

Spring 2014 English Course Offerings

SPECIAL TOPICS COURSES

ENGL 190: Shakespeare and Popular Culture

Section 1: MWF 10:00-10:50

Dr. Thomas

This course provides an introduction to studying Shakespeare's dramatic works in conjunction with popular adaptations from the twentieth and twenty-first centuries. In addition to exploring historical events and generic conventions influencing the plays' construction, we will investigate how people in different times and cultural spaces define, reshape, deploy, challenge, and appropriate Shakespeare and his texts. Guiding questions for the course include: Is Shakespeare "high" or "low" culture? To what extent is Shakespeare "universal"? What are the social and political implications of modifying Shakespearean works in creative ways? Texts will include plays such as *Romeo and Juliet* and *Taming of the Shrew*, as well as adaptations and appropriations in film, music, animation, graphic novels, and web technologies.

ENGL 190: Engaging Charleston

Section 2: MWF 11:00-11:50

Dr. Kelly

ENGL 190: Monsters and Monstrosity: From the Romantics to the Present Day

Section 3: MWF 1:00-1:50

Dr. Beres Rogers

Did you ever wonder why monsters have pervaded popular culture since the middle ages (and probably earlier)? What does it mean to be monstrous, and why have we clung so tightly to this category? This course will examine the ideas of monsters and of monstrosity by reading texts such as *Beowulf*, Mary Shelley's *Frankenstein*, Victor Hugo's *The Hunchback of Notre Dame*, Bram Stoker's *Dracula*, Christine Sparks's *The Elephant Man*, Richard Matheson's *I am Legend*, and sections of Robert Kirkman/ Charlie Adlard's *The Walking Dead*. We will supplement these readings with a few disability studies articles that consider questions of disability and difference. In the end, is it the monsters or society that is "monstrous?"

ENGL 395: The Literary Magazine, Publishing, and Editing

Section 1: MW 2:00-3:15

Dr. Heinen

Description under CREATIVE WRITING

ENGL 395: Experimental Fiction

Section 2: TR 1:40-2:55

Dr. Lott

Description under CREATIVE WRITING

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: TR 9:25-10:40

Dr. Bowers

Section 2: MW 3:20-4:35

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: TR 9:25-10:40

Dr. Carens

Section 2: TR 1:40-2:55

Dr. Birrer

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 11:00-11:50

Dr. Francis

Section 2: TR 9:25-10:40

Dr. Peebles

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. Kelly

Section 2: TR 1:40-2:55

Dr. Frazier

AREA REQUIREMENTS

LITERATURE IN HISTORY, PRE-1700

ENGL 361: Political Shakespeare

Section 1: MWF 11:00-11:50

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 of discussion will 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, and write about six works, studying various genres and literary conventions. Because this class satisfies the early literature in history requirement, our approach to the texts will be heavily contextual and involve you reading excerpts of early modern political treatises, law codes, popular pamphlets and other primary source documents alongside the plays. Plays may include *Titus Andronicus*, *Richard III*, *Macbeth*, *King Lear*, *Measure for Measure*, and *The Winter's Tale*.

ENGL 361: Pre-America – Literatures of Contact, Exploration, and Settlement

TR 1:40-2:55

Dr. Vander Zee

What constitutes American literature before America existed? And what counts as literature at time and place when realities of migration, settlement, war, cultural conflict, exploration, and survival itself left little time for the development of the more refined literary production that we find in Elizabethan poetry and Restoration drawing-room dramas? This course addresses these questions with readings that include Native American cultural production, early captivity narratives, accounts of colonial exploration, and the writings of the Puritans and other early American religious communities, among readings from more traditional genres such as poetry and autobiography.

During the first part of the course, students will read a balance of literary (broadly considered) and historical texts: we will read Joseph Nicolari's *The Life and Traditions of The Red Man*, for example, alongside Daniel Richter's *Facing East from Indian Country*, which relates the story of settlement and colonization from a Native American perspective; the exploration narrative of Cabeza de Vaca alongside *American Colonies*, Alan Taylor's broad history of colonial settlement; and the *Letterbook* of Charleston resident Eliza Lucas Pickney alongside *Colonial South Carolina*, Robert Weir's authoritative history. The second part of the course will involve an archival research project using online databases as well as local archival collections from CofC Special Collections and the South Carolina Historical Society. For this project, each student will "discover" an archival document, justify its importance and relevance, and situate it within its historical context. These individual archival items will be included in a broader ongoing class project that will take the form of an online anthology, *Documenting Colonial Carolina*.

