

## Fall 2023 English Course Offerings

### GENERAL EDUCATION OFFERINGS

ENGL 190 Classic British Children's Literature	TR 10:50-12:05 -Carens
ENGL 192.01 Appreciation of Literature & Film	MWF 10-10:50 -Peeples
ENGL 192.02 Appreciation of Literature & Film	MWF 11-11:50 -Peeples

### THE ENGLISH CORE

#### Foundation Requirements

ENGL 201 British Lit. to 1800	MWF 11-11:50 -Bowers
ENGL 202.01 British Lit. since 1800	MWF 10-10:50 -Rogers
ENGL 207.01 American Lit. to the Present	TR 9:25-10:40 -Eichelberger
ENGL 207.02 American Lit. to the Present	TR 1:40-2:55 -Johnson
ENGL 299.01 Intro to English Studies	TR 12:15-1:30 -Eichelberger
ENGL 299.02 Intro to English Studies	MWF 12-12:50 -Russell

#### Pre-1800

ENGL 302 Shakespeare	MW 2-3:15 -Kae
ENGL 318 The Eighteenth Century: Age of Enlightenment	MWF 1-1:50 -Bowers
ENGL 488 Proseminar in Cultural Studies: Medieval Feminism	MW 4-5:15 -Seaman

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

ENGL 313 African American Literature	MWF 11-11:50 -Frazier
ENGL 364 Fire in Little Africa	TR 12:15-1:30 -Johnson

#### Open Electives

ENGL 201 British Lit. to 1800	MWF 11-11:50 -Bowers
ENGL 202.01 British Lit. since 1800	MWF 10-10:50 -Rogers
ENGL 207.01 American Lit. to the Present	TR 9:25-10:40 -Eichelberger
ENGL 207.02 American Lit. to the Present	TR 1:40-2:55 -Johnson
ENGL 212.01 The Cinema: History and Criticism	ONLINE -Glenn
ENGL 212.02 The Cinema: History and Criticism	TR 10:50-12:05 -Bruns
ENGL 212.03 The Cinema: History and Criticism	TR 12:15-1:30 -Bruns
ENGL 220.01 Poetry Writing I	TR 3:05-4:20 -Watkins
ENGL 220.03 Poetry Writing I	TR 10:50-12:05 -Watkins
ENGL 223.01 Fiction Writing I	TR 10:50-12:05 -Cannon
ENGL 223.02 Fiction Writing I	TR 1:40-2:55 -Cannon
ENGL 223.04 Fiction Writing I	TR 12:15-1:30 -Lott
ENGL 225.01 Intro to Writing Studies	TR 12:15-1:30 -Craig
ENGL 234.01 Survey of Third-World Masterpieces	MWF 2-2:50 -Lewis

ENGL 299.01 Intro to English Studies	TR 12:15-1:30 -Eichelberger
ENGL 299.02 Intro to English Studies	MWF 12-12:50 -Russell
ENGL 302 Shakespeare	MW 2-3:15 -Kae
ENGL 309 English Language: Grammar and History	TR 9:25-10:40 -Devet
ENGL 313 African American Literature	MWF 11-11:50 -Frazier
ENGL 316 Writing and Literacy	MW 3:25-4:40 -Warnick
ENGL 318 The Eighteenth Century: Age of Enlightenment	MWF 1-1:50 -Bowers
ENGL 334 Technical Writing	TR 10:50-12:05 -Devet
ENGL 351 Studies in American Film: Hollywood Genres	TR 1:40-2:55 -Bruns
ENGL 360 Coming of Age in Southern Spaces	TR 10:50-12:05 -Eichelberger
ENGL 364 Fire in Little Africa	TR 12:15-1:30 -Johnson
ENGL 367 Creative Nonfiction	TR 1:40-2:55 -Lott
ENGL 369 Writing for the Web	TR 1:40-2:55 -Craig
ENGL 370 British Gothic Literature	TR 9:25-10:40 -Carens
ENGL 377 Poetry Writing II	TR 9:25-10:40 -Jackson
ENGL 378 Fiction Writing II	TR 12:15-1:30 -Varallo
ENGL 488 Proseminar in Cultural Studies: Medieval Feminism	MW 4-5:15 -Seaman
ENGL 495 Internship in the Major	- Warnick

