

Spring 2023 English Course Offerings

THE ENGLISH CORE

Foundation Requirements

ENGL 201.02 British Lit. to 1800	MW 2-3:15 -Kae
ENGL 202.02 British Lit. since 1800	TR 10:50-12:05 -Carens
ENGL 207.01 American Lit. to the Present	MW 3:25-4:40 -Duvall
ENGL 207.03 American Lit. to the Present	MWF 1-1:50 -Johnson
ENGL 299.01 Intro to English Studies	MWF 12-12:50 -Lewis

Pre-1800

ENGL 300 Literature and the Anthropocene	MWF 1-1:50 -Bowers
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Difference in Literary, Cultural, and Rhetorical Studies

ENGL 315 Black Women Writers	MWF 11-11:50 -Frazier
ENGL 352 Major African Writers	MWF 1-1:50 -Lewis

Open Electives

ENGL 201.02 British Lit. to 1800	MW 2-3:15 -Kae
ENGL 202.02 British Lit. since 1800	TR 10:50-12:05 -Carens
ENGL 207.01 American Lit. to the Present	MW 3:25-4:40 -Duvall
ENGL 207.03 American Lit. to the Present	MWF 1-1:50 -Johnson
ENGL 212.01 The Cinema: History and Criticism	MW 2-3:15 -Glenn
ENGL 212.02 The Cinema: History and Criticism	MW 3:25-4:40 -Glenn
ENGL 212.03 The Cinema: History and Criticism	TR 12:15-1:30 -Bruns
ENGL 220.02 Poetry Writing I	TR 9:25-10:40 -Jackson
ENGL 220.03 Poetry Writing I	TR 10:50-12:05 -Rosko
ENGL 223.01 Fiction Writing I	TR 4-5:15 (express II) -Cannon
ENGL 223.02 Fiction Writing I	TR 12:15-1:30 -Varallo
ENGL 223.03 Fiction Writing I	TR 1:40-2:55 -McCollum
ENGL 225.01 Intro to Writing Studies	MW 3:25-4:40 -Warnick
ENGL 241 Studying Southern Cultures and Literature	TR 12:15-1:30 -Eichelberger
ENGL 290 Black Poets in the 21 st Century	TR 10:50-12:05 -Jackson
ENGL 299.01 Intro to English Studies	MWF 12-12:50 -Lewis
ENGL 300 Literature and the Anthropocene	MWF 1-1:50 -Bowers
ENGL 305 Advanced Writing	TR 9:25-10:40 -Devet
ENGL 315 Black Women Writers	MWF 11-11:50 -Frazier
ENGL 320 Young Adult Literature	TR 1:40-2:55 -Carens
ENGL 352 Major African Writers	MWF 1-1:50 -Lewis
ENGL 366 Special Topics Title?	MW 5:30-6:45 -Warnick
ENGL 370.01 Special Topics title?	MW 2-3:15 -Duvall
ENGL 370.02 American Gothic	TR 12:15-1:30 -Peeples
ENGL 372 Rhetoric in a Digital Age	TR 1:40-2:55 -Craig

ENGL 377 Poetry Writing II
ENGL 378 Fiction Writing II
ENGL 380 The Literary Magazine, Publishing, and Editing
ENGL 390 Alfred Hitchcock

TR 12:15-1:30 -Rosko
TR 10:50-12:05 -Varallo
TR 3:05-4:20 -Heinen
TR 1:40-2:55 -Bruns

CONCENTRATIONS

Creative Writing: Intro

ENGL 220.02 Poetry Writing I
ENGL 220.03 Poetry Writing I
ENGL 223.01 Fiction Writing I
ENGL 223.02 Fiction Writing I
ENGL 223.03 Fiction Writing I

TR 9:25-10:40 -Jackson
TR 10:50-12:05 -Rosko
TR 4-5:15 (express II) -Cannon
TR 12:15-1:30 -Varallo
TR 1:40-2:55 -McCollum

