

## Spring 2022 English Course Offerings

### THE ENGLISH CORE

#### Foundation Requirements

ENGL 201.01 British Lit. to 1800	TR 10:50-12:05 -Byker
ENGL 201.02 British Lit. to 1800	MWF 1-1:50 -Russell
ENGL 202.02 British Lit. since 1800	MWF 11-11:50 -Bowers
ENGL 207.03 American Lit. to the Present	MWF 12-12:50 -Frazier
ENGL 299.01 Intro to English Studies	TR 12:15-1:30 -Carens
ENGL 299.02 Intro to English Studies	TR 1:40-2:55 -Duvall

#### Pre-1800

ENGL 300 King Arthur and the Arthurverse	MW 3:25-4:40 -Seaman
ENGL 342 Literature of the American Revolution and Early Republic	TR 12:15-1:30 -Peeples

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

ENGL 353 African Women Writers	MWF 11-11:50 -Lewis
ENGL 364 19 <sup>th</sup> Century African American Novel	TR 10:50-12:05 -Duvall

#### Open Electives

ENGL 201.01 British Lit. to 1800	TR 10:50-12:05 -Byker
ENGL 201.02 British Lit. to 1800	MWF 1-1:50 -Russell
ENGL 202.02 British Lit. since 1800	MWF 11-11:50 -Bowers
ENGL 207.03 American Lit. to the Present	MWF 12-12:50 -Frazier
ENGL 212.01 The Cinema: History and Criticism	TR 10:50-12:05 -Bruns
ENGL 212.02 The Cinema: History and Criticism	TR 12:15-1:30 -Bruns
ENGL 220.02 Poetry Writing I	MW 2-3:15 -Beresford
ENGL 220.03 Poetry Writing I	TR 10:50-12:05 -Rosko
ENGL 223.01 Fiction Writing I	MW 3:25-4:40 -Madden
ENGL 223.02 Fiction Writing I	MW 5:30-6:45 -Madden
ENGL 223.03 Fiction Writing I	TR 12:15-1:30 -McCollum
ENGL 225.01 Intro to Writing Studies	TR 1:40-2:55 -Craig
ENGL 241 Studying Southern Cultures and Literature	TR 1:40-2:55 -Peeples
ENGL 290 The Queer Arts of Drag	TR 9:25-10:40 -Byker
ENGL 299.01 Intro to English Studies	TR 12:15-1:30 -Carens
ENGL 299.02 Intro to English Studies	TR 1:40-2:55 -Duvall
ENGL 300 King Arthur and the Arthurverse	MW 3:25-4:40 -Seaman
ENGL 305 Advanced Writing	TR 10:50-12:05 -Scott Copses
ENGL 320 Young Adult Literature	TR 1:40-2:55 -Carens
ENGL 322 Writing across Contexts	MW 3:25-4:40 -Warnick
ENGL 334 Technical Writing	MW 2-3:15 -Warnick
ENGL 353 African Women Writers	MWF 11-11:50 -Lewis

ENGL 360 Charleston Writers	TR 9:25-10:40 -Eichelberger
ENGL 364 19 <sup>th</sup> Century African American Novel	TR 10:50-12:05 -Duvall
ENGL 366 Write Like a Roman! Classical Rhetoric for Today's Writers	TR 9:25-10:40 -Devet
ENGL 367 Creative Nonfiction	MW 2-3:15 -Madden
ENGL 375 Extra/Ordinary: Writing Surreal and Speculative Fiction	TR 1:40-2:55 -McCollum
ENGL 377 Poetry Writing II	TR 9:25-10:40 -Jackson
ENGL 378 Fiction Writing II	W 4-6:45 -Varallo

## CONCENTRATIONS

### Creative Writing: Intro

ENGL 220.02 Poetry Writing I	MW 2-3:15 -Beresford
ENGL 220.03 Poetry Writing I	TR 10:50-12:05 -Rosko
ENGL 223.01 Fiction Writing I	MW 3:25-4:40 -Madden
ENGL 223.02 Fiction Writing I	MW 5:30-6:45 -Madden
ENGL 223.03 Fiction Writing I	TR 12:15-1:30 -McCollum

### Creative Writing: Focus

ENGL 367 Creative Nonfiction	MW 2-3:15 -Madden
ENGL 375 Extra/Ordinary: Writing Surreal and Speculative Fiction	TR 1:40-2:55 -McCollum
ENGL 377 Poetry Writing II	TR 9:25-10:40 -Jackson
ENGL 378 Fiction Writing II	W 4-6:45 -Varallo

