

## Fall 2022 English Course Offerings

### THE ENGLISH CORE

#### Foundation Requirements

ENGL 201 British Lit. to 1800	TR 10:50-12:05 -Bowers
ENGL 202.01 British Lit. since 1800	TR 1:40-2:55 -Carens
ENGL 207.01 American Lit. to the Present	TR 12:15-1:30 -Peeples
ENGL 207.02 American Lit. to the Present	TR 1:40-2:55 - Johnson
ENGL 234.01 Survey of Third-World Masterpieces	MWF 1-1:50 -Lewis
ENGL 299.01 Intro to English Studies	TR 9:25-10:40 -Eichelberger
ENGL 299.02 Intro to English Studies	TR 12:15-1:30 - Eichelberger

#### Pre-1800

ENGL 300 Race in the Renaissance	MW 4-5:15 - Kae
ENGL 318 The Eighteenth Century: Age of Enlightenment	MW 2-3:15 -Bowers

#### Difference in Literary, Cultural, and Rhetorical Studies

ENGL 364 (Re)Constructions: Contemporary Black Men's Memoirs	TR 12:15-1:30 -Johnson
ENGL 364 Representations of the Holocaust	T 5:30-8:15 -Cappell

#### Open Electives

ENGL 201 British Lit. to 1800	TR 10:50-12:05 -Bowers
ENGL 202.01 British Lit. since 1800	TR 1:40-2:55 -Carens
ENGL 207.01 American Lit. to the Present	TR 12:15-1:30 -Peeples
ENGL 207.02 American Lit. to the Present	TR 1:40-2:55 - Johnson
ENGL 212.01 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 212.05 The Cinema: History and Criticism	TR 10:50-12:05 -Bruns
ENGL 220.01 Poetry Writing I	TR 12:15-1:30 -Rosko
ENGL 220.03 Poetry Writing I	TR 9:25-10:40 -Rosko
ENGL 223.01 Fiction Writing I	MW 2-3:15 -Varallo
ENGL 223.03 Fiction Writing I	TR 10:50-12:05 -Madden
ENGL 223.04 Fiction Writing I	TR 1:40-2:55 - Madden
ENGL 225.01 Intro to Writing Studies	MW 2-3:15 -Warnick
ENGL 234.01 Survey of Third-World Masterpieces	MWF 1-1:50 -Lewis
ENGL 299.01 Intro to English Studies	TR 9:25-10:40 -Eichelberger
ENGL 299.02 Intro to English Studies	TR 12:15-1:30 – Eichelberger
ENGL 300 Race in the Renaissance	MW 4-5:15 - Kae
ENGL 309 English Language Grammar and History	TR 9:25-10:40 -Devet

ENGL 310 Theories of Teaching Writing	TR 12:15-1:30 -Scott Copses
ENGL 318 The Eighteenth Century: Age of Enlightenment	MW 2-3:15 -Bowers
ENGL 334 Technical Writing	TR 10:50-12:05 -Devet
ENGL 350 Jane Austen: Text and Film	TR 10:50-12:05 -Carens
ENGL 351 Studies in American Film: Hollywood Genres	TR 1:40-2:55 -Bruns
ENGL 364 (Re)Constructions: Contemporary Black Men's Memoirs	TR 12:15-1:30 -Johnson
ENGL 366 Embodiment and the Writing Process	TR 1:40-2:55 -Scott Copses
ENGL 368 Short-Short Fiction	W 4-6:45 -Varallo
ENGL 377 Poetry Writing II	M 4-6:45 -Jackson
ENGL 378 Fiction Writing II	TR 1:40-2:55 -Lott
ENGL 379 Usability and Document Design	MW 4-5:15 -Warnick
ENGL 477/577 Coming of Age in Southern Spaces	MW 4-5:15 -Eichelberger
ENGL 495 Internship in the Major	- Warnick

## CONCENTRATIONS

### Creative Writing: Intro

ENGL 220.01 Poetry Writing I	TR 12:15-1:30 -Rosko
ENGL 220.03 Poetry Writing I	TR 9:25-10:40 -Rosko
ENGL 223.01 Fiction Writing I	MW 2-3:15 -Varallo
ENGL 223.03 Fiction Writing I	TR 10:50-12:05 -Madden
ENGL 223.04 Fiction Writing I	TR 1:40-2:55 - Madden

### Creative Writing: Focus

ENGL 368 Short-Short Fiction	W 4-6:45 -Varallo
ENGL 377 Poetry Writing II	M 4-6:45 -Jackson
ENGL 378 Fiction Writing II	TR 1:40-2:55 -Lott