Creative Writing: Focus

ENGL 377 Poetry Writing II
ENGL 378 Fiction Writing II

TR 12:15-1:30 -Rosko
TR 10:50-12:05 -Varallo

Creative Writing: Capstone

ENGL 402 Advanced Workshop in Poetry Writing
ENGL 403.02 Advanced Workshop in Fiction Writing

W 4-6:45 -Jackson
R 4-6:45 -McCollum

Literature and Film: Intro

ENGL 201.02 British Lit. to 1800
ENGL 202.02 British Lit. since 1800
ENGL 207.01 American Lit. to the Present
ENGL 207.03 American Lit. to the Present
ENGL 212.01 The Cinema: History and Criticism
ENGL 212.02 The Cinema: History and Criticism
ENGL 212.03 The Cinema: History and Criticism
ENGL 241 Studying Southern Cultures and Literature
ENGL 299.01 Intro to English Studies

MW 2-3:15 -Kae
TR 10:50-12:05 -Carens
MW 3:25-4:40 -Duvall
MWF 1-1:50 -Johnson
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MW 3:25-4:40 -Glenn
TR 12:15-1:30 -Bruns
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MWF 12-12:50 -Lewis

Literature and Film: Focus

ENGL 300 Literature and the Anthropocene
ENGL 315 Black Women Writers
ENGL 320 Young Adult Literature
ENGL 352 Major African Writers
ENGL 370.01 Special Topics title?
ENGL 370.02 American Gothic
ENGL 390 Alfred Hitchcock

MWF 1-1:50 -Bowers
MWF 11-11:50 -Frazier
TR 1:40-2:55 -Carens
MWF 1-1:50 -Lewis
MW 2-3:15 -Duvall
TR 12:15-1:30 -Peeples
TR 1:40-2:55 -Bruns

Literature and Film: Capstone

ENGL 475 Beyond the English Major

TR 1:40-2:55- Vander Zee

Writing, Rhetoric, and Publication: Intro

ENGL 225.01 Intro to Writing Studies

MW 3:25-4:40 -Warnick

Writing, Rhetoric, and Publication: Focus

ENGL 305 Advanced Writing

ENGL 366 Special Topics Title?

ENGL 372 Rhetoric in a Digital Age

TR 9:25-10:40 -Devet

MW 5:30-6:45 -Warnick

TR 1:40-2:55 -Craig

Writing, Rhetoric, and Publication: Capstone

ENGL 495 Internship in the Major

-Holmes

Spring 2023 English Course Offerings Descriptions

ENGL 192 Appreciation Literature & Film

MW 2-3:15 - Carens

This course guides students as they read, view, and respond to short stories, poems, short novels, and films. Class discussions and activities are designed to enhance students' enjoyment of these art forms by considering how they work and why they matter. Students reflect upon how these works inspire us and how they sharpen and shape our understanding of the world beyond the classroom. Open to all students regardless of major. Each section will generally offer a broad theme to foster conversation and comparative analysis.

The theme of this particular class is *love*. Class time will be devoted to discussion of two central topics: 1) the different ways that authors and directors represent love through language, image, and sound, and 2) the different perspectives on love that these works depict.

ENGL 201 British Literature to 1800

ENGL 201.02 British Lit. to 1800

MW 2-3:15 -Kae

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

ENGL 202.02 British Lit. since 1800

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

ENGL 207.01 American Lit. to the Present

MW 3:25-4:40 -Duvall

Here's the official catalog description of ENGL 207: "A study of representative writers from the colonial period to the present. Emphasis on close reading and literary history."

Apart from some big questions buried in the course title and description--what counts as "American"?, what counts as "Literature"?, what and whose "Present" are we talking about?--an inquiry is also suggested by the descriptive phrase, "a study representative writers." Who, what, where, when, and why do these writers (whoever they are)

“represent”? The final term in the course description, “literary history,” may seem to put a fence around this question of representation by calling us to study those writings that represent literary genres, -isms, periods of literature, techniques, etc. There is certainly value in approaching American literature through such lenses, and we will have occasion to make use of them. But I also want to essentially transform this course’s title from “American Literature *to* the Present” to “**American Literature *for* the Present.**” And that movement from “to” to “for” changes things, I hope.