## CONCENTRATIONS

### Creative Writing: Intro

ENGL 220.01 Poetry Writing I	TR 3:05-4:20 -Watkins
ENGL 220.03 Poetry Writing I	TR 10:50-12:05 -Watkins
ENGL 223.01 Fiction Writing I	TR 10:50-12:05 -Cannon
ENGL 223.02 Fiction Writing I	TR 1:40-2:55 - Cannon
ENGL 223.04 Fiction Writing I	TR 12:15-1:30 -Lott

### Creative Writing: Focus

ENGL 367 Creative Nonfiction	TR 1:40-2:55 -Lott
ENGL 377 Poetry Writing II	TR 9:25-10:40 -Jackson
ENGL 378 Fiction Writing II	TR 12:15-1:30 -Varallo

### Literature and Film: Intro

ENGL 201 British Lit. to 1800	MWF 11-11:50 -Bowers
ENGL 202.01 British Lit. since 1800	MWF 10-10:50 -Rogers
ENGL 207.01 American Lit. to the Present	TR 9:25-10:40 -Eichelberger
ENGL 207.02 American Lit. to the Present	TR 1:40-2:55 -Johnson
ENGL 212.01 The Cinema: History and Criticism	ONLINE -Glenn
ENGL 212.02 The Cinema: History and Criticism	TR 10:50-12:05 -Bruns
ENGL 212.03 The Cinema: History and Criticism	TR 12:15-1:30 -Bruns

### Literature and Film: Focus

ENGL 313 African American Literature	MWF 11-11:50 -Frazier
ENGL 351 Studies in American Film: Hollywood Genres	TR 1:40-2:55 -Bruns
ENGL 360 Coming of Age in Southern Spaces	TR 10:50-12:05 -Eichelberger
ENGL 364 Fire in Little Africa	TR 12:15-1:30 -Johnson
ENGL 370 British Gothic Literature	TR 9:25-10:40 -Carens

### Writing, Rhetoric, and Publication: Intro

ENGL 225.01 Intro to Writing Studies	TR 12:15-1:30 -Craig
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### Writing, Rhetoric, and Publication: Focus

ENGL 309 English Language: Grammar and History	TR 9:25-10:40 -Devet
ENGL 316 Writing and Literacy	MW 3:25-4:40 -Warnick
ENGL 334 Technical Writing	TR 10:50-12:05 -Devet
ENGL 369 Writing for the Web	TR 1:40-2:55 -Craig

### Writing, Rhetoric, and Publication: Capstone

ENGL 495 Internship in the Major	- Warnick
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### ENGLISH-TEACHER EDUCATION - Area Requirements

#### *Non-Western or world literature survey*

ENGL 234.01 Survey of Third-World Masterpieces	MWF 2-2:50 -Lewis
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#### *African American or Multi-Ethnic Literatures*

ENGL 313 African American Literature	MWF 11-11:50 -Frazier
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#### *Writing and Literacy Studies*

ENGL 316 Writing and Literacy	MW 3:25-4:40 -Warnick
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#### *Additional required courses*

ENGL 309 English Language: Grammar and History	TR 9:25-10:40 -Devet
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### Fall 2023 English Course Offerings Descriptions

#### **ENGL 190 Classic British Children's Literature**

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

Looking for Gen-Ed humanities credit and an opportunity to talk and think about some great stories? This 200-level English class is designed for nonmajors who want to study books such as *Alice's Adventures in Wonderland*, *Treasure Island*, *The Secret Garden*, and *Peter Pan*. We will read titles from the "Golden Age" of children's literature to see how 19th - and 20th - century writers broke with moralistic conventions, changed our understanding of childhood, and created stories that continue to have a deep impact on our culture. The English Dept. will waive the 110 pre-req for this class.

**ENGL 192.01 Appreciation of Literature & Film**  
**ENGL 192.02 Appreciation of Literature & Film**  
“The Literature of Art”

**MWF 10-10:50 -Peeples**  
**MWF 11-11:50 -Peeples**

This is a general education course designed for students who want to expand their understanding and appreciation of literature.

