

## Spring 2018 English Offerings

### SPECIAL TOPICS COURSES

**ENGL 190.01: Gender and Monstrosity** – MWF 12:00-12:50 Beres Rogers  
**ENGL 190: Harry Potter** – 02 TR 9:25-10:40 Ward, 03 TR 10:50-12:05 Ward  
**ENGL 190.04: Creativity and the Writing Process** - TR 1:40-2:55 Lott  
**ENGL 190.05: Hemingway and the Hispanic World** - TR 1:40-2:55 Holmes  
**ENGL 290.01: Shakespeare and the Black Literary Imagination** - MWF 10:00-10:50 Frazier  
**ENGL 395.01: Hybrid Forms** – MWF 1:00-1:50 Jackson  
**ENGL 495: Field Internship** - Holmes

### I. CORE CURRICULUM

**ENGL 201: British Lit to 1800** – 01 MWF 12:00-12:50 Bowers, 02 MW 2:00-3:15 Russell, 03 TR 12:15-1:30 Byker  
**ENGL 202: British Lit since 1800** – 01 MWF 1:00-1:50 Beres Rogers, TR 9:25-10:40 Carens, 03 TR 10:50-12:05 Birrer  
**ENGL 207: American Literature to the Present** – 01 MWF 11:00-11:50 Farrell, 02 TR 9:25-10:40 Peeples, 03 TR 12:15-1:30 Vander Zee  
**ENGL 299: Intro to English Studies** – 01 MWF 10:00-10:50 Farrell, TR 10:50-12:05 Warnick

### II. AREA REQUIREMENTS

#### Literature in History, Pre-1700

**ENGL 361: The Global Middle Ages** - MWF 11:00-11:50 Seaman  
**ENGL 361: Literature and Consent in Renaissance England** - TR 10:50-12:05 Byker

#### Literature in History, 1700-1900

**ENGL 362: Assimilation and Alienation: Lives on the Peripheries of Gilded Age and Progressive Era America**  
- TR 10:50-12:05 Duvall  
**ENGL 462: Nature, Ecology, and the Literary Imagination** - MWF 1:00-1:50 Bowers

#### Literature in History, 1900-Present

**ENGL 326: Irish Literature** – MWF 10:00-10:50 Kelly  
**ENGL 341: Literature of the American South, 1900-Present** – MW 2:00-3:15 Eichelberger  
**ENGL 356: American Novel, 1900-1965** – TR 1:40-2:55 Vander Zee

#### Difference and Literary Tradition

**ENGL 313: African American Literature** – MWF 9:00-9:50 Frazier  
**ENGL 336: Women Writers** – MW 2:00-3:15 Farrell

#### Film and Cultural Studies

**ENGL 212: Cinema: History and Criticism** – 01 MW 2:00-3:15 Glenn  
**ENGL 390: Iconic Heroines in Novel and Film** - TR 12:15-1:30 Carens

#### Creative Writing

**ENGL 220: Poetry Writing I** – 01 MW 2:00-3:15 Rosko, 02 M 4:00-6:45 Jackson, 03 9:25-10:40 Rushton  
**ENGL 223: Fiction Writing I** – 01 TR 9:25-10:40 McCollum, 02 TR 10:50-12:05 Drager, 03 TR 12:15-1:30 Drager  
**ENGL 377: Poetry Writing II** – MW 2:00-3:15 Jackson  
**ENGL 378: Fiction Writing II** – MW 3:25-4:40 Drager  
**ENGL 402: Advanced Workshop in Poetry Writing** – W 4:00-6:45 Rosko  
**ENGL 403: Advanced Workshop in Fiction Writing** – 01 M 4:00-6:45 Varallo, 02 W 4:00-6:45 Lott

#### Writing, Rhetoric, and Language

**ENGL 215: Interdisciplinary Composition** – 01 TR 12:15-1:30 Craig, 02 TR 1:40-2:55 Craig  
**ENGL 310: Theories of Teaching Writing** – TR 1:40-2:55 Warnick  
**ENGL 334: Technical Writing** – TR 9:25-10:40 Craig