Why *for* the present?: because the present, our present, with all its fractures and contention, is needful of deep, sustained engagement with all its pasts, pasts shared with us in special ways by literature. The shift from “to” to “for” also allows us to provisionally and operationally narrow the question of representation. Whatever texts we study, regardless of when they were written, by whom, and for whatever initial reasons they came into being, they should also be meaningful and useful for us in our now.

Our readings, therefore, will come from many genres of writing and be written by many genres of Americans: a multicultural, multiracial, multiethnic array. Our readings will allow us to consider and evaluate the ways in which American literary texts observe, stage, provoke, and/or analyze encounters with difference; how they negotiate, mitigate, or exacerbate “us versus them” thinking and practices; and how American literary texts engage with questions of individual and community within American and, at times, global contexts. Through these prisms, “American Literature for the Present” will connect powerfully to our present(s).

Please do not hesitate to inquire further about the class: duvalljm@cofc.edu.

ENGL 207.03 American Lit. to the Present

MWF 1-1:50 -Johnson

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

ENGL 212.01 The Cinema: History and Criticism

MW 2-3:15 -Glenn

ENGL 212.02 The Cinema: History and Criticism

MW 3:25-4:40 -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 212.03 The Cinema: History and Criticism

TR 12:15-1:30 -Bruns

ENGL 212.04 The Cinema: History and Criticism

TR 10:50-12:05 -Bruns

This course aims to provide a general introduction to the study of film with a focus on developing critical skills and investigating diverse approaches to analysis. Through readings and screenings of a broad range of narrative films, the class will further serve as a brief survey of film history and an overview of classic and contemporary modes of film theory & criticism. You will be exposed to a variety of films produced in the U.S. and other countries from the very

beginnings of the medium in the late 19th century, through the “silent era” of the 1910s-20s and the “golden age” of Hollywood in the 1930s-50s, up to the present. This course is designed to help you acquire a firm grounding in the methods and core material of film history and criticism and to help you become familiar with some of the most significant topics in film studies. Each film corresponds to a specific topic: pre-narrative cinema; techniques of storytelling in narrative film; German Expressionism and Soviet montage cinema; mise-en-scène; major movements in post-WWII European cinema; feminist film theory; the New Hollywood; New African-American Cinema; and the rise of digital filmmaking. By the end of this course, you will become a more critical and creative viewer of the artistic medium of cinema, knowledgeable in the history of the most popular art form of the 20th and 21st centuries, and you will possess the analytical skills to understand and interpret visual forms of expression. You will also be well equipped for future courses should you choose to declare a Film Studies minor.

ENGL 220 Poetry Writing I

ENGL 220.02 Poetry Writing I

TR 9:25-10:40 -Jackson

Bring some coffee and imagination and let’s jump into the world of poetry. This introductory course focuses on basic elements of poetic craft, including image, voice, and line. Students will analyze and discuss poetry by well-established and practicing poets, as well as write thoughtfully about the craft and construction of poems. And, of course, students will write, revise, share, critique, and support each other’s work. There’s a lot to cover in only so much time and space (such is poetry), so be prepared for a rigorous reading and writing schedule.

ENGL 220.03 Poetry Writing I

TR 10:50-12:05 -Rosko

Poems dizzy you and tear you up. They’re illuminating and gutting, virtuosic and playful, intense and intimate. Poetry channels the deepest, weirdest, most yearning parts of our self and invites others in the world to hear those strange, sad songs and to sing along. In this introduction to poetry writing course, we will explore what goes into the making of a poem, and we will read contemporary poems that represent a wide spectrum of poetic styles. We will experiment with the building blocks of a poem, such as: line, figurative language, voicing, sound patterning, form and structure. We will discuss how we can shape our emotions and experiences into verse. You will gain feedback on your poems from peers in workshop, and you will revise your work for a final poetry portfolio.

ENGL 223 Fiction Writing I

ENGL 223.01 Fiction Writing I

TR 4-5:15 (express II) -Cannon

ENGL 223.02 Fiction Writing I

TR 12:15-1:30 -Varallo

ENGL 223.03 Fiction Writing I

TR 1:40-2:55 -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.