The general theme of the course is “the literature of art.” We’ll study poems, stories, and films about visual art and performance (music, particularly), considering things like the role of art in society (today and in the past), the uses and misuses of art, the nature of artistic genius, and why we respond to visual art and performance the way(s) we do.

No prior knowledge of literature or art is required. No prerequisites.

**ENGL 201 British Lit. to 1800**

**MWF 11-11:50 -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 202.01 British Lit. since 1800**

**MWF 10-10:50 -Rogers**

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**

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

**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 212.01 The Cinema: History and Criticism**

**ONLINE -Glenn**

**ENGL 212.02 The Cinema: History and Criticism**

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

**ENGL 212.03 The Cinema: History and Criticism**

**TR 12:15-1:30 -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 220.01 Poetry Writing I**

**TR 3:05-4:20 -Watkins**

**ENGL 220.03 Poetry Writing I**

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

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 223.01 Fiction Writing I**

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

**ENGL 223.02 Fiction Writing I**

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

**ENGL 223.04 Fiction Writing I****TR 12:15-1:30 -Lott**

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 225.01 Intro to Writing Studies****TR 12:15-1:30 -Craig**

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 234.01 Survey of Third-World Masterpieces****MWF 2-2:50 -Lewis**

This course sets out to examine selected examples of so-called "Third World" 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 "Third World" writers were deeply involved with national (and international) politics, we will be examining the close relationship between literature and politics in their work, the economics of colonialism and contemporary globalization, and the relation of writing to power generally. We will be focusing on work from Africa, South Asia, and the Caribbean.

**ENGL 299.01 Intro to English Studies****TR 12:15-1:30 -Eichelberger****ENGL 299.02 Intro to English Studies****MWF 12-12:50 -Russell**

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 302 Shakespeare****MW 2-3:15 -Kae**

This course offers a broad survey of Shakespeare's plays, including a sampling of comedies, tragedies, histories, and romances. Required texts might include *Titus Andronicus*, *Twelfth Night*, *Henry IV*, *Antony and Cleopatra*, *Hamlet*, and *Pericles*. Special attention will be given to Shakespeare's exploration of cultural outcasts, his unsettling moral messages, and the relevance of his plays to present-day themes of social justice. We will consider the plays within

their specific historical context, as well as exploring their revisions in modern performance and film. Assignments will include discussion, critical papers, work in the early modern archives, and group performance.

**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 313 African American Literature** **MWF 11-11:50 -Frazier**

ENGL 313 is designed as a survey of African American literature primarily for English majors and upper level students. The selections read will span from the 18th century to the present, encompassing periods of literary history such as slavery and post- Civil War Reconstruction, the Harlem Renaissance, the Northern Migration, the Civil Rights Movement, and post-1970 literature. We will investigate how African American literature serves as a vital conduit towards appreciating the significance of African American history and culture as integral and vibrant reflections of American life and consciousness. Authors studied include luminaries such as Phillis Wheatley, David Walker, Frederick Douglass, Zora Neale Hurston, Alice Childress, James Baldwin, Octavia Butler, Gloria Naylor, and Toni Morrison. Our class capstone project will center on developing a magazine, time capsule, Ted X style talk, or themed fundraiser (like a Harlem Renaissance dance or a Poetry Slam).

**ENGL 316 Writing and Literacy** **MW 3:25-4:40 -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 investigate literacy using a variety of approaches. We will create literacy narratives examining our literate development, conduct interviews and field observations examining how literacy is used in professions and communities of interest to us, and use what we find from this research to create texts that help us and others participate in these professions or communities.

**ENGL 318 The Eighteenth Century:  
Age of Enlightenment** **MWF 1-1:50 -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 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 360 Coming of Age in Southern Spaces****TR 10:50-12:05 -Eichelberger**

Explore artistic interpretations of Southerners during their transition from childhood to adulthood. This course analyzes ways young people interact with their families, their cultures, and their histories, as well as with their natural and human-made environments.