### Creative Writing: Capstone

ENGL 402 Advanced Workshop in Poetry Writing	M 4-6:45 -Rosko
ENGL 403.01 Advanced Workshop in Fiction Writing	TR 12:15-1:30 -Lott
ENGL 403.02 Advanced Workshop in Fiction Writing	R 4-6:45 -McCollum

### Literature and Film: Intro

ENGL 201.01 British Lit. to 1800	TR 10:50-12:05 -Byker
ENGL 201.02 British Lit. to 1800	MWF 1-1:50 -Russell
ENGL 202.02 British Lit. since 1800	MWF 11-11:50 -Bowers
ENGL 207.03 American Lit. to the Present	MWF 12-12:50 -Frazier
ENGL 212.01 The Cinema: History and Criticism	TR 10:50-12:05 -Bruns
ENGL 212.02 The Cinema: History and Criticism	TR 12:15-1:30 -Bruns
ENGL 290 The Queer Arts of Drag	TR 9:25-10:40 -Byker

### Literature and Film: Focus

ENGL 300 King Arthur and the Arthurverse	MW 3:25-4:40 -Seaman
ENGL 320 Young Adult Literature	TR 1:40-2:55 -Carens

ENGL 342 Literature of the American Revolution and Early Republic	TR 12:15-1:30 -Peeples
ENGL 353 African Women Writers	MWF 11-11:50 -Lewis
ENGL 360 Charleston Writers	TR 9:25-10:40 -Eichelberger
ENGL 364 19 <sup>th</sup> Century African American Novel	TR 10:50-12:05 -Duvall

**Literature and Film: Capstone**

ENGL 475 Capstone: Beyond the English Major	TR 1:40-2:55 - Vander Zee
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**Writing, Rhetoric, and Publication: Intro**

ENGL 225.01 Intro to Writing Studies	TR 1:40-2:55 -Craig
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**Writing, Rhetoric, and Publication: Focus**

ENGL 305 Advanced Writing	TR 10:50-12:05 -Scott Copes
ENGL 322 Writing across Contexts	MW 3:25-4:40 -Warnick
ENGL 334 Technical Writing	MW 2-3:15 -Warnick
ENGL 366 Write Like a Roman! Classical Rhetoric for Today's Writers	TR 9:25-10:40 -Devet

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

ENGL 466 Advanced Study in Writing, Rhetoric, and Publication: Making End-User Documentation	TR 12:15-1:30 -Craig
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**Spring 2022 English Course Offerings Descriptions**

**ENGL 190 The Western in Film and Literature**

MWF 10-10:50 - Bowers

The Western is the most American form of expression, where we tell our most important stories about ourselves. In this course we'll examine a variety of westerns in both film and literature. We'll also talk about the West—that realm of independence, adventure, violence, and freedom—and what it has signified in American culture.

**ENGL 201 British Literature to 1800**

ENGL 201.01 British Lit. to 1800

TR 10:50-12:05 -Byker

ENGL 201.02 British Lit. to 1800

MWF 1-1:50 -Russell

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

MWF 11-11:50 -Bowers

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 207.03 American Lit. to the Present

MWF 12-12:50 -Frazier

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

TR 10:50-12:05-Bruns

ENGL 212.02 The Cinema: History and Criticism

TR 12:15-1:30 -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; 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. POSSIBLE FILMS: *Way Down East* (dir. Griffith, 1920); *Our Hospitality* (dir. Blystone/Keaton, 1923); *The Cabinet of Dr. Caligari* (dir. Wiene, 1920); *Battleship Potemkin* (dir. Eisenstein, 1925); *A Man Escaped* (dir. Bresson, 1956); *Citizen Kane* (dir. Welles, 1941); *Bicycle Thieves* (dir. De Sica, 1948); *Shoot the Piano Player* (dir. Truffaut, 1960); *Vertigo* (dir. Hitchcock, 1956); *Once Upon a Time...in Hollywood* (dir. Tarantino, 2019); *Inception* (dir. Nolan, 2010)

### **ENGL 220 Poetry Writing I**

ENGL 220.02 Poetry Writing I

MW 2-3:15 -Beresford

Once enrolled in this workshop, students will thereafter be (and be referred to as) poets. This workshop will focus on providing a team-oriented community wherein poets share their poems and respond to the poems of their fellow classmates, both in equal measure. Poets will also partake in interactive exercises that are demonstrated or inspired by weekly readings and geared toward the generation or revision of poetry. These exercises will teach poets craft-based concepts for the page or performance, and will reveal various points of access into everyday poetical thinking. This class will illuminate the ways in which every poet can draw upon their unique experiences, relationship to language, intersectional identity, and innate sensibilities to inform successful poetry.