ENGL 225 Intro to Writing Studies

ENGL 225.01

MW 3:25-4:40 -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’ll examine how threshold concepts play out in the working lives of technical writers, editors, content strategists, and other writing professionals. You will build on what you learn about writing threshold concepts by conducting original research on writing and sharing your results in a feature article that you will also design using advanced features in Microsoft Word.

ENGL 241 Studying Southern Cultures and Literature **TR 12:15-1:30 -Eichelberger**

This course explores the dynamic and diverse cultures of the U. S. South as reflected in cultural traditions and artifacts, especially works by Southern writers. Students examine traditions and transformations from the pre-colonial era through the 21st-century Anthropocene and learn how different disciplines contribute to our understanding of the region. Through assigned readings, class discussions, experiential learning, and guest presentations, students explore the region’s music, landscapes, art, foodways, and other cultural traditions. We’ll studied over a dozen writers, four of them in depth (William Faulkner, Jesmyn Ward, Yusef Komunyalaa, Eudora Welty). The major project is a researched analysis of one or more literary texts and their cultural contexts.

ENGL 290 Black Poets in the 21st Century **TR 10:50-12:05 -Jackson**

How do Black poets respond to the concerns of the world today? In this class we’ll read and discuss contemporary poetry by a range of award-winning Black poets exploring and responding to myriad cultural/national/global/personal events all to make sense of what can sometimes feel like a senseless world. And maybe we’ll be inspired to write creative work of our own.

ENGL 299 Intro to English Studies

ENGL 299.01 Intro to English Studies

MWF 12-12:50 -Lewis

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 300 Literature and the Anthropocene

MWF 1-1:50 -Bowers

Many of our most deep-seated feelings and attitudes about nature have been formed by stories—such as the story of Adam and Eve in the Garden of Eden. This course explores how literature has shaped our relationship to the earth and other living things. During the semester, we will consider several big questions: Is having a close relationship with nature important for living a good life? What are our moral obligations to other living entities? How did we arrive at our current environmental crisis and can literature help us re-imagine how we live on the planet? Exploring such issues is urgent for us now as inhabitants of the Anthropocene—the Age

of Humans when human activity has changed the earth's geology and ecosystems. In the course, we will focus on pre-1800 literature but also consider some contemporary writings.

ENGL 305 Advanced Writing

TR 9:25-10:40 -Devet

Throw off the cloak of academic writing. Advanced Writing helps writers discover style, audience, and voice beyond writing for the academy. The course also explores how to craft sentences for effectiveness. Writings include personal voice essays, travel writings, and personal opinion pieces. As a result, you will become more adept with the language and better able to function in a world that demands different rhetorical approaches. Students in English 305 have even been able to submit their course writings for publication. As one student commented, "I truly enjoyed the class and the assignments. I have found joy in writing again."

ENGL 315 Black Women Writers

MWF 11-11:50 -Frazier

ENGL 315 is a study of a representative selection of black women's fiction, poetry and drama, focusing on how these writers use the figure of the woman and her intersectional identity to explore social, political, and aesthetic ideas. Looking at a myriad of canonical and emerging black women writers, we will trace the literary history, identify common themes and motifs, and acknowledge the literary contributions black women writers have made to literature as we know it. Authors will include Harriet Jacobs, Frances E.W. Harper, Zora Neale Hurston, Nella Larsen, Gwendolyn Brooks, Sonia Sanchez, Octavia Butler, Jamaica Kincaid, Alice Walker, Toni Morrison, and Tayari Jones. Our class capstone project will center on developing a magazine, time capsule, Tedx talk, or themed fundraiser (like a Harlem Renaissance dance or a Black Women Poet Poetry Slam).