Class format will be discussion supplemented by some lectures and presentations on the cultural contexts for these texts and the ways they have been interpreted... Students will keep a class notebook and submit shorter writing assignments before undertaking a research project on one of the texts below or, if they wish, on another text portraying young people in Southern spaces and communities (Zora Neale Hurston, Monique Truong, Karen Russell, Tennessee Williams, Harper Lee, Harlan Greene, Pat Conroy, etc.)

Dorothy Alison, *Bastard Out of Carolina*

William Faulkner, *As I Lay Dying* or *"The Bear"*

Janisse Ray, *Ecology of a Cracker Childhood*

Jesmyn Ward, *Salvage the Bones*

Shorter works by Nikky Finney, Ernest Gaines, Yusef Komunyakaa, Flannery O'Connor, Katherine Anne Porter, Peter Taylor, Natasha Trethewey, Eudora Welty, Richard Wright, and others.

Questions? Contact [eichelbergeri@cofc.edu](mailto:eichelbergeri@cofc.edu)

### **ENGL 364 Fire in Little Africa**

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

The 2021 Motown hip-hop album *Fire in Little Africa* is a narrativized retelling of the Tulsa Race Massacre of 1921, considered one of the worst incidents of racial violence in American history. From May 31-June 1, the Greenwood District of Tulsa, Oklahoma known as “Little Africa,” was engulfed in flames, destroying infrastructure, economic growth, and killing hundreds of Black Tulsans.

This course will interrogate the impact of *Fire in Little Africa* and the Tulsa Race Massacre through three academic lenses: Literature, History, and Music. Students will discuss issues of race, class, Black art, hip-hop, and the fight for reparations in 21st-century America. Students will read fiction, non-fiction, and use music and historic artifacts to discuss the history and legacy of Tulsa in 21st-century America.

### **ENGL 367 Creative Nonfiction**

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

Creative nonfiction is, in one form and another, for better and worse, in triumph and failure, the attempt to keep from passing altogether away the lives we have lived. The French word *essai*, first used by Montaigne to describe his innovative writing form, means to test, to try, to attempt. It is through creative nonfiction that we attempt to understand, from what we have done, who we have known, what we have dreamt and how we have failed and succeeded, the universe that is ourselves. Students in this writing workshop will examine the personal essay in its many forms to find ways other writers have discovered how to say what they need to say, and will write their own attempts—their own *essais*—to contribute to this vibrant and satisfying form.

### **ENGL 369 Writing for the Web**

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

A course focused on exploiting web media (images, sounds, links, metadata, page hierarchies) to produce usable, compelling, and web sensible content.

The course will come in two units. In unit 1, students will learn how to produce and format web copy using AI (large language model) tools, HTML, and CSS. In unit 2, students will produce a podcast focused on a technology issue. This unit will involve conducting format-appropriate research, doing market research, writing copy, recording audio, editing audio, and publishing the podcast.

This course will focus largely on the content creation process, giving ample opportunity to draft and revise as well as learn how to use digital tools. Students do not need to be proficient in a particular set of tools to do well in the course.

By the end of the course, students will be able to do much more than upload print genres to a website or author social media posts. Writing for the Web students will be more proficient in



making content for the web—content that an online audience will want to read/watch/hear and will enjoy reading/watching/hearing.

**ENGL 370 British Gothic Literature**

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

This course traces the development of British Gothic literature through a period of about 150 years following its emergence in the middle of the 18th century. Class discussions and writing assignments will focus on the elaboration of classic motifs – the foreign castles, horrifying monsters, grim villains, earnest heroes and ardent heroines – but will also push beyond these alluring devices to investigate how they express fears and desires sparked by intellectual and social questions that roiled British culture in the 19th century. Gothic literature, as we will see, uses terror and sensation to tap into anxieties about gender identity, class structure, evolution, racial difference, imperial power and many other contemporary issues.

**ENGL 377 Poetry Writing II**

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

It's time to pick up the pen and write more poems! Welcome to Poetry II, where we'll dive deeper into poetic forms such as the elegy, sonnet, abecedarian, ghazal, golden shovel, and many others. We'll also employ various poetics and experiment with erasure poems, found poems, visual poems, and read a poetry collection or two. Bring a cup of coffee, your imagination, and a willingness to write, read, critique, read, write, read, workshop, revise, read, write, revise, read, write, repeat, repeat, repeat.

