Fall 2020 English Course Offerings

LOWER LEVER GENERAL EDUCATION OFFERING
ENGL 190 Sherlock Holmes   TR 9:25-10:40 - Baker

THE ENGLISH CORE

Foundation Requirements
ENGL 201 British Lit. to 1800	Online Exclusively - Byker
ENGL 202 British Lit. since 1800	Online MWF 1-1:50 - Rogers & Online TR 10:50-12:05 - Carens
ENGL 207 American Lit. to the Present	MWF 12-12:50 - Peeples & Online TR 1:40-2:55 - Duvall
ENGL 299 Intro to English Studies	MWF 10-10:50 - Farrell & MWF 11-11:50 - Farrell

Pre-1800 Literature, Culture, and Rhetoric
ENGL 361 Renaissance Intertextuality	Online MWF 1-1:50 - Russell

Difference in Literary, Cultural, and Rhetorical Studies
ENGL 364 Black Comics & Issues of Representation	Online Exclusively - Jackson
ENGL 364 Writing African Lives	MWF 12-12:50 - Lewis

Open Electives
ENGL 201 British Lit. to 1800	Online Exclusively - Byker
ENGL 202 British Lit. since 1800	Online MWF 1-1:50 - Rogers & Online TR 10:50-12:05 - Carens
ENGL 207 American Lit. to the Present	MWF 12-12:50 - Peeples & Online TR 1:40-2:55 - Duvall
ENGL 212 The Cinema: History and Criticism	Online Exclusively - Bruns & Online Exclusively - Glenn
ENGL 220 Poetry Writing I	Online Exclusively - Jackson
ENGL 223 Fiction Writing I	Online Exclusively - McCollum & MW 2-3:15 - Heinen
ENGL 225 Intro to Writing Studies	Online MWF 11-11:50 - Warnick
ENGL 233 Survey of Non-Western 20th Century Lit.	MWF 1-1:50 - Lewis
ENGL 290 Narratives of Illness	Online MWF 10-10:50 - Rogers
ENGL 309 English Language: Grammar and History	Online TR 9:25-10:40 - Devet
ENGL 316 Writing and Literacy	Online MW 2-3:15 - Warnick
ENGL 346 Contemporary American Fiction	MW 2-3:15 - Farrell
ENGL 351 Studies in American Film	Online Exclusively - Bruns
ENGL 361 Renaissance Intertextuality	Online MWF 1-1:50 - Russell
ENGL 364 Black Comics and Issues of Representation	Online Exclusively - Jackson
ENGL 364 Writing African Lives	MWF 12-12:50 - Lewis
ENGL 365 Representing the Holocaust in Literature and Film	W 5:30-8:15 – Cappell
ENGL 369 Writing for the Web	TR 10:50-12:05 - Craig
ENGL 370 American Realism	Online TR 10:50-12:05 - Duvall
ENGL 372 Rhetoric in a Digital Age	TR 12:15-1:30 - Craig
ENGL 373 Reading for Writers	Online TR 10:50-12:05 - Rosko
ENGL 377 Poetry II	Online Exclusively – Scott Copses
ENGL 378 Fiction Writing II	Online MW 2-3:15 - Varallo
ENGL 390 Place, Pace, and Perspective: Gender and Identity in Slow Cinema	Online Exclusively - Glenn
ENGL 495 Internship in the Major	Online Exclusively - Holmes

CONCENTRATIONS

Creative Writing: Intro
ENGL 220 Poetry Writing I — Online Exclusively - Jackson
ENGL 223 Fiction Writing I — Online Exclusively - McCollum & MW 2-3:15 - Heinen

Creative Writing: Focus
ENGL 373 Reading for Writers — Online TR 10:50-12:05 - Rosko
ENGL 377 Poetry II (during Express II) — Online Exclusively - Scott Copses
ENGL 378 Fiction Writing II — Online MW 2-3:15 - Varallo

Literature, Film, and Cultural Studies: Intro
ENGL 201 British Lit. to 1800 — Online Exclusively - Byker
ENGL 202 British Lit. since 1800 — Online MWF 1-1:50 - Rogers & Online TR 10:50-12:05 - Carens
ENGL 207 American Lit. to the Present — MWF 12-12:50 - Peeples & Online TR 1:40-2:55 - Duvall
ENGL 212 The Cinema: History and Criticism — Online Exclusively - Bruns
ENGL 233 Survey of Non-Western 20th Century Lit. — MWF 1-1:50 - Lewis
ENGL 290 Narratives of Illness — Online MWF 10-10:50 - Rogers