ENGL 320 Young Adult Literature

TR 1:40-2:55 -Carens

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 352 Major African Writers

MWF 1-1:50 -Lewis

This course covers major African authors from across the continent, It sets out to examine the role of the writer in the continent of Africa, and puts the terms "literature" and "Africa" under scrutiny. We will take a broadly historical approach, starting with varieties of traditional oral craft but rapidly moving to more recently produced texts, covering all genres, including film. We will be paying close attention to the impact of European colonialism, anticolonial movements and postcolonial challenges. All the writers studied are African by but they may or may not be of African ethnic origin. Because African writers have been (and still are) deeply involved with national and international politics, we will pay special attention to the relationship between language, literature and politics in their work. Through our reading our attention will be drawn to the complexities of our own position as consumers of English language African literature in a largely Eurocentric academic situation in a city where the very bodies of Africans were once commodities.

ENGL 366 Technical Editing**MW 5:30-6:45 -Warnick**

In this course you will learn the important role technical editors play at all stages of a document's production and practice the rhetorical, technological, and interpersonal skills technical editors use on a daily basis. You will plan and implement a substantive editing project from beginning to end, edit the page design and visuals of a document, and copyedit software documentation using a style guide. We will also consider the ethical responsibilities technical editors have and the steps they can take to ensure the documents they edit are accessible and work on behalf of all users.

ENGL 370.01 American Realism**MW 2-3:15 -Duvall**

Our everyday speech is peppered with references and allusions to “the real”: for instance,

- “really!?” -- that emphatic, reflexive response to conditions, events, or facts that we would prefer were otherwise or that are shockingly cool
- “get real!” -- a demand we may be subjected to or we may subject others to, kindly or otherwise, when a conflict of fact or ideology seems to have emerged
- “for real!” -- used to emphasize the truth of a matter or with an interrogative to seek verification and/or express surprise

These constructions and kindred others (“keep it real,” “the real thing,” “IRL,” and so on) point out, among other things, that though we may inhabit the same space as others we may not inhabit the same sense of reality, or so it often feels. But rather than assent to a radically relativist position (or pabulum) 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 concerted about this matter.

Our inquiry as students of literature and culture, therefore, takes seriously the attempts of art and artists to re-present reality, to induce in the audience a feeling of verisimilitude about particular subjects, places, and times, even as they, themselves, understand how fraught a proposition this is.

In the US, literary artists and readers became keenly invested in the notion of realism 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 argued through their fiction and in essays about how to best reflect life, what and whom should be represented, and to what purposes, and they very often disagreed, suggesting both how contested the idea of realism was and, simultaneously, how essential they felt it 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 370.02: American Gothic**TR 12:15-1:30 -Peeples**

Ghosts, nightmares, curses, witchcraft, revenge, dark secrets, and violence: these are just some of the ingredients of American Gothic literature from the nineteenth century to the present. Mainstream American culture has always aligned itself with progress, modernity, optimism, and good fortune --- values that Gothicism questions, undermines, or directly attacks. Those tensions will inform our discussion of fiction, poetry, and films by Edgar Allan Poe, Nathaniel Hawthorne, Emily Dickinson, William Faulkner, Flannery O'Connor, Shirley Jackson, Alfred Hitchcock, Sylvia Plath, Stephen King, Toni Morrison, Carmen Maria Machado, Jordan Peele, and others.

ENGL 372 Rhetoric in a Digital Age**TR 1:40-2:55 -Craig**

Rhetoric, the art and practice of persuasion, has been a fixture of human civilization since the ancient world. Each time a new writing technology—manuscript books, printed books, electronic media—has emerged, it has transformed how people persuade one another to act. The goal of this course is to consider how the digital revolution—particularly search engines, algorithms, social networks, easy-to-use editing software, GPS, mobile networks, and digital devices—have transformed what it means to persuade and be persuaded. By the end of the course, students will have created three different showcase-worthy texts: a visual representation of quantitative and qualitative data; a visual/aural text for remix using remixed materials; and a piece of digital rhetoric that you will create to be shared online.