#### Theme and Genre-Centered Approaches

**ENGL 320: Young Adult Literature** – MW 2:00-3:15 Hunt  
**ENGL 360: Iconic Heroines in Novel and Film** - TR 12:15-1:30 Carens

#### Author-Centered Approaches

**ENGL 350: Poe and Hawthorne** - TR 10:50-12:05 Peeples  
**ENGL 450: Chaucer** - TR 12:15-1:30 Ward

### III. CAPSTONE

**ENGL 450: Chaucer** - TR 12:15-1:30 Ward  
**ENGL 462: Nature, Ecology, and the Literary Imagination** - MWF 1:00-1:50 Bowers

\*courses and times subject to change\*

# Spring 2018 English Course Offerings

## SPECIAL TOPICS COURSES

### **ENGL 190: Gender and Monstrosity**

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

**Kathy Beres Rogers**

Theories of monstrosity tie the monster to the hybrid: the thing that doesn't fit neatly into categories, the thing that remains, often elusively, "other." This course will consider notions of gender from the ancient period to the present day by examining literature and film concerning "monsters" who define, defy, or complicate gender constructs. Texts we may read include *Beowulf*, selections from Ovid's *Metamorphoses* and Homer's *The Odyssey*, John Gardner's *Grendel*, *The Walking Dead*, Mary Shelley's *Frankenstein*, Bram Stoker's *Dracula*, Octavia Butler's *Dawn*, Oscar Wilde's *The Portrait of Dorian Gray*, and Annette Clause's *Blood and Chocolate*. We will also watch selections from *The Walking Dead*, *IZombie*, and *Vampire Diaries*. The end of our course will encourage you to think about how various gender identities are still read as "monstrous" today.

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

**Section 2: TR 9:25-10:40**

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

**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 190: Creativity and the Writing Process**

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

**Bret Lott**

No matter your major, creativity is integral to a successful education. This innovative 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 190: Hemingway and the Hispanic World**

**Section 5: TR 1:40-2:55**

**Cathy Holmes**

In 1921, as he was sailing to France with his bride Hadley, Ernest Hemingway saw Spain for the second time. He wrote a friend, "Trout streams in the Mts. Tuna in the bay. Green water to swim in and sandy beaches.... We're going back there." So began Hemingway's profound engagement with the Hispanic world. This course will explore Spain and Cuba as settings and inspirations for some of his best work: the bullfighting vignettes in his first book, *In Our Time*; running with the bulls in his modernist classic novel, *The Sun Also Rises*; the Spanish Civil War in *For Whom the Bell Tolls*; and deep sea fishing in *The Old Man and the Sea*.

### **ENGL 290: Shakespeare and the Black Literary Imagination**

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

**Valerie Frazier**

Perhaps Poet Laureate and Pulitzer Prize winner Rita Dove says it best: "Shakespeare has soul." In his plays and poems, William Shakespeare deals with many issues and themes that preoccupy the African American imagination such as race, class,

the ramifications of colonization, and double consciousness in Africans of the Diaspora. Thus it is not surprising that many African American writers, filmmakers, and musicians (such as W.E.B DuBois, Gloria Naylor, and Duke Ellington) credit Shakespeare as an inspiration for their work, or unconsciously pay homage to his literary oeuvre. This course will center on literary, film, and musical works inspired by or adapted from Shakespeare's plays and poems, looking at these works in tandem with the Shakespearean originals with which they resonate. We will also explore television shows like *Empire*, movies like *Baby Boy*, *Romeo Must Die* and *Deliver Us From Eva*, and musical suites like Duke Ellington's *Such Sweet Thunder*. We will discuss the literary parallels as well as the social, political, and historical movements that produced the works. The class will also complete a major course project such as a magazine, Ted X style talk, dance, or fundraiser to bring awareness to our topic.