LITERATURE IN HISTORY, 1700-1900

ENGL 318: The Eighteenth Century

MW 2:00-3:15

Dr. Lowenthal

We will read poetry and prose written during the "long" eighteenth century (1660-1800), concentrating on authors chosen from among the following: Dryden, Pepys, Locke, Hume, Swift, Pope, Behn, Equiano, Defoe, Montagu, Haywood, Manley, Addison and Steele, Fielding, Johnson, Lennox, and Austen.

ENGL 462: The Romantic Body

MWF 12:00-12:50

Dr. Beres Rogers

While the realities of the human body seem to be outside the purview of the imagination-obsessed Romantic era, recent scholars have complicated our notion of the time through studies of both Romantic sciences, like anatomy and physiology, and the cultural belief in materialism: the idea that the body, far from being the temple of the soul, is "all there is." In this course, we will examine embodied notions of Romanticism by looking at texts by William Blake (*Book of Thel* and *Visions of the Daughters of Albion*), William Wordsworth (a sample of his lyrical ballads), Charlotte Smith (*Elegiac Sonnets*), Joanna Baillie (from her plays on the passions), Mary Shelley's *Matilda*, Lord Byron's *Don Juan*, John Keats's *Endymion* and *Hyperion*, and Jane Austen's *Persuasion*. In conjunction with these texts, we will read current critical work about materialism, vitalism, cognitive neurosciences, disability studies, and medical history.

LITERATURE IN HISTORY, 1900-PRESENT

ENGL 335: Modern Poetry

MWF 12:00-12:50

Dr. Vander Zee

Virginia Woolf once wrote that somewhere around 1910, the world changed. Things became, well, *modern*. Students and scholars still debate what exactly she meant by this provocative declaration, but few would disagree that fundamental changes were underway: rapid urbanization in the wake of rapid industrialization; the challenge to traditional religious beliefs brought on by Darwin; the dwindling of British empire and the rise of America as a global force; the increasing tension and self-reflection surrounding questioning of race, gender, and class relations; developments in physics (e.g. Einstein) or the social sciences (e.g. Freud) that challenged traditional ways of seeing and understanding both the world and ourselves. Our task in this course will be not to gain some monolithic sense of Modernism (with a capital "M") but to understand how multiple, overlapping modernisms—some innovative, some more traditional—emerged as a response to this world of rapid, often violent change.

While the majority of poetry we read will fall between the two World Wars (1914-1945), we will begin by going back to what we might think of as the roots of modernism in the nineteenth century. We will also trace various "late" modernisms as the literary period's key authors continue writing beyond WWII. Finally, we will conclude by looking at how a few modernist figures in particular live on in the poetic imagination of two poets plying their trade up to the present day.

ENGL 353: Post 9/11 American Literature

TR 10:50-12:05

Dr. Farrell

In this class, we will examine some of the fiction, memoirs, graphic representations, poetry, and music produced in the U.S. that responds directly to the terrorist attacks on New York and Washington on September 11, 2001. We'll discuss how these works represent cultural and political changes following the attacks. Other topics may include connections between post-9/11 literature and other literatures of trauma, mourning, and commemoration; media representations and commercialization of 9/11; Americans' imaginings of the terrorist mindset and of cultural and religious "Others"; terrorism and postmodernity; and formal/stylistic choices made by artists in confronting both personal and national tragedy.

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 234: Survey of Third World Masterpieces

MWF 2:00-2:50

Dr. Lewis

This course sets out to examine selected examples of Third World 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. The readings force us to question what we mean when we use the term "Third World" and whether or not there is still any value of retaining the term, specifically in relation to "Literature." While the geographic focus is on writers from South Asia, Africa and the Caribbean, the course 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; do not expect a kind of unquestioning, Disney-esque sampling of artificial authenticity.

ENGL 313: African American Literature

TR 12:15-1:30

Dr. Frazier

This course 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.

ENGL 364: Black Women Writers

MWF 10:00-10:50

Dr. Francis

This course explores the literature of black American women writers in the 20th and 21st centuries. While we will cover a large span of time in this course (the earliest work we will read was published in 1924 and the latest was published in 2009), this is not a historical survey. Instead we will consider how these writers use the figure of the black woman and her intersectional identity to explore social, political, and aesthetic ideas. What happens, for instance, when you put a black woman at the center of a conventional romance plot, or the center of an unconventional alien abduction story? How might we define and redefine freedom, justice, desire, pleasure, genius, or art, if we examine these concepts through the lens of black female experience and expression? Writers covered include Toni Morrison, Zora Neale Hurston, Nella Larsen, Beverly Jenkins, Paule Marshall, Octavia Butler, Martha Southgate, and Audre Lorde.