ENGL 377 Poetry Writing II**TR 12:15-1:30 -Rosko**

So here you are: once again facing the blank page, stirred by some inarticulate feeling or thought; once again positioning your ear to both tune in and tune out the vast field of language's possibilities. Once again, you are here to write poems—good poems. What does it take to write a “good” poem? In this intermediate poetry writing course, we will commit to the difficult task of writing poems that astonish us. We will try to answer: In what unique ways does poetry make language sting and sing? How does poetry make thought feel? We will focus on specific lyric forms, such as the elegy, the pastoral, the sonnet, the villanelle, self-portraits, erasure, and the complaint or protest poem. We will practice different strategies for poetic voicing and for structuring a poem. We will study a diverse selection of contemporary poems, and we will engage in several different methods of workshop. You will, I hope, write bravely—with risk and heart!—as you continue to play with what's possible in a poem.

ENGL 378 Fiction Writing II**TR 10:50-12:05 -Varallo**

In part II, we will build upon the skills we learned in Fiction I, while taking a closer look at contemporary short stories, asking, “What kind of story am I trying to write?” and “What kind of story moves me the most?” Our assigned readings will be grouped by theme or style (coming-of-age stories, relationship stories, form stories, speculative stories, etc.) so that we can continue the ongoing process of connecting our reading lives to our writing lives. We will also complete several in-class writing exercises, attend readings and events together, workshop two stories, and complete a revision by the end of the semester.'

ENGL 380 The Literary Magazine, Publishing, and Editing TR 3:05-4:20 -Heinen

Work from many of our most celebrated writers first appeared in literary magazines. One of Arthur Conan Doyle's earliest Sherlock Holmes stories appeared in *Lippincott's*, much of Edgar Allan Poe's writing first appeared in magazines and newspapers, T.S. Eliot's "Lovesong..." was first published in *Poetry*, and William Faulkner's first story appeared in the *Mississippian*. More recent acclaimed writers published, and continue to publish, their writing in literary magazines. So... what exactly are literary magazines? What roles do editors play? How do these people and the texts they create and curate contribute to shaping the world of arts and letters? Throughout the semester, you will hone your skills as a reader, writer, and thinker while we explore these questions in an attempt to gain a more nuanced understanding of literary magazines, editing, and publishing.

ENGL 390 Alfred Hitchcock

TR 1:40-2:55 -Bruns

Despite more than fifty years of steady critical explication, the films of Alfred Hitchcock are as uncanny as ever. His films are exemplary sites for speculative theory and the radical recasting of critical protocols. Indeed, the most notable gains in the Auteur Theory, 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. 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.

ENGL 402 Advanced Workshop in Poetry Writing

W 4-6:45 -Jackson

In this capstone course, we'll generate and workshop (small) poetry manuscripts to prepare them for submission. We'll also read a range of nationally recognized books by debut authors and well-versed veterans to inform and encourage our own process as we construct our first (!) chapbooks.

ENGL 403.02 Advanced Workshop in Fiction Writing

R 4-6:45 -McCollum

Advanced study of contemporary methods in the crafting of fiction. Students complete 40-50 pages of short fiction and participate in advanced workshops. Prerequisites: ENGL 223 and 378. Contact Callie Fleming Renner, flemingc@cofc.edu, and cc Associate Chair of English, Dr. Duvall to be enrolled: DuvallJM@cofc.edu.

ENGL 475 Beyond the English Major

TR 1:40-2:55- Vander Zee

"Beyond the English Major" is the capstone course for the Literature, Film, and Cultural Studies concentration, but you might think of it less as a conclusion and more as a gateway to what comes next—whether that is work or graduate study.

During the first half of the course, we will explore current debates about the utility and value of English and the humanities in the wider world beyond the university. As we navigate this reading, we will reflect upon and identify the most useful and relevant skills and dispositions that your English major has given you the opportunity to develop. The second half of the course will then focus on drawing connections between our work in English, and our work in other

areas of academic, professional, and personal interest. This process will involve readings and activities related to interdisciplinarity, professionalization, exploration of career opportunities, and networking with alumni.

**ENGL 478 British and American Novel between
World War I and World War II**

MW 4-5:15 -Kelly

This course will examine several modern British and American novels between the World Wars. Modernism is often considered as apart from or above politics, but we'll deal head on with how these texts interact with the rising rival ideologies of fascism and liberalism, with a special focus on competing notions about free speech and censorship.

ENGL 495 Internship in the Major

– Holmes

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.