Literature, Film, and Cultural Studies: Focus
ENGL 346 Contemporary American Fiction — MW 2-3:15 - Farrell
ENGL 351 Studies in American Film — Online Exclusively - Bruns
ENGL 361 Renaissance Intertextuality — MWF 1-1:50 - Russell
ENGL 364 Black Comics & Issues of Representation — Online Exclusively - Jackson
ENGL 364 Writing African Lives — MWF 12-12:50 - Lewis
ENGL 365 Representing the Holocaust in Literature and Film — W 5:30-8:15 – Cappell
ENGL 370 American Realism — Online TR 10:50-12:05 - Duvall
ENGL 390 Place, Pace, and Perspective: Gender and Identity in Slow Cinema — Online Exclusively - Glenn

Literature, Film, and Cultural Studies: Capstone
ENGL 450 Wilde — Online TR 1:40-2:55 - Carens

Writing, Rhetoric, and Publication: Intro
ENGL 225 Intro to Writing Studies — Online MWF 11-11:50 - Warnick

Writing, Rhetoric, and Publication: Focus
ENGL 309 English Language: Grammar and History — Online TR 9:25-10:40 - Devet
ENGL 316 Writing and Literacy — Online MW 2-3:15 - Warnick
ENGL 369 Writing for the Web — TR 10:50-12:05 - Craig
ENGL 372 Rhetoric in a Digital Age — 12:15-1:30 - Craig

Writing, Rhetoric, and Publication: Capstone
ENGL 495 Internship in the Major — Online Exclusively - Holmes

Fall 2020 English Course Offerings by Class Mode

Lecture

ENGL 190.03 Sherlock Holmes	TR 9:25-10:40 - Baker
ENGL 207.01 American Lit. to the Present	MWF 12-12:50 - Peeples
ENGL 223.03 Fiction Writing I	MW 2-3:15 - Heinen
ENGL 233 Survey of Non-Western 20th Century Lit.	MWF 1-1:50 - Lewis
ENGL 299.01 Intro to English Studies	MWF 11-11:50 - Farrell
ENGL 299.02 Intro to English Studies	MWF 10-10:50 - Farrell
ENGL 346 Contemporary American Fiction	MW 2-3:15 - Farrell
ENGL 364.02 Writing African Lives	MWF 12-12:50 - Lewis
ENGL 365 Representing the Holocaust in Literature and Film	W 5:30-8:15 – Cappell
ENGL 369 Writing for the Web	TR 10:50-12:05 - Craig
ENGL 372 Rhetoric in a Digital Age	TR 12:15-1:30 - Craig

Online with Synchronized Online Component

ENGL 202.01 British Lit. since 1800	MWF 1-1:50 - Rogers
ENGL 202.02 British Lit. since 1800	TR 10:50-12:05 - Carens
ENGL 207.03 American Lit. to the Present	TR 1:40-2:55 - Duvall
ENGL 225 Intro to Writing Studies	MWF 11-11:50 - Warnick
ENGL 290 Narratives of Illness	MWF 10-10:50 - Rogers
ENGL 309 English Language: Grammar and History	TR 9:25-10:40 - Devet
ENGL 316 Writing and Literacy	MW 2-3:15 - Warnick
ENGL 361 Renaissance Intertextuality	MWF 1-1:50 - Russell
ENGL 450 Wilde	TR 1:40-2:55 - Carens
ENGL 370 American Realism	TR 10:50-12:05 - Duvall
ENGL 373 Reading for Writers	TR 10:50-12:05 - Rosko
ENGL 378 Fiction Writing II	MW 2-3:15 - Varallo

Online Exclusively (fully asynchronous)

ENGL 201 British Lit. to 1800	- Byker
ENGL 212.01 The Cinema: History and Criticism	- Bruns
ENGL 212.02 The Cinema: History and Criticism	- Bruns
ENGL 212.04 The Cinema: History and Criticism	- Glenn
ENGL 212.05 The Cinema: History and Criticism	- Glenn
ENGL 220.01 Poetry Writing I	- Jackson
ENGL 220.03 Poetry Writing I	- Jackson
ENGL 223.01 Fiction Writing I	- McCollum
ENGL 223.04 Fiction Writing I	- McCollum
ENGL 351 Studies in American Film	- Bruns
ENGL 364.03 Black Comics and Issues of Representation	- Jackson
ENGL 377 Poetry II	- Scott Copses
ENGL 390 Place, Pace, and Perspective: Gender and Identity in Slow Cinema	- Glenn

Fall 2020 English Course Offerings Descriptions

ENGL 190: The Immortal Sherlock Holmes
TR 9:25-10:40 - Baker
Though his creator tried to kill him, Sherlock Holmes is still very much with us. By examining his stories, his world, and 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."