### Literature and Film: Intro

ENGL 201 British Lit. to 1800	TR 10:50-12:05 -Bowers
ENGL 202.01 British Lit. since 1800	TR 1:40-2:55 -Carens
ENGL 207.01 American Lit. to the Present	TR 12:15-1:30 -Peeples
ENGL 207.02 American Lit. to the Present	TR 1:40-2:55 -Johnson
ENGL 212.01 The Cinema: History and Criticism	MW 3:25-4:40 -Glenn
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ENGL 212.05 The Cinema: History and Criticism	TR 10:50-12:05 -Bruns
ENGL 234.01 Survey of Third-World Masterpieces	MWF 1-1:50 -Lewis

### Literature and Film: Focus

ENGL 300 Race in the Renaissance	MW 4-5:15 - Kae
ENGL 318 The Eighteenth Century: Age of Enlightenment	MW 2-3:15 -Bowers
ENGL 350 Jane Austen: Text and Film	TR 10:50-12:05 -Carens
ENGL 351 Studies in American Film: Hollywood Genres	TR 1:40-2:55 -Bruns
ENGL 364 (Re)Constructions: Contemporary Black Men's Memoirs	TR 12:15-1:30 -Johnson
ENGL 477/577 Coming of Age in Southern Spaces	MW 4-5:15 -Eichelberger

### **Writing, Rhetoric, and Publication: Intro**

ENGL 225.01 Intro to Writing Studies	MW 2-3:15 -Warnick
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### **Writing, Rhetoric, and Publication: Focus**

ENGL 309 English Language Grammar and History	TR 9:25-10:40 -Devet
ENGL 310 Theories of Teaching Writing	TR 12:15-1:30 -Scott Copses
ENGL 334 Technical Writing	TR 10:50-12:05 -Devet
ENGL 366 Embodiment and the Writing Process	TR 1:40-2:55 -Scott Copses
ENGL 379 Usability and Document Design	MW 4-5:15 -Warnick

### **Writing, Rhetoric, and Publication: Capstone**

ENGL 495 Internship in the Major	Online -Warnick
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## **Fall 2022 English Course Offerings Descriptions**

### **ENGL 201 British Literature to 1800**

ENGL 201 British Lit. to 1800	TR 10:50-12:05 -Bowers
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 202.01 British Lit. since 1800	TR 1:40-2:55 -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	TR 12:15-1:30 -Peeples
ENGL 207.02 American Lit. to the Present	TR 1:40-2:55 - 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 3:25-4:40 -Glenn  
ENGL 212.03 The Cinema: History and Criticism TR 12:15-1:30 -Bruns  
ENGL 212.05 The Cinema: History and Criticism TR 10:50-12:05 -Bruns

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**

ENGL 220.01 Poetry Writing I TR 12:15-1:30 -Rosko  
ENGL 220.03 Poetry Writing I TR 9:25-10:40 -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 MW 2-3:15 -Varallo  
ENGL 223.03 Fiction Writing I TR 10:50-12:05 -Madden  
ENGL 223.04 Fiction Writing I TR 1:40-2:55 -Madden

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 Intro to Writing Studies MW 2-3:15 -Warnick

An introduction to foundational theories used to analyze and practice writing in a variety of contexts, with particular focus on theories relevant to academic and real-world writing situations like genre, rhetorical situation, and community. Students gain experience producing original research on a writing studies related issue.

**ENGL 234 Survey of Third World Masterpieces** MWF 1-1:50 -Lewis

Working from texts from Africa, the Caribbean, and South Asia, this course provides you with valuable skills of "inter-cultural literacy." Rather than an unquestioning, Disney-esque sampling of artificial authenticity, however, 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. 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

### **ENGL 299 Intro to English Studies**

ENGL 299.01 Intro to English Studies

TR 9:25-10:40 -Eichelberger

ENGL 299.02 Intro to English Studies

TR 12:15-1:30 - Eichelberger

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 Race in the Renaissance**

MW 4-5:15 - Kae

Can we trace the historical roots of our ideas about race? How do early modern ideas of race coincide with, or differ from, modern perceptions? And how is art and literature implicated in the making of such ideas? In this course, we will attempt to answer these questions through the examination of drama during a period where questions about race were still very much fluid and unfixed. Early modern drama can provide us with a lens into the past to see how literature reflects ideas, fears, and desires of racial Others in the English Renaissance, but it can also help us to see how the past can shape future conceptions of race. In other words, early modern drama can help us *re-see* our cultural and political present. In this course, we will examine early modern plays within their historical contexts. We will learn to grapple with a wide range of early modern racial discourses, such as Blackness, Whiteness, religion, imperialism and colonialism, history and nationhood, and medicine and physiology. At the same time, we will read contemporary theories on race, as well as modern film and performance adaptations. Some questions we will ask in this course include, how did early moderns, in their increasing contact with different peoples and cultures, produce ideas of race? How is race understood in early modern drama? Do the plays interrogate contemporary power structures or reinforce the status quo? And how can our readings help open up new ways to understand and re-make our present?