### **ENGL 395: Hybrid Forms**

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

**Gary Jackson**

This class will take a closer look at poetry collections that incorporate other mediums and genres to create something a little more – dare we say – multi-faceted than the typical poetry collection. We'll look at poetry collections like Douglas Kearney's *Patter* which plays with the iconography of words, and Matthea Harvey's *If the Tabloids are True What Are You?* which combines photographs and visual art with poetry. Then we'll try our hand at creating our own hybrid forms. But don't worry – you don't need a background in visual art or a steady hand to work in the strange and rewarding land of hybridity.

### **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](mailto: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 12:00-12:50**

**Terence Bowers**

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

**Bill Russell**

**Section 3: TR 12:15-1:30**

**Devin Byker**

### **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 9:25-10:40**

**Tim Carens**

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

**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**

**Susan Farrell**

### **Section 2: TR 9:25-10:40**

**Scott Peoples**

### **Section 3: TR 12:15-1:30**

**Anton Vander Zee**

## **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**

**Susan Farrell**

### **Section 2: TR 10:50-12:05**

**Chris Warnick**

## **AREA REQUIREMENTS**

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

#### **ENGL 361: Global Middle Ages**

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

**Myra Seaman**

Scholars of medieval culture have recently engaged in some intense self-reflection, considering how the ways we have traditionally defined our subject of study and the methods we have used in approaching it have supported a limited, Euro-centric view of the past. In our scholarship and in our teaching, many of us are now working toward a more inclusive engagement with the past during the time we tend to call the Middle Ages (generally, 500-1500 C.E.). This course is my first attempt to reorient my own encounter with the people of the past, and the diverse cultures they built, in my teaching. It will focus on travel narratives produced at the time by Christian, Jewish, and Muslim travelers in Africa, Europe, and Asia. In these texts we can see how individuals imagined the world, and its people, beyond their own homelands. We will travel, ourselves, to unfamiliar lands of the past through our encounters with an array of narratives including Marco Polo's *Description of the World*; *The Book of John Mandeville*; *The Travels of Ibn Battutah*; and *The Siege of Jerusalem*.

#### **ENGL 361: Literature and Consent in Renaissance England**

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

**Devin Byker**

The subject of consent has received significant recent attention, especially on college campuses. In addition to this concept's important ramifications for sexual relations, consent provides a crucial and enduring framework for a number of social, political, economic, medical, and religious forms of interactions. Endeavoring to extend power and protection to a vulnerable person or group of people, the idea of consent received fervent scrutiny and careful development in the early modern period. In this course, we will examine the nature of consent as it is negotiated within English Renaissance literature, as such literature probes the construction, failure, intervention, denial, and idealism of consent within an array of contexts.

We will attend to literary quandaries that include the staging of ethically ambiguous "bed tricks," the agency of romantic love, the treatment of racial and religious others, the exploration of consensual relations with God, and emergent ideas about popular sovereignty. Authors may include Shakespeare, Christopher Marlowe, Aemilia Lanyer, Edmund Spenser, John Donne, and John Milton, as well as theorists of consent both early modern (Michel de Montaigne, Thomas Hobbes) and modern (Elaine Scarry, Martha Nussbaum). Through our reading, we will endeavor to better understand how early modern literature may elucidate consent's many dimensions: what it means to arrange or to rescind agreement or permission, to demarcate or to

violate boundaries, to protect or to injure the self or neighbor, to erode or to enhance human agency—ultimately, to confront fluid and shifting networks of inequality with the possibility of ethical relations.

---

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

### **ENGL 362: Assimilation and Alienation: Lives on the Peripheries of Gilded Age and Progressive Era America**

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

**Mike Duvall**

We will examine literatures of inclusion/exclusion and assimilation/alienation in the US across the turn of the 20th century, a period of profound material, social, and cultural transformation that laid the groundwork for our present-day nation. Our readings, primarily fiction and autobiography/memoir, will include writing by African Americans, Eastern European Jewish immigrants, Native Americans, and Chinese immigrants. Our primary means of investigating and understanding these texts will be theoretically- and historically-informed reading, writing, discussion, and a substantial final project.