FILM AND CULTURAL STUDIES

ENGL 212: The Cinema: History and Criticism

Section 1: TR 12:15-1:30

Section 2: TR 10:50-12:05

Dr. 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 5:30-6:45

Dr. 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).

ENGL 490: The Work of Alfred Hitchcock

TR 1:40-2:55

Dr. Bruns

Despite more than forty years of steady critical explication, the films of Alfred Hitchcock are as uncanny as ever. And while no doubt the sheer scope of Hitchcock's career has made it singularly hospitable to film scholarship, this variable alone does not account for the juggernaut currently rumbling under the name of "Hitchcock Studies." His films are exemplary sites for speculative theory and the radical recasting of critical protocols. Indeed, the most notable gains in the study of gender and sexuality, Feminist Theory, Queer Theory, and recent studies that situate Hitchcock in his historical context, come from careful attention to, and sensitive analyses of, Hitchcock's work. As we examine Hitchcock's films, we will read the work of some of the most influential scholars in the field (Tania Modleski, D.A. Miller, Lee Edelman, Robin Wood among others). The films themselves will take the lead in our discussions, but we will

use the films as a means of understanding the major contributions to Hitchcock Studies, as well as to film theory in general. In addition, we will examine closely the historical and cultural underpinnings of these films.

This course will have at least 3 objectives:

1. To understand Hitchcock's importance for the development of film theory;
2. To examine how Hitchcock's films both record and shape changing cultural forces (gender, sexuality, class, nationality, and the family) in America from the 1940s through the 1970s;
3. To carry out personal research.

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 2:00-3:15

Section 2: MW 3:20-4:35

Prof. Jackson

Consider this poetry boot camp, only instead of waking up at 0500 and dealing with routine inspections, we'll be writing in the afternoons with coffee in hand. Students will use *The Poet's Companion* to cover the basics of image, voice, line, and rhythm; and will write and read absurd amounts of poems on a semi-daily basis both in- and outside of class. Primarily a generative workshop, students will also learn how to critique and evaluate their own work in a traditional workshop setting.

Section 3: TR 9:25-10:40

TBA

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: TR 9:25-10:40

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 2: TR 12:15-1:30

Prof. Lott

Section 3: R 4:00-6:45

Prof. McCollum

ENGL 377: Poetry Writing II

M 4:00-6:45

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. Assignments, besides the generation of new poems, include: readings in contemporary poetry, craft responses, poetry book reviews, literary event participation, workshop poem critiques, and a final poetry portfolio.

Required Text:

The Penguin Anthology of 20th Century American Poetry. Ed. Rita Dove. New York: Penguin Books, 2012.

ENGL 378: Fiction Writing II

TR 10:50-12:05

Dr. Varallo

ENGL 395: The Literary Magazine, Publishing, and Editing

Section 1: MW 2:00-3:15

Dr. Heinen

Literary magazines are curious little publications: not exactly books or commercial magazines or anthologies, they are some amalgamation of all those things. Historically, they serve as the advance guard for literature and have debuted many of our most celebrated authors and characters. One of Sherlock Holmes's earliest appearances was in *Lippincott's*, many of Edgar Allen Poe's stories first appeared in magazines and newspapers, T.S. Eliot's "Lovesong..." was first published in *Poetry*, Hemingway first published in *The Double Dealer*, and more recent, award-winning writers—Edward P. Jones, Claire Vaye Watkins, Junot Diaz, and Jennifer Egan to name a very select few—published, and continue to publish, their writing in literary magazines. This class will begin with a simple question: What are literary magazines and how do they contribute to the world of arts and letters? We will begin with a historical overview of the literary magazine, and, over the course of the semester, our discussion will expand to the more vast fields of editing and publishing, and, through selected readings and class visits with professional publishers and editors, we will attempt demystify how the publishing industry works and arrive at a more comprehensive understanding of the many roles it contains.

ENGL 395: Experimental Fiction

Section 2: TR 1:40-2:55

Prof. Lott

This creative writing course is both workshop and survey, and takes as its beginning point the notion that sometimes stories and their authors need to break from, down and through the traditional forms of fiction. Sometimes the story just needs to be *different*. But it also takes as its bedrock foundation a Bob Dylan quote: "To live outside the law, you must be honest." Although the term "experimental" might seem license to free write and call it art, the truth is that experimental fiction has an even greater responsibility to the reality—whether in terms of its grammar or setting or characters—it is attempting to render. Participants will be expected to hold the work of others as well as their own to an even deeper level of scrutiny precisely because the work generated will be an experiment in making sense. Prerequisites: ENGL 223. This course will count as a 300 level Creative Writing elective in the CW concentration, and as a 300 level elective in the English major.