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

MW 3:25-4:40 -Madden

ENGL 223.02 Fiction Writing I

MW 5:30-6:45 -Madden

ENGL 223.03 Fiction Writing I

TR 12:15-1:30 -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

TR 10:50-12:05 -Craig

ENGL 225.02

TR 12:15-1:30 -Craig

Writing is a practice and a subject of study. Those two key ideas will focus our work in Intro to Writing Studies. In the first part of the course, students will study threshold concepts to learn what writing does for people; how it affects audiences; what makes writing effective; and how writers can develop and improve. In the second part of the course, we will put those concepts to work. We will first examine how the threshold concepts we've studied inform the working lives of professional writers (e.g. editors, technical writers, content-makers, content strategists, public relations specialists) and different writing-intensive industries (tech; marketing; mass media). Then we will practice writing-as-content-making by producing a feature article about writing and writers. Then we will version that article for delivery in print and for circulation online.

### **ENGL 241 Studying Southern Cultures and Literature**      **TR 1:40-2:55 -Peeples**

This course approaches literature, along with art and music, as a way of better understanding Southern cultures, addressing issues such as race, gender, social class, historical memory, and the environment. Our study of southern culture will venture beyond the classroom, for instance with a visit to the Gibbes Museum of Art and at least one local historic site. We will read and discuss fiction and poetry by, among others, William Faulkner, Jesmyn Ward, Edgar Allan Poe, Eudora Welty, and Natasha Trethewey.

### **ENGL 290 The Queer Arts of Drag**

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

The library is open! This class will survey, contextualize, theorize, and critique the queer arts of drag, an art form that celebrates, dismantles, and transforms the performance of gender. We will study balls, pageants, drag shows, and lipsync, as well as television and film that represent these performances. Exploring how embodiment and identity intersect through performance,

we will consider the possibilities of and limits to RuPaul's claim that "we're all born naked, and the rest is drag."

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

ENGL 299.01 Intro to English Studies

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

ENGL 299.02 Intro to English Studies

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

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 King Arthur and the Arthurverse**

**MW 3:25-4:40 -Seaman**

King Arthur was called "The once and future king," and he certainly looms large, even still. He has appealed to the imagination of artists throughout the centuries—with his medieval origins as complicated and intriguing as his later varied appearances in the Victorian era and modern fiction and film. In fact, King Arthur was and remains a mystery—a man quietly residing at the center of things, the eye of the storm. In this class we will encounter the diverse medieval stories that the idea of Arthur generated: from the myth's Celtic roots to its later French and English elaborations. We'll begin with his appearance in early histories, observe his flourishing in the romances of Marie de France and Chrétien and other anonymous poets, share Malory's 15th-century nostalgia, and immerse ourselves in the mix of triumph and tragedy throughout. Along the way, we will reflect on how the myth encourages considerations of time and temporality—the past containing the present and future all at once.

### **ENGL 305 Advanced Writing**

**TR 10:50-12:05 -Scott Copses**

This course helps writers, editors, and future teachers discover style, audience, and voice beyond writing for the academy. The course explores the role of style and audience in writing and examines how to craft sentences for effectiveness.

### **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 322 Writing across Contexts**

**MW 3:25-4:40 -Warnick**

Genre awareness is central to understanding writing and writing effectively. We'll explore recent research on genre and the related concept of discourse communities, examining how successful writers draw on their genre and discourse community knowledge to communicate ideas across contexts. Most importantly, we'll apply what we learn to our own writing and professional development by researching discourse communities and genres related to our own professional interests and by composing opinion pieces for student media that we then transform into other genres to prompt the actions we advocate.

**ENGL 334 Technical Writing****MW 2-3:15 -Warnick**

Technical writing is frequently defined as writing about specialized content or writing so-called technical genres (like software documentation, instruction manuals, or technical illustrations). However, as you will learn in this class, such commonplace definitions of technical writing only capture part of what technical writing is and what technical writers do. In ENGL 334, you will learn more about technical writing as a profession, reading workplace narratives from technical writers and learning about different career paths within the field. You will also practice writing a variety of technical documents--with "technical" meaning writing aimed at helping users perform specific actions--that you will compile in a digital portfolio you can use as part of a job or internship search.

**ENGL 342 Literature of the American Revolution and Early Republic****TR 12:15-1:30 -Peeples**

Treason, slavery, freedom, race, seduction, violence, heroism, and a new national identity: this course explores the conflicts surrounding the meaning of the revolution for the people who lived through it. Our primary texts will include Benjamin Franklin's autobiography, Phillis Wheatley's poetry, a gothic novel by Charles Brockden Brown, Hannah Foster's epistolary novel *The Coquette*, and Susannah Rowson's captivity drama *Slaves in Algiers*, along with other plays, poems, fiction, and nonfiction produced between 1770-1820.