### **ENGL 462: Nature, Ecology, and the Literary Imagination**

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

**Terence Bowers**

This course examines the competing ways in which human beings have understood nature and their relationship to it, and how literature has played a crucial role in defining nature and shaping attitudes toward the environment. The course focuses on the eighteenth and nineteenth centuries—a period when ideas about nature and humanity's place in it shifted dramatically—but we will also read some twentieth century texts and keep an eye on current conflicts over how to view the environment and our relationship to other living things. Thinking about such issues is especially important for us now as inhabitants of what some scientists label the Anthropocene—the geological age in which human beings have significantly impacted the earth's ecosystems. Works to be studied include Daniel Defoe's novel *Robinson Crusoe* and other works of fiction (e.g., H. G. Wells' "The Island of Dr. Moreau"), poetry by Wordsworth, Elizabeth Bishop, and Gary Snyder, and some essays and works of creative non-fiction (e.g., by Thoreau and John Muir). We will also look at writings by key thinkers in the development of ecological thought (such as Lyell, Darwin, and Leopold).

Prerequisite: Open to seniors. To register for the course, contact Associate Chair Bill Russell (russellw@cofc.edu).

---

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

### **ENGL 326: Irish Literature**

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

**Joe Kelly**

For every statue of a politician or a soldier, Ireland has at least one for a poet, novelist, or playwright. Ireland identifies with its writers, and they, in turn, have quilted the patchwork of the national identity. Focusing especially on the last 120 years, we will study the "bloody crossroads" where literature and history meet. Writers will include James Joyce, Lady Augusta Gregory, Edna O'Brien, and Nobel Prize winners George Bernard Shaw, William Butler Yeats, and Seamus Heaney, among others.

### **ENGL 341: Literature of the American South, 1900-Present**

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

**Julia Eichelberger**

In texts produced in the 20<sup>th</sup> and 21<sup>st</sup> centuries by a wide range of authors, some Southerners try to change the customs and laws of their communities, while others try to keep such conditions from changing. Texts explore ways Southerners have defined masculinity and femininity; they also grapple with the legacy of slavery and interrogate cultural definitions of racial identity. In these texts, southern spaces, places, and cultural traditions sometimes produce violence and devastation, and in some cases offer a means of restoration or transcendence. Students will consider what stories these authors choose to tell, why they tell them, and what meanings these stories may hold for contemporary readers.

Authors will include William Faulkner, Eudora Welty, Yusef Komunyakaa, Flannery O'Connor, Tennessee Williams, Janisse Ray, David Sedaris, and Julie Dash. Class format will be primarily discussion, with some mini-lectures to provide historical and cultural context. Students will complete short written assignments and one longer essay (8-10 pages) as well as an exam and reading quizzes.

## **ENGL 356: American Novel, 1900-1965**

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

**Anton Vander Zee**

This course aims, as much as possible, to capture the diversity and dynamism of the American novel during the first half of the twentieth century: from the traditional extensions of realism to the radical experiments of modernism; from regional fictions to the fragmented narratives of urban life; and from the severe lessons of naturalism to new explorations of identity in terms of race, class, gender, and sexuality. Even as we attend to what makes each novel a distinct literary achievement, we will also discuss the ways in which these works remain inextricably tied to their distinct cultural and historical contexts in a time period that includes world wars, advances in women's suffrage, economic depression, and massive migration and urbanization.

No single novel—and no single class—can adequately capture an era as dynamic as the first part of the twentieth century. And yet scholars since the mid-1800s have been taken with the elusive idea of the Great American Novel: a novel that might stand in for all that is important and pressing at any given moment; a novel that perfectly captures its moment. But *whose* moment, one might ask? How can any novel possibly be representative when its subject—American experience itself—is so diverse? This is a great and necessary question, but it is also one that makes the debate surrounding the Great American Novel so generative and alive. Our class will take up this question in relation to each novel we read.