ENGL 402: Advanced Workshop in Poetry Writing

R 4:00-6:45

Prof. Jackson

Now that students have a handle on what makes a good poem, the next question is how to make all these good poems get along? In this course, we will read a number of first books by established authors (such as Natalie Diaz and Jake Adam York) and discuss the maddening/meticulous/nebulous process of how to organize individual poems into a cohesive collection. Students will still workshop, but should expect a stronger focus on how to construct and revise a successful collection of poems that hit the right notes – whether it's for a submission packet or for a chapbook competition.

ENGL 403: Advanced Workshop in Fiction Writing

W 4:00-6:45

Dr. Varallo

WRITING, RHETORIC, AND LANGUAGE**ENGL 215: Interdisciplinary Composition**

Section 1: TR 10:50-12:05

Section 2: TR 12:15-1:30

Dr. Warnick

This course will draw from the discipline of rhetoric and composition to analyze academic texts from fields of study as diverse as Biology, Sociology, Political Science, Marketing, and others. Most importantly, students will draw on ideas they learn about writing from rhetoric and composition to produce knowledge about how disciplinary practitioners in their chosen fields write, research, and think. In short, the main goal of this course is for students to research and rhetorically analyze writing from other disciplines, and from their own majors, to see how these disciplines work.

ENGL 310: Theories of Teaching Writing

TR 10:40-2:55

Dr. Warnick

This course will examine how theories of literacy and the writing process from the discipline of composition and rhetoric apply to the teaching of writing in high school. Among the questions the course will address are: What is the current state of writing instruction in high schools? What is the relationship between writing in high school and college? How does the version of writing constructed by the Common Core compare to best practices in composition and rhetoric? How can imaginative literature be used to teach writing?

ENGL 334: Technical Writing

TR 10:50-12:05

Dr. Devet

Students preparing for writing careers would benefit from Technical Writing: they learn to use words clearly and to express ideas purposefully, especially in technical descriptions, instructions, summaries, and definitions. They also practice editing technical writing. Whenever possible, students write about subjects related to their field of interest. No scientific experience necessary.

THEME AND GENRE-CENTERED APPROACHES

ENGL 320: Literature for Adolescents

TR 1:40-2:55

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 370: British Gothic Literature

TR 12:15-1:30

Dr. Carens

The course focuses on gothic literature published by British writers in the nineteenth century, emphasizing novels but giving some attention to poetry and the visual arts as well. It will trace the emergence of the genre in the late 18th-century and pursue its developments in Romantic poetry and classic works such as *Frankenstein*, *Wuthering Heights*, *Jane Eyre*, *Great Expectations*, *Dr. Jekyll and Mr. Hyde*, *Dracula*, and *The Island of Dr. Moreau*.

AUTHOR-CENTERED APPROACHES

ENGL 306: Milton

MWF 9:00-9:50

Dr. Russell

The seventeenth century was a time of cataclysmic change in Britain. Traditions of science and medicine dating back to ancient Greece were called into question and ultimately replaced. The established church fractured into a host of violently opposed notions of worship ranging from the increasingly ceremonial and procrustean Church of England to radical sects with names like the Seekers, the Ranters, and the Quakers. Vacillations in government saw King Charles I elevated to a new level of autocracy, as he ruled without Parliament for a decade, and then brought lower than any monarch before him as he was tried and executed by his subjects in 1649. John Milton (1608-74) didn't just witness these events; he participated in them. His prose and poetry stand as a record of that participation and as a testament to the cultural and political force of literary art when pushed to its fullest potential. We will read his works this semester in an attempt to reconstruct the events of this era and to develop an understanding of Milton as poet, rhetorician, literary critic, political and ethical philosopher, and theologian.

CAPSTONE

ENGLISH MAJOR

ENGL 462: The Romantic Body

MWF 12:00-12:50

Dr. Beres Rogers

Description under LITERATURE IN HISTORY, 1700-1900

ENGL 490: The Work of Alfred Hitchcock

TR 1:40-2:55

Dr. Bruns

Description under FILM AND CULTURAL STUDIES

ENGLISH MAJOR – CREATIVE WRITING CONCENTRATION

ENGL 402: Advanced Workshop in Poetry Writing

MWF 2:00-2:50
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