ENGL 201: British Lit. to 1800
Online Exclusively - Byker
A study of major works of representative writers from the Medieval period through the 18th century. Emphasis on close reading and literary history.

ENGL 202: British Lit. since 1800
Online MWF 1-1:50 - Rogers
Online TR 10:50-12:05 - Carens
A study of major works of representative writers from the Romantic period to the present. Emphasis on close reading and literary history.

ENGL 207: American Lit. to the Present
MWF 12-12:50 - Peeples
Online TR 1:40-2:55 - Duvall
A study of representative writers from the colonial period to the present. Emphasis on close reading and literary history.

ENGL 212: The Cinema: History and Criticism
Online Exclusively – Bruns
Online Exclusively - 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 220: Poetry Writing I
Online Exclusively - 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.

ENGL 223: Fiction Writing I
Online Exclusively - McCollum
MW 2-3:15 - Heinen
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.

ENGL 225: Intro to Writing Studies
Online MWF 11-11:50 - Warnick
A central belief in writing studies is that writing is both an activity and subject of study. In this course, we will approach writing from both of these angles. You will learn "threshold concepts" in writing, concepts that articulate what we know about writing and how it works, knowledge you can use to improve your writing practice and deepen your understanding of who you are as a writer. We will also conduct case-study research on successful writers, using what we learn to develop our professional goals as writers.

ENGL 233: Survey of Non-Western Twentieth Century Literature
MWF 1-1:50 - 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. 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; do not expect a kind of unquestioning, Disney-esque sampling of artificial authenticity. Because many twentieth-century non-Western writers have been deeply involved with national (and international) politics, we will be examining the close relationship between literature and politics in their work, specifically through reference to Frederic Jameson's idea that Third World writers generally tend to produce "national allegories" and Aijaz Ahmad's critique of that idea.

ENGL 290: Narratives of Illness
Online MWF 10-10:50 - Rogers
How does one put pain—whether physical or psychological—into words? How does one attempt to express the inexpressible? This course examines the theories behind illness narratives, or pathographies, and then looks to narratives themselves, including but not limited to Lucy Grealy's *Autobiography of a Face,* Jenny Lawson's *Furiously Happy,* Susan Nussbaum's *Good Kings, Bad Kings,* Paul Kalanithi's *When Breath Becomes Air,* and a section of poems, including poems by our own Lisa Hase-Jackson. We will also spend our semester practicing what Dr. Sayantani DasGupta calls "narrative humility," the ability to truly listen to another's story, patiently, openly. To do this, we will be interviewing hospice patients in our area, co-writing their stories together, and giving them a copy. This course also counts toward the minor in Medical Humanities.

ENGL 299: Intro to English Studies
MWF 10-10:50 - Farrell
MWF 11-11:50 - Farrell
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.

ENGL 309: English Language: Grammar and History
Online TR 9:25-10:40 - Devet
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 316: Writing and Literacy
Online MW 2-3:15 - Warnick

Literacy is commonly understood as the ability to read and write. However, what counts as literacy, and what it means to be literate, varies depending on context. In addition, questions and concerns about literacy are deeply intertwined with issues of power and identity. To explore this more complex understanding of literacy, we will together investigate *digital literacy*. Drawing on writing studies scholarship on digital literacy, you will conduct research on a college student's digital literacy practices and use this knowledge to write a white paper examining whether the College of Charleston should add a digital literacy requirement. For English secondary education majors, this course offers tools you can use to understand who your students are as writers, knowledge you can use to create meaningful writing assignments and activities. For Writing, Rhetoric, and Publication students, this course deepens your knowledge of threshold concepts such as "writing mediates activity," "writing is a social and rhetorical activity," and others, while also offering practice using Adobe InDesign to write professional genres (in particular, a white paper).