---

## **DIFFERENCE AND LITERARY TRADITION**

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

**MWF 9:00-9:50**

**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).

### **ENGL 336: Women Writers**

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

**Susan Farrell**

A study of a representative selection of women's fiction, poetry and drama, focusing on questions of women's styles, preferred genres and place in the literary tradition. Readings may vary from year to year.

---

## **FILM AND CULTURAL STUDIES**

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

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

**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 390: Iconic Heroines in Novel and Film**

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

**Tim Carens**

This class will study legendary female heroines, tracing their development from first appearances in novels to second lives in film adaptations. The course will first consider nineteenth-century characters such as Jane Austen's Emma and Charlotte Brontë's Jane Eyre, then turn to latter-day heroines such as Rebecca, as represented by Daphne de Maurier and Alfred

Hitchcock, Celie, as depicted by Alice Walker and Steven Spielberg, and Katniss Everdeen. The course will focus particular attention on female heroism as a response to patriarchal power; on the intersections among gender, class position, and racial identity; and on the relationship between textual sources and cinematic adaptations.

Cross Listed with ENGL 360 for the Spring 2018 Semester

---

## **CREATIVE WRITING**

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

#### **Section 1: MW 2:00-3:15**

**Emily Rosko**

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: M 4:00-6:45**

**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. We'll write poems, and sample a wide range of published contemporary poets. 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**

**Brandon Rushton**

A workshop course designed to promote the reading and production of poetry. Students will be exposed to a range of poetic approaches and theories. Emphasis will be placed on the development of one's own ever-evolving creative process. To that end, students should expect to continually challenge their own poetic approaches and develop a thoughtful, critical lens to the work of their peers.

### **ENGL 223: Fiction Writing I**

#### **Section 1: TR 9:25-10:40**

**Malinda McCollum**

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

#### **Section 3: TR 12:15-1:30**

**Lindsey Drager**

This class is an introduction to the art of writing fiction through a close examination of the short story. Our primary concern will be generating our own fiction through writing prompts and modifying this work through revision exercises. In addition, we will read each other's work as well as published prose and essays on craft and theory. We'll explore the basic elements of short fiction (point of view, voice, dialogue, setting) and then delve into the more covert structures at work in the narrative act (the explicit vs. the implied, tension and resolve, shifting focalization, and time management). We will explore the major elements underlying evocative fiction by first asking ourselves what moves us as readers and then investigating what devices or mechanisms are creating that response. We will explore the unique relationship between writer and reader, interrogate what narrative is and can do, and reflect on what it means to be creators of fiction. In short, we will make worlds, we will shake worlds, and we will break worlds, together.

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

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

**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 though 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.

Prerequisite: ENGL 220

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

**MW 3:25-4:40**

**Lindsey Drager**

This class imagines that one way to explore the field of fiction is through understanding how particular narrative constructions elicit responses in audiences. Our primary concern will be generating and modifying work through writing prompts and revision exercises. In addition, we will read each other's work as well as published literary pieces and essays on craft and theory and take time to self-reflect on our own writing and artistic process. We will consider the short story as not only an autonomous work of literary art, but also a building block of narrative that lives within the larger context of a story collection. To this end, we will study the contemporary short story as well as sequential narrative art that borrows from fields as vast as comics studies and film theory. By studying sequential art and conceiving of fiction as shaped, we will make visible—quite literally—the covert structures at work beneath the narrative act. Our engagements with visual narratives will include studying the Gestalt principles in order to understand the importance of the unsaid and exploring the Kuleshov Effect to underscore the importance of juxtaposition. While we will review contemporary short story collections, we will also explore specific stories from the canon that use sequencing within their very frame. Through these methods, this class aims to complicate and interrupt comfortable notions of what constitutes fiction and narrative, ultimately leading us to develop an alternative and potentially healthier definition of the slippery term *creative writing*.