The plays we will read in this course include (but are not limited to), Shakespeare's *Twelfth Night*, *Cymbeline*, *Othello*, Ben Jonson's *Every Man In His Humour*, Christopher Marlowe's *The Jew of Malta*, and John Fletcher's *The Island Princess*. We will also watch modern productions of *The American Moor*, *The Maori Merchant of Venice*, and the Royal Shakespeare Company's 2002 production of *The Island Princess*. Secondary criticism might include excerpts from essays by Geraldine Heng, Claudia Rankine, Toni Morrison, Barbara J. and Karen E. Fields, Kim F. Hall, Peter Erikson, Julia Reinhard Lupton, and Jean Feerick.

**ENGL 309 English Language Grammar and History**

TR 9:25-10:40 -Devet

English Language Grammar and History explores fundamental concepts about English, focusing on its grammar, dialects, semantic change (change in the meaning of words), and development. In short, the course helps students better grasp the language, especially if they are preparing for writing/editing careers. The course is also designed to help Secondary Education students master the criteria—outlined by the Linguistics and Language portion of the PRAXIS exam—as essential knowledge for English teachers.

**ENGL 310 Theories of Teaching Writing**

TR 12:15-1:30 -Scott Copes

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 318 The Eighteenth Century: Age of Enlightenment** MW 2-3:15 -Bowers

In this course, we will examine major writings and literary forms (especially the novel) of the eighteenth century, with a special focus on the literature of the Enlightenment, one of the most important periods in human history that helped form the core ideals and institutions of the modern world.

**ENGL 334 Technical Writing**

TR 10:50-12:05 -Devet

Technical Writing benefits students preparing for writing careers. They become familiar with the principles of transactional writing (conveying information) to users (audiences), especially through technical instructions, definitions/descriptions, summaries, and reports. They also learn how to edit technical writing. Whenever possible, students write about subjects related to their field of interest. No scientific experience necessary.

**ENGL 350 Jane Austen: Text and Film**

TR 10:50-12:05 -Carens

Jane Austen: Text and Film covers five of the author's novels and their recent adaptations for cinema and television. You may already know that the plots of these narratives are quite similar, each of them focusing on the trials and tribulations experienced in the nineteenth century by middle-class women on the marriage market. Austen narratives belong to a genre sometimes dismissed as "chick lit" or "chick flicks," but the assumption of this course is that such works provide a unique and valuable perspective on the position of women in patriarchal culture. Known for her ironic detachment, Austen acutely analyzes the social rules that structure romance. We will discuss how the representation of love, marriage, and domesticity in her work continually raises unsettling questions about gendered spheres of agency, the class system, and the historical shapes of inequality.

In this class we will seek to understand aspects of the novels that are relatively far removed from modern readers, such as the biographical and historical details that contextualize her

references. This course also, however, seeks to understand the cultural phenomena of Jane Austen in the modern world. The number of recent film adaptations of her novels provides a clear indication of an ongoing *fascination* with her work, and this too deserves careful analysis. By considering how films adopt and adapt the original text, we will hopefully learn something about the preoccupations of our own cultural moment.

**ENGL 351 Studies in American Film: Hollywood Genres** TR 1:40-2:55 -Bruns

Of all the concepts fundamental to literary theory, none has a longer or more distinguished lineage than the question of literary type, or “genre” (Aristotle’s *Poetics* dates back to 335 BC). Yet genre criticism’s introduction to the study of film is comparatively recent. Prior to this, it was assumed that genre simply provided Hollywood studios with a way to organize the production and marketing of films, most of which were deemed unworthy of serious commentary. In short, the genre film was associated with commerce not art. But in the last 50 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, overlapping, and impossible to precisely and unambiguously describe. 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.

This course will have at least 4 objectives:

1. Understand the importance of genre in film studies.
2. Identify the syntactic and semantic features of film genres.
3. Evaluate the social and historical function of film genres.
4. Carry out personal research.

