mamie Garvin Fields

Three O'Clock Dinner, Josephine Pinckney, vs. *The Golden Weather*, Louis Rubin

The Lords of Discipline, Pat Conroy, vs. *Rich in Love*, Josephine Humphreys, vs. *Wedding Band*, Alice Childress

Carolina Chansons, Dubose Heyward & Hervey Allen, vs. *We Are Charleston*, Bernard Powers, Herb Frazier, Marjory Wentworth

We'll explore the real-life circumstances that inspired each of these narratives: historical events, cultural traditions, and the particular experiences and artistic vision of each author. As we study these texts, students will also consider what stories each text has left untold. Class format will include brief lectures, discussion, and some guest presentations by authors. Students will complete a midterm, a final exam, short written assignments, and a final project incorporating historical sources as well as literary analysis.

This course also counts toward the minor in Southern Studies.

DIFFERENCE AND LITERARY TRADITION

ENGL 226: Survey of World Literature

TR 1:40-2:55

Jesslyn Collins-Frohlich

A study of representative texts from non-Anglophone cultures from the ancient world to the present.

ENGL 313: African American Literature

MWF 10:00-10:50

Valerie Frazier

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

FILM AND CULTURAL STUDIES

ENGL 212: The Cinema: History and Criticism

Section 1: TR 12:15-1:30

Section 2: TR 1:40-2:55

Colleen Glenn

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.

ENGL 351: The Myth of the Road in American Film

TR 9:25-10:40

Colleen Glenn

Getting on the road is as American as "lighting out for the territory." The mythical power of the road to transport, transform, and liberate its travelers is directly related to our deeply-held beliefs regarding the American frontier, that expanse of promising wilderness that Frederick Jackson Turner argued defined our national character. This course will begin by examining westerns and move toward looking at their descendants, road films, in order to explore the filmic representations of the road and our appreciation and anxiety concerning the ideals it represents. Films to be viewed include: *Stagecoach* (1939), *It Happened One Night* (1934), *Easy Rider* (1969), *Badlands* (1973), *Thelma and Louise* (1991), and *Natural Born Killers* (1994).

Prerequisite: English 212 (waived for English majors/minors)

CREATIVE WRITING

ENGL 220: Poetry Writing I

Section 1: TR 9:25-10:40

Lisa Hase-Jackson

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 2: TR 1:40-2:55

Section 3: R 4:00-6:45

Gary Jackson

English 220 serves as an introduction to the world of poetry and is designed to focus on the basic elements of poetic craft, including image, voice, and line. Despite being an introductory course, this class requires a high level of reading and writing every class period, every week, no exceptions. Students will analyze and discuss poetry by well-established and practicing poets, as well as write thoughtfully about the craft and construction of poems. And, of course, students will write, revise, share, critique, and support each other's work.

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: W 4:00-6:45

Section 2: TR 10:50-12:05

Tony Varallo

Section 3: TR 12:15-1:30

Malinda McCollum

Section 4: 4:00-6:45

Lindsey Drager

ENGL 347: Writing the Novel

TR 1:40-2:55

Bret Lott

A course for writers with the motivation, ambition and vision necessary to sustain an extended work of fiction. Taught both as a workshop and in private conferences. Students will complete and revise 50 pages of a proposed novel.

Prerequisite(s): ENGL 223 or ENGL 378, and permission of the instructor.

ENGL 377: Poetry Writing II

TR 10:50-12:05

Emily Rosko

So here you are: once again facing the blank page, stirred by some inarticulate thought or feeling; once again positioning your ear to both tune in and tune out the vast field of language's possibilities. Once again, you are here to write poems—*good* poems. But what makes a poem “good”? How do we know? And, how on earth does one write one? In this class, we will commit to the difficult task of writing *good poems*. We will expand our understanding of poetry by way of an intensive combination of the reading and analyzing of a wide range of contemporary poems; testing out new craft techniques; and participating in workshop. The final includes a revised poetry portfolio and a “Poetry-in-the-World” project.

Prerequisite: ENGL 220

ENGL 378: Fiction Writing II

Section 1: M 4:00-6:45

Tony Varallo

Section 2: TR 12:15-1:30

Lindsey Drager

A continuation of English 223. This workshop will take a more critical look not only at student works, but at selected classic and contemporary short-story collections.