Prerequisite: ENGL 223

## **ENGL 402: Advanced Workshop in Poetry Writing**

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

**Emily Rosko**

What can a poem do?—take off our head, as Emily Dickinson would have it. Stop our breath. Knock us off-kilter, out of our selves. Forge a deep sense of connection with others. Promote positive change in the world. Language what we thought was previously un-languagable. In this advanced poetry course, each student will identify a particular element of the lyric poem that they want to emulate and more fully understand. With each poem written this semester, the problem you will seek to solve is: How can I do *that* [marvelous, profound, powerful] *thing* in a poem? You will be expected to strive to write beyond what you have already accomplished in previous poems. Through our readings and writing and through our workshops, we will explore the lyric poem's unique capabilities, with special emphasis on poetic address and voice, formal intelligence, and affective and effective language.

Course requirements will include: composing new poems, the reading of single-author poetry collections, workshop, and the creation of a final poetry chapbook. Other assignments might include: a presentation, collaborative poems, imitation poems, reading responses, or an *ars poetica* essay.

### **Possible Texts:**

Kaveh Akbar, [Calling a Wolf a Wolf](#); Hadara Bar-Nadav, [The New Nudity](#); Brittany Cavallaro, [Girl-King](#); Chen Chen, [When I Grow Up I Want to Be a List of Further Possibilities](#); Chanda Feldman, [Approaching the Fields](#); Leslie Harrison, [The Book of Endings](#); Christopher Kempf, [Late in the Empire of Men](#); Jennifer Moore, [The Veronica Maneuver](#); Morgan Parker, [There Are More Beautiful Things Than Beyonce](#); Max Ritvo, [Four Reincarnations](#); Erika L. Sánchez, [Lessons on Expulsion](#); Danez Smith, [Don't Call Us Dead](#); Layli Long Soldier, [Whereas](#); Mai Der Vang, [Afterland](#); Javier Zamora, [Unaccompanied](#)

Prerequisite: English 220, 377. To register for the course, contact Associate Chair Bill Russell (russellw@cofc.edu).



## **ENGL 403: Advanced Workshop in Fiction Writing**

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

**Tony Varallo**

This course will challenge you to complete 40 to 50 pages of original fiction in a semester, through in-class writing exercises, take-home exercises and other projects and assignments. You will write two complete stories for workshop, and submit a revision portfolio at the end of the semester. Possible class readings include Paul Yoon, *The Mountain*; James Wood, *How Fiction Works*; Edward P. Jones, *Lost in the City*; Jacqueline Woodson, *Another Brooklyn*, and others.

Prerequisite: English 223, 378. To register for the course, contact Associate Chair Bill Russell ([russellw@cofc.edu](mailto:russellw@cofc.edu)).

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

**Bret Lott**

This course will challenge you to complete 40 to 50 pages of original fiction in a semester, through in-class writing exercises, take-home exercises and other projects and assignments. You will write at least two complete stories and/or opening chapters from a novel for workshop, and submit a revision portfolio at the end of the semester. Possible class readings include Paul Yoon, *The Mountain*; James Lord, *A Giacometti Portrait*; Verlyn Klinkenborg, *Several Short Sentences About Writing*; Zadie Smith, *White Teeth*, and others.

Prerequisite: English 223, 378. To register for the course, contact Associate Chair Bill Russell ([russellw@cofc.edu](mailto:russellw@cofc.edu)).

---

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

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

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

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

**Jacob Craig**

How do writers in my discipline write? Why do they 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? To address these central questions of the course, we will read research on rhetoric: the study and practice of writing within specific contexts. Throughout the course, you will draw on rhetorical theory to produce your own knowledge about how and why writers in your discipline write, research, and publish.

### **ENGL 310: Theories of Teaching Writing**

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

**Chris Warnick**

An introduction to foundational writing research and writing theory relevant to the development of literacy. Through the study of concepts such as process, language, identity, and agency, writing students and future writing teachers develop a reflective and socially responsible view of writing.