ENGL 346: Contemporary American Fiction
MW 2-3:15 - Farrell

An intensive study of American fiction appearing after 1965.

ENGL 351: Studies in American Film
Online Exclusively - 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.

ENGL 361: Renaissance Intertextuality
Online MWF 1-1:50 - Russell

In 1969 the French critic Julia Kristeva provocatively claimed that every text is a "mosaic of quotations." Her term for this phenomenon was *intertextuality.* The literature of the Renaissance presents a fascinating case study in intertextuality. Renaissance writers doubled down on the mosaic-like quality of texts by approaching writing as an act of imitation – an attempt to update, adapt, or outdo the writers of the past. The result is a body of literature that is haunted, and not always in friendly ways, by the literature of the past, and whose meaning is inflected, in ways writers can't always anticipate or control, by layers of literary history. In this course, we will read a wide variety of works, from Petrarch's sonnets to Milton's *Paradise Lost*, in an attempt to understand the literary culture of the Renaissance, the dynamics of intertextuality, and their relevance to our lives today.

ENGL 364/AAST 300: Black Comics and Issues of Representation
Online Exclusively - Jackson
Comics cover a gamut of experiences and genres, feature underrepresented characters, and showcase narratives that deserve to be just as celebrated as those mainstream heroes and household names we typically associate with comics and Disney films. The purpose of this class is to introduce students to two bodies of literature: 1) comics, and 2) stories that are written by and feature people of color. So prepare to delve into a range of genres, including memoir, horror, speculative fiction, Afrofuturism, coming-of-age stories, and superheroes. These stories will span three centuries of American history, and we'll also read essays, articles, interviews, and other texts that will help give further cultural and historical context to the comics we'll be covering. But make no mistake—this course is all about comics! Students will discuss and analyze through explicative papers how these comics convey understanding to readers through craft elements similar to other literary forms, but also elements unique to the medium (such as panels & gutters), while also interpreting what messages and themes these stories seek to communicate to us. And at the end of the semester, we'll try our own hand at creating our own mini-comics (a.k.a. ashcans). And for the uninitiated, don't worry—we'll have plenty of texts and tools to guide us through both the reading and writing of comics, through the help of books such as *Understanding Comics* and *Making Comics* by Scott McCloud. Artistic talent is not required! Trust.

ENGL 364: Writing African Lives
MWF 12-12:50 - Lewis
One of the earliest recorded autobiographies is by an African; Saint Augustine's *Confessions* dates back to the end of the 4th Century CE, and since then Africans have been major contributors to the genre. This course will look at African life-writing from across the continent (mainly south of the Sahara) in a variety of genres: straightforward memoirs, memoirs couched as fiction, autobiographical fiction, poetry, essays, biography, interviews, as well as comic books, and films (both documentary and feature). In addition to literary-critical readings of these works, we will also be examining the complicated social and political circumstances under which they were produced, and discussing the cultural, philosophical, and psychological processes whereby individuals come to a sense of their personal and social identity. We will be using one wide-ranging anthology, plus at least two full-length single-author texts, and the authorized comic book version of Nelson Mandela's *Long Walk to Freedom.*

ENGL 365: Representing the Holocaust in Literature and Film
W 5:30-8:15 – Cappell
Soon after the concentration camps were liberated philosopher Theodor Adorno famously observed "Poetry after Auschwitz is barbaric." However, rather than halting aesthetic production, the Holocaust has increasingly assumed a more central thematic role in both literature and film. This cultural fixation only seems to increase as we move further away from the historical events of the Holocaust. Theologian Arthur A. Cohen has written that American Jews are "the survivors who bear the scar without the wound." Cohen maintained that the second-generation of American survivors are obligated to "describe a meaning and wrest instruction from the historical." Other philosophers and theologians disagree with Cohen and, like Elie Wiesel, maintain that silence might be the only proper commemoration for the Holocaust. But while the philosophers have debated whether the Holocaust is beyond the limits of aesthetic representation, the poets, novelists, artists and filmmakers have been attempting just that: to represent the supposed unrepresentable. But what are the responsibilities of a historical, particularly a Holocaust, fiction? Is the Holocaust beyond the limits of representation? Should writers create art from the ashes of Auschwitz? In this course we will draw upon the work of survivors' testimonies, i.e. Primo Levi, Paul Celan, and the philosophers and theologians who have responded to them, before turning to the second- and third-generation representations of the Holocaust. Through poems, short stories,

novels, memoirs, essays, comics, paintings, photographs, and films, we will explore the difficult issue of aesthetically representing the Holocaust. By exploring the numerous dilemmas posed by Holocaust representation we will begin to develop an aesthetic for a responsible historical fiction. Through close reading and by actively engaging the course texts, together we will explore the development of Holocaust narratives since the end of WWII.