**ENGL 364 (Re)Constructions: Contemporary Black Men’s Memoirs** TR 12:15-1:30 -Johnson

Black men’s entire existence in America has been what Randall Horton describes as “deliberate scaffolding.” He defines this concept as the process by which Black men become educated on how their bodies navigate and transform the spaces they inhabit. They often fall prey to monolithic, static, and reductive images and “constructions.” These constructions are generalized and stereotypical ideas about Black men, what they can do, and who they can be(come). These ideas permeate society, affecting how education, law, social spaces, the workforce, and every facet of American society view Black men. How do these constructions of Black men impede and derail the natural maturation from boy to man? In what ways are

innocence, boyhood, and autonomy made largely inaccessible to Black boys? What tensions arise when Black men envision a life contradictory to “the livery the white man has fabricated for him?”

This course will contend with Black men’s memoirs as a genre of reinscribing and humanizing Black men. Through the exercise of penning their own stories, Black men deconstruct these violent images and reimagine themselves, the spaces they inhabit, and how they show up (and choose to show up) therein. Readings include but are not limited to Horton’s *Hook*, Kiese Laymon’s *Heavy*, MK Asante’s *Buck*, and Darnell Moore’s *No Ashes in the Fire*. We will discuss their conversations on Black masculinity, Black boyhood, and Black men’s bodies among other relevant topics uncovered through our reading.

**ENGL 366 Embodiment and the Writing Process**

TR 1:40-2:55 -Scott Copses

Initially, movement and writing may appear at odds. The athlete moves; the writer thinks, often from a reflective distance. Yet this course privileges a writing practice that joins body and mind in the physical and mental act of knowledge construction. We don’t so much *have* ideas as we *make* them. We will explore the concept of embodiment across disciplines, ranging from cognitive psychology to neuroscience and education, and consider the ways we are taught to separate our physical selves from our cerebral selves in our writing practice. Finally, we will compose contemporary “embodied” texts, blending visual, aural, and movement-oriented components.

**ENGL 368 Flash Fiction**

W 4-6:45 -Varallo

How short can a short story be? In this course, we will explore the world of “flash” fiction—stories that range from 6 to 1,500 words—through in-class writing exercises, take-home assignments, group workshops, and reading and analysis of assigned texts. Together we will explore the incredible variety of short-short forms, including the 6-word memoir, hint fiction, the 100-word story, micro-fiction, sudden fiction, and other narratives that will challenge you to tell a complete story within a smaller frame. We will also explore the literary marketplace for publishing flash fiction. Our goal will be to develop a greater appreciation of the limitations and possibilities of words. This class is for you if you love writing exercises, prompts, and short assignments. Perfect for poets, essayists, and fiction writers alike!

Pre-req: ENGL 220 or ENGL 223, or permission of the instructor. Contact varalloa@cofc.edu.

**ENGL 377: Poetry Writing II**

M 4-6:45 -Jackson

In this class we’ll read and discuss several poetry collections that will reinforce our understanding of poetic craft, building on elements such as image, line, and voice. Similar to Poetry I, we’ll read, discuss, and explicate poems in class and in writing; and we’ll write, revise, share, critique, and support each other’s work. English 220 (Poetry I) is a prerequisite for this course.

**ENGL 378 Fiction Writing II**

TR 1:40-2:55 -Lott

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 379 Usability and Document Design**

MW 4-5:15 -Warnick

An advanced study of technical writing focusing on user-centered approaches to information design. Through the production and analysis of genres like infographics and manuals, students learn how to effectively use document design elements like image, shape, and color for a range of users.

**ENGL 477/577 Coming of Age in Southern Spaces**

MW 4-5:15 -Eichelberger

Since 1900, numerous authors have represented transitions from childhood to adulthood in the U. S. South. This course will compare and contrast the experiences of Southern children and young people from different eras, social identities, and communities. In contemplating the opportunities and dangers confronting individuals during this transition, we will explore the ways they interact with their families, their cultures, and their histories, as well as with their natural and human-made environments. Authors may include Eudora Welty, Richard Wright, William Faulkner, Tennessee Williams, Dorothy Alison, Flannery O'Connor, Ernest Gaines, Pater Taylor, Yusef Komunyakaa, Jesmyn Ward, and others. All students will participate in seminar-style discussion of these texts and of their own research and writing. Graduate students will incorporate a more extensive array of research materials and will produce lengthier presentations and written works than undergraduates.

**ENGL 495: Internship in the Major**

Online - Warnick

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 Prof. Chris Warnick ([warnickc@cofc.edu](mailto:warnickc@cofc.edu)) for further information on getting registered.