### **ENGL 334: Technical Writing**

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

**Jacob Craig**

This course presents students with practical information about writing in different kinds of workplace environments and professional communities. This course emphasizes understanding audience, establishing a clear purpose, using technology, working collaboratively, and attending to issues of organization, visual design, material production, and delivery. Throughout the semester, students will produce and analyze common technical writing genres, including infographics, websites, instructional videos, technical descriptions, technical definitions, and manuals.

---

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

### **ENGL 320: Young Adult Literature**

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

**Caroline Hunt**

An introduction to literature written for a young adult audience, focusing on representative genres and critical approaches. Texts studied include problem novels, historical fiction, fantasy fiction, speculative fiction, and graphic novels. Critical approaches reflect current trends in the analysis of young adult literature, including its production and consumption.

### **ENGL 360: Iconic Heroines in Novel and Film**

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

**Tim Carens**

This class will study legendary female heroines, tracing their development from first appearances in novels to second lives in film adaptations. The course will first consider nineteenth-century characters such as Jane Austen's Emma and Charlotte Brontë's Jane Eyre, then turn to latter-day heroines such as Rebecca, as represented by Daphne de Maurier and Alfred Hitchcock, Celie, as depicted by Alice Walker and Steven Spielberg, and Katniss Everdeen. The course will focus particular attention on female heroism as a response to patriarchal power; on the intersections among gender, class position, and racial identity; and on the relationship between textual sources and cinematic adaptations.

Cross Listed with ENGL 390 for the Spring 2018 Semester

---

## **AUTHOR-CENTERED APPROACHES**

### **ENGL 350: Poe and Hawthorne**

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

**Scott Peoples**

In the 1830s and 40s, Nathaniel Hawthorne and Edgar Allan Poe established a tradition of American "dark romanticism" while raising the short story to a new level of artistic sophistication. Though they represented different regions, Hawthorne and Poe worked within essentially the same professional environment, dominated by magazines and literary nationalism, sensationalism and sentimentalism. They both responded skeptically to transcendentalism and social reform movements, and were as fascinated by the science and technology of their day as they were by the mechanics of guilt, grief, and self-destruction. In addition to both authors' short stories, we will read a selection of Poe's poetry, his novel *The Narrative of Arthur Gordon Pym*, and Hawthorne's novels *The Scarlet Letter* and *The House of the Seven Gables*.

### **ENGL 450: Chaucer**

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

**Trish Ward**

This senior seminar will focus on the works of Geoffrey Chaucer, including selected lyrics, shorter works, and, primarily, *The Canterbury Tales*. In the seminar setting students will have the opportunity to read and recite Chaucerian Middle English; lead discussion; report on topics relevant to Chaucer's life, times, and works; and discover the way later centuries have edited, interpreted, and reimagined his works.

Prerequisite: Open to seniors. To register for the course, contact Associate Chair Bill Russell (russellw@cofc.edu).

## **CAPSTONE**

### **ENGL 402: Advanced Workshop in Poetry Writing**

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

**Emily Rosko**

Description under CREATIVE WRITING

Prerequisite: English 220, 377. To register for the course, contact Associate Chair Bill Russell (russellw@cofc.edu).

**ENGL 403: Advanced Workshop in Fiction Writing**

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

**Tony Varallo**

Description under CREATIVE WRITING

Prerequisite: English 223, 378. To register for the course, contact Associate Chair Bill Russell (russellw@cofc.edu).

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

**Bret Lott**

Description under CREATIVE WRITING

Prerequisite: English 223, 378. To register for the course, contact Associate Chair Bill Russell (russellw@cofc.edu).

**ENGL 450: Chaucer**

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

**Trish Ward**

Description under AUTHOR-CENTERED APPROACHES

Prerequisite: Open to seniors. To register for the course, contact Associate Chair Bill Russell (russellw@cofc.edu).

**ENGL 462: Nature, Ecology, and the Literary Imagination**

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

**Terence Bowers**

Description under LITERATURE IN HISTORY, 1700-1900

Prerequisite: Open to seniors. To register for the course, contact Associate Chair Bill Russell (russellw@cofc.edu).