**ENGL 378 Fiction Writing II**

**TR 12:15-1:30 -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 488 Proseminar in Cultural Studies:**

**MW 4-5:15 -Seaman**

**Medieval Feminism**

Today, the Middle Ages bring to mind armored knights fighting to the death, kings abusing peasants, and priests burning heretics at the stake—with women offering passive inspiration to male heroism, suffering abuse, or worse. Yet women shape much of the literature of medieval Britain, as we'll discover by reading about the formidable foe who is the mother of Grendel (*Beowulf*); that fast-talking critic of patriarchy, the Wife of Bath (Chaucer's *Canterbury Tales*); the two women who weave the narrative of *Sir Gawain and the Green Knight*; the trapped women that author Marie de France sets free through magic and fantasy; and the knight Silence, assigned female at birth, who saves their king from sure death. This course investigates what happens when we move women to the center of our literary history—and we'll consider how modern artists have adapted their stories (*Catherine Called Birdie*, *The Green Knight*, *Legendborn*, *Spear*, and more).

### **ENGL 495 Internship in the Major**

**- Warnick**

This fully online course is designed to support your learning as you complete an internship with a sponsoring organization. We will together discuss readings and other materials that help you develop strategies for navigating organizational culture, taking initiative as an intern, coordinating with co-workers, and other situations you'll likely face on the job. You will also draw from your internship experience to develop a professional identity or brand that you represent through a resume, LinkedIn profile, and electronic portfolio collecting a sample of your work product. Ideally, the online class component of the course functions as a space where we together reflect on and learn from our internship experiences while also creating job materials that powerfully showcase experiences and qualifications that land you your next job. Contact Prof. Chris Warnick ([warnickc@cofc.edu](mailto:warnickc@cofc.edu)) for further information on getting registered.

### **STUDY ABROAD**



### **ENGL 339/ENGL 366: Travel Writing in Trujillo, Spain**

ENGL 339: Travel Writing is designed specifically as a special topics course for creative writing students studying abroad in Trujillo, Spain. Students will gain experience reading, analyzing, and evaluating various travel-writing genres, with an emphasis on texts dealing with Europe and Spain. This is also a writing course: students will write their own travelogues, with an emphasis on literary, creative non-fiction.

### **English 350: Hemingway in Spain**

This class focuses on Ernest Hemingway and his works that are either set in Spain or have an important connection to Spain. Since the course is being taught as part of the College of Charleston's semester-long program in Trujillo, we will be living in and visiting some of the places Hemingway wrote about. In addition to reading several of Hemingway's fictional works,

we'll also read portions of a biography about him, as well as watch the propagandist documentary film he co-wrote, narrated, and helped produce, *The Spanish Earth*, which speaks eloquently against fascism. Topics we'll cover in the course include Hemingway and literary modernism, ritual and myth-making in Hemingway's Spain, gender issues in Hemingway, Hemingway's treatment of war and war trauma, and style and form in Hemingway's work.

### **English 364: Contemporary Latina Writers**

This course, taught as part of the semester-long study abroad program in Trujillo, Spain, focuses on contemporary literature written in the U.S. by women of Mexican, Puerto Rican, Dominican, and Cuban heritage, all places that were historically part of the Spanish Empire.

We will read and discuss fiction, poetry, and non-fiction by writers such as Gloria Anzaldúa, Cherrie Moraga, Helena Maria Viramontes, Sandra Cisneros, Julia Alvarez, and Carmen Maria Machado, among others. Topics we'll cover in the course include cultural identity, assimilation, and resistance; language use—including bilingualism and Spanglish; immigrant and refugee experiences; reworkings/revisions of traditional religion, myth and history; borderlands and hybrid identities; and intersections of ethnicity with gender, class, and sexuality.

### **ENGL 339/ENGL 366: Travel Writing in Trujillo, Spain**

ENGL 366: Travel Writing is designed specifically as a special topics course for writing, rhetoric, and publishing students studying abroad in Trujillo, Spain. Students will gain experience reading, analyzing, and evaluating various travel-writing genres, with an emphasis on texts dealing with Europe and Spain. This is also a writing course: students will write travelogues and various content designed for digital media.