ENGL 369: Writing for the Web
TR 10:50-12:05 - Craig

This course is a digital, professional writing course focused on providing students experience in content-work: a new writing profession focused on producing, managing, designing, and editing messages that circulate across platforms and media. These content-worker jobs go by many titles; some are: content analyst; content designer; content editor; content specialist; content writer; professional writer; social media coordinator; social media specialist; social media writer; web content analyst; web content editor; web content strategist—and whatever newly-minted title in the next 10 minutes. These jobs are appearing across domains—non-profit, government, higher-ed, private industry—and across industries: tech, medicine, sales, real estate, PR/marketing.

This course will come in three parts: each designed to help students develop knowledge and practice in content-work. In the first part of the course, students will learn about and practice social media marketing in Mimic Social: a piece of simulation software ($60). At the end of this unit, students will be familiar with how to run effective paid ads, contract influencers, and adapt messages for distribution across the major social media platforms. Students will also be certified in Mimic Social, an increasingly standard resume-credential for content-workers. In the second part of the course, students will gain experience with multimedia production. Students will draw on the reading and practice developed in the first part of the course to produce a short podcast about a social-media-related issue. In the third part of the course, each student will make a two-page, search engine optimized (SEO) website to bolster your credibility as a podcast-maker and the findability of your podcast episode in Google Search. Students are not required to have a large digital skillset to succeed in the course. But some experience with webpage development (Wordpress) and sound editing (GarageBand) will be helpful.

ENGL 370: American Realism
Online TR 10:50-12:05 - Duvall

Our everyday speech is peppered with references and allusions to "the real": for instance, "Really!?," that emphatic, rapid and reflexive response to conditions, events, or facts that we would prefer were otherwise, or "Get Real!," a demand we may be subjected to or we may subject others to, kindly or otherwise, when some unbridgeable conflict of fact or ideology seems to have emerged. Both of these constructions and kindred others ("keep it real," "the real thing," "IRL," and so on) point out, among other things, that though we inhabit the same space as others we may not inhabit the same reality, or so it often feels. But rather than assent to a radically relativist position (or pablum) on this—something along the lines "the truth is in the eye of the beholder"—and leave it at that, we owe it to ourselves to think more concertedly about this matter. Our inquiry as students of literature and culture, thus, takes seriously the attempts of art and artists, even as they, themselves, understood how fraught this is, to re-present reality, to induce in the audience a feeling of verisimilitude about particular subjects, places, and times.

Literary artists and readers became keenly invested in the notion of realism in the United States around the time of the Civil War. Expanding on European influences, writers in the US worked hard to hold up a mirror to America, and they even argued through their work and in essays about how to best reflect life, what and whom should be represented, and to what purpose, and they very often disagreed, suggesting

both how contested the idea of realism was and, simultaneously, how essential it was felt to be. While our class will focus primarily on fiction from a bounded historical period (post-bellum to before WWI) and on the American historical, social, and ideological contexts in which it was born and thrived, you can expect the knowledge and insights you derive from this study to enliven your understanding of art, written and otherwise, from a broad spectrum of times and places. Please do not hesitate to inquire further about the class: duvalljm@cofc.edu

ENGL 372: Rhetoric in a Digital Age
TR 12:15-1:30 - Craig
Rhetoric has a long, enduring legacy. With each new social, cultural, and technological revolution, people have turned to the study of rhetoric to: 1. understand how the stakes and processes of persuasion have changed and 2. identify how to effectively persuade others to action. In this class, we will be studying rhetoric, paying special attention to the interfaces and templates of the social and commercial web. We will specifically be looking at how interfaces and templates persuade people to act in particular ways: especially in the digital spaces where people shop, communicate, date, and die. After tracing the effects of these spaces on our daily acts of persuasion, students will plan, pitch, and market a redesigned online space where people might find new ways to act and live online.
Unlike "Writing for the Web" which is much more keyed to the practice of professional writing online, this course resembles a more traditional humanities course. About 2/3 of the course will involve reading, discussion, and analysis supported by a couple of short-form projects. And the final 1/3 will focus on the production of a final, digital project: a digital wireframe/mock-design of a newly designed social space; and a webpage where you will publish and present your wireframe. Students are not required to have a large digital skillset to succeed in the course. But some experience with webpage development (WordPress) and document design (Canva) will be helpful.