Prerequisite: ENGL 223

WRITING, RHETORIC, AND LANGUAGE

ENGL 215: Interdisciplinary Composition

Section 1: TR 10:50-12:05

Section 2: TR 12:15-1:30

Jacob Craig

A course in writing strategies and skills, suitable for non-majors. Topics are interdisciplinary, with application to business and technical writing, the social and natural sciences and the humanities.

Section 3: ONLINE

Chris Warnick

How do writers in my major or discipline write? What are the common features of academic writing in my discipline and why does it look this way? How does the writing in my discipline compare to writing in other disciplines? What do the writing practices used by members of my discipline reveal about what my discipline and its members value?

To address these central questions of the course, we will read research on *rhetoric*, the study and practice of communication within specific contexts. Some of this research deals with broader issues such as what rhetoric is and how to read rhetorically. Other texts we will read investigate the rhetoric of specific academic writing conventions—including visuals, jargon, and the use of “I” and other first-person pronouns. Most importantly, you will draw from these readings to produce your own knowledge about how writers in your chosen discipline write, research, and think. The ultimate goal of this course is for you to research and rhetorically analyze writing from your own major so you can incorporate these rhetorical strategies into your own writing and better understand how your discipline works.

ENGL 309: English Language: Grammar and History

TR 9:25-1:40

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 380: The Literary Magazine, Publishing, and Editing

MW 2:00-3:15

Jonathan Heinen

Preparation for and practice in the types of writing important to editors, publishing, and authors. Students learn editing skills and about the publishing industry. Scholarly and literary journal editors, agents, book designers, or other industry professionals visit the class. Writings include reviews, rhetorical analyses, and professional letters to apply to internships.

THEME AND GENRE-CENTERED APPROACHES

ENGL 357: Studies in Contemporary British Literature: “Narrative and Power”

MW 2:00-3:15

Doryjane Birrer

In this course, we’ll engage the interplay of narrative and power, exploring ways in which the energies of words and things, of stories and materialities, shimmer together with the affective resonances of bodies to shape lives within and beyond the boundaries of the page. What can narratives *do*—and how, and why, and when? (What, no “where?” Okay: “where,” too, then.) What happens, we’ll ask, when narratives founder or fail? Or when they thrive—for good or ill? We’ll tarry over questions like these as we read texts written by complex, thinky sorts of storytellers who themselves tarry over questions like these. And along the way we’ll explore tweaks and mash-ups of fictional form and genre, assessing, too, what powers are at play in their careful crafting.

The reading list isn’t yet set, but possible writers—all Brits, all writing post-1970—include Zadie Smith, Julian Barnes, Helen Oyeyemi, Graham Swift, Jeannette Winterson, Salman Rushdie, Angela Carter, Kazuo Ishiguro, Kate Atkinson, Ian McEwan, and Sarah Waters. A.S. Byatt, David Almond, and Meg Rosoff are also in the running. David Mitchell’s trying, but probably won’t catch up.

AUTHOR-CENTERED APPROACHES

ENGL 302: Shakespeare

TR 10:50-12:05

Devin Byker

In his elegy for Shakespeare, the Renaissance author Ben Jonson wrote that Shakespeare was both “Soul of the age!” yet also “not of an age but for all time!” What can we learn about Shakespeare’s plays when we think of them not only as enduring works “for all time,” but also as creations that are deeply responsive to and invested in Shakespeare’s own “age”—his particular historical moment in early modern London?

As we read our way through a selection of Shakespeare’s plays, we will uncover how Shakespeare’s work eagerly takes up cultural preoccupations and questions about politics, religion, gender, class, race, and social relations, doing so in ways that respond to specific early modern concerns yet also invite collaborative thinking about our contemporary world. How do Shakespearean figures, for example, like Richard III, Shylock, Rosalind, and Othello speak both to early modern and present-day audiences and readers? To enrich our approach to these inquiries, we will adopt a number of frames of reading, including history (examining, for example, the emergence and competition of professional theater companies in London), genre (discussing the distinct possibilities put forth by dramatic genres like history, comedy, and tragedy), and performance (exploring the ways in which we can better apprehend Shakespeare’s drama in its native environment on the stage). Through such approaches, this course will provide both a broad introduction to diverse ways of reading Shakespeare as well as particular tools for deeper investigation of Shakespeare’s work.

CAPSTONE

ENGLISH MAJOR

ENGL 462: Oscar Wilde and Late Victorian Culture

TR 10:50-12:05

Tim Carens

Description under LITERATURE IN HISTORY, 1700-1900