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.
ENGL 201 British Literature 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
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 207.01 American Lit. to the Present  
MW 3:25-4:40 -Duvall

ENGL 207.03 American Lit. to the Present  
MWF 1-1:50 -Johnson

A study of representative writers from the colonial period to the present. Emphasis on close reading and literary history.
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.
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.
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 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 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.
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 Komunyala, 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.
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.
Writers & Editors

Like to write?
Want to submit for publication?

**English 305:**
Advanced Composition
Spring 2023

- throw off the cloak of academic writing
- master the role of style, audience, and writer’s voice for *writing beyond the academy*
- develop the art of crafting effective sentences
- exercise your stylistic and analytical abilities
- discover your ADVANCED writing skills

Comment from English 305 student: “I’ve really found my voice. I’ve been used to writing academically, sacrificing my wit and sarcasm for a more intelligent-sounding voice. Through the travel and opinion essays, my voice feels consistent and reflective of me as a person, not just as a student. . . . I am very proud of that.”
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).
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.
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 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.
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.
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.
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

Jacob Craig (craigjw1@cofc.edu)

Unit 1: Persuading in/for digital communities

- We will study online discourse in short-form texts (TikToks, Tweet threads, posts) and long-form texts (podcasts and streams)
- Students will produce a brief report explaining how a digital community uses persuasion to define and shape the values of a community

Unit 2: How apps designers influence our messages

- We will study how app design shapes writers' purposes and the messages writers produce
- Students will produce an app analysis and an app re-design pitch using a wireframing app.
- Example projects available through the QR code
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.
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.
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.
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.
“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.
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.
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, cataloging, 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.