ENGL 373: Reading for Writers "Reimagining Myths & Tales"
Online TR 10:50-12:05 – Rosko
Before science, before literate culture, there was story. Mythologies and folklore-tales arose from communities, as humans attempted to explain the unknown phenomena of the world. These stories also helped instill the morals that guided a culture's belief system. The fluidity of myths and tales—how they have been revised, readapted, and embedded in the fabric of so many cultures—contributes to their timelessness. These stories are meant to be ours to reimagine, as we try to make sense of our current time and place.

In this reading-intensive course, we will explore how contemporary writers renovate myths and tales in their poetry and prose. The primary goal of all "Reading for Writers" courses is to promote the habits of mind that good writers should have—that is, (1) in order to write exceedingly well, one must read widely and well; and, (2) to allow the writing of others to fuel one's own imagination and language-making. To this end, we will read with the mindset that we are in conversation with these texts, and in turn, we will experiment with enfolding the literary qualities of myths and tales into our own writing.

ENGL 377: Poetry II
Online Exclusively during Express II – Scott Copses
This workshop-intensive course is combined with a study of contemporary poetry. Texts might include anthologies, poetry collections, literary journals. Students compose and significantly revise poems for a final portfolio combined with writing assignments that stress the analytical close reading of a poem's content and form.

ENGL 378: Fiction Writing II
Online MW 2-3:15 - Varallo
A continuation of ENGL 223. This workshop will take a more critical look not only at student works, but at selected classic and contemporary short-story collections.

ENGL 390: Place, Pace, and Perspective: Gender and Identity in Slow Cinema
Online Exclusively - Glenn
This course is inspired by the concept of "Slow Cinema," which refers to contemplative films that use long takes, static shots, little to no editing, and minimal dialogue to create an alternative and often-times more realistic film experience. Drawing from scholarship on gender and film theory, this course will examine movies that, at their own pace, have interesting things to say about gender, place, and identity. Several of the films included in this course will be Italian (*8 ½; The Bicycle Thieves*), but not all (*Rope; The Beguiled; Paris, Texas; The Piano*). Female and male filmmakers from around the world who have dabbled in this technique, such as Jane Campion, Federico Fellini, Sofia Coppola, Alfred Hitchcock, Vittoria De Sica, Wim Wenders, and Jim Jarmusch, and others, will be studied in this course.

ENGL 450: Wilde
Online TR 1:40-2:55 - Carens
This class will focus on the works of Oscar Wilde, appraising his dazzling wit, restless intellect, and creative ingenuity in the context of cultural and literary movements of the late-Victorian period. We will read a broad selection of Wilde's writings in various genres, including selected essays, poems, fiction, and drama. The class will give special attention to his only novel, *The Picture of Dorian Gray*, his symbolist drama *Salome*, his delightful comedy *The Importance of Being Earnest*, and his biographical letter-memoir, *De Profundis*. We will approach these and other works as responses to and participants in a turbulent cultural and historical moment, considering the contributions that Wilde made to literary trends such as Aestheticism, Symbolism, and Decadence; to genres such as the lyric, the Gothic novel, romantic comedy, and memoir; and to cultural developments such as the emergence of homosexual identity and prison reform.

ENGL 495: Field Internship
Online Exclusively - Holmes
English 495, a sponsored internship course through the Department of English at the College of Charleston provides you with a valuable experience within a working environment while simultaneously granting you course credit. Internships will also increase your chances of future employment and, hopefully, introduce you to a career path you may choose to pursue upon graduation.
During the internship you will be working regularly scheduled hours completing tasks that you, your site supervisor, and your sponsoring professor have pre-determined as part of your Internship Contract. Your internship may involve writing, editing, web design, layout, marketing, interviewing, data entry, assessment, cataloguing, public relations work, fundraising, advertising, event planning, and a host of other tasks that will call upon the strong verbal, creative, and analytical skills you have developed as an English major or minor. You will also be part of an online class along with other semester interns through OAKS. Check out ENGL 495 Frequently Asked Questions and contact Dr. Catherine Holmes for further information on getting registered.