**ENGL 353: African Women Writers**

This course introduces the work of a broad range of women writers in modern Africa in order to illustrate the special difficulties and special achievements of African women writers. The introductory portion of the course includes writers from a range of ethnic backgrounds, covering most of the continent, while the latter portion of the course focuses on a cluster of Zimbabweans. Throughout the course, we will be paying particular attention to the notion of "double colonization"—i.e. the idea that African women suffered under both colonial and local power structures—and looking at the ways in which African women's writing might be seen as resisting that "double colonization." That will involve us in discussions concerning the similarities and differences not just between Africa and the West in general, but between the agenda of Western feminists and women in Africa, as well as the multiple internal differences among African women. Questions of tradition and modernity, orality and literacy will drive much of the course. In the Zimbabwean section we will be focusing on the relationship between literary narrative and history-writing, and the way in which Zimbabwean women have used literary forms to insist on their inclusion in the national narrative. We will be studying a range of imaginative texts—poems, short stories, novels, and films; a number of theoretical, critical, and informative essays; and various on-line sources.

**ENGL 360 Charleston Writers****TR 9:25-10:40 -Eichelberger**

This course will study 20th and 21st century narratives about Charleston. Each work presents a distinctive interpretation of the city and the surrounding region, and each text's interpretation seeks to rewrite prevailing narratives about Charleston. Each work also explores the ways white and nonwhite residents perceive or misperceive each other. Comparing and contrasting these narratives will highlight stories each text has left untold. Through archival research and field

trips, students will learn some of the real-life circumstances that inspired each of these narratives: locations, historical events, cultural traditions, and the particular experiences and artistic vision of each author. Assignments include in-class writing, quizzes, blog posts, and an 8-10 page analytical or creative interpretation of the city, informed by research. Texts will include *Porgy* (DuBose Heyward), *Lemon Swamp* (Mamie Garvin Fields), *Wedding Band* (Alice Childress), *Three O'Clock Dinner* (Josephine Pinckney), *The Cigar Factory* (Michele Moore), *The Doctor to the Dead*, (John Bennett), *The Lords of Discipline* (Pat Conroy), *Why We Never Danced the Charleston* (Harlan Greene), *Rich In Love* (Josephine Humphreys). We'll also read poetry and short works by Charleston Poet Laureate Marcus Amaker and by C of C faculty.

### **ENGL 364 19<sup>th</sup> Century African American Novel**

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

Before the Civil War, through the promise of Reconstruction, and through the rise of Jim Crow and anti-Black terrorism at the turn of the 20th century, African American women and men turned to writing novels for representing, imagining, and re-visioning their histories, lives, and futures. They tested the limits of established genres and experimented with newer forms. Our readings for this course (see below) include an impressive array of genres and forms: revisions of the slave narrative, emotionally-charged sentimental fiction, documentary realism, sociological naturalism, and even utopian speculative fiction. Though somewhat obscured by the shadow of more familiar giants of the novel, like Ralph Ellison and Toni Morrison, 19th century African American novelists broke new ground and crafted deeply compelling stories that speak to us urgently in the 21st century.

Students will engage these works through ongoing discussion, reflective and other kinds of writing, and creative projects of their own design. My role, as instructor, will be to stage and guide our conversations; provide helpful background on writers, texts, and historical context; provide feedback on writing and projects; and to work one-on-one with students as they develop the latter. I will assess student work using a specifications grading system, a system that you can find out about [here](#) and [here](#). Please feel free to contact me <duvalljm@cofc.edu> for any questions you may have about the course.

### **ENGL 366 Write Like a Roman! Classical Rhetoric for Today's Writers**

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

English 366, primarily a writing class set in the context of classical rhetoric, helps students build their reasoning and articulation skills by exploring the same writing assignments ancient Greek and Roman students crafted as they mastered the art of writing and speaking. These exercises (narrative, chreia, anecdote, speaking in character, et al.) are the foundation of a rhetorical education and the origins of different types of writing through the centuries (sermons, fables, plays, judicial speeches, eulogies, deliberative orations). Students will better understand ancient rhetoric, its educational practices, and its influences, especially on certain genres. The course also helps students explore how classical rhetoric—the bedrock for writing and speaking—is similar to yet different from modern approaches to writing/speaking, with students gaining an insight into the “mystery of persuasion” as held by the ancient world. Students in WRP, classical and early modern literature, pre-law as well as those interested in the history of education will find this special topics course most valuable.



**ENGL 367 Creative Nonfiction****MW 2-3:15 -Madden**

Mary Oliver once wrote that “attention is the beginning of devotion.” In this intro to nonfiction, we will nurture our attention to the world, and, therefore, devote ourselves to bettering it. We will nurture our sensitivities, our wonder, our awe, and identify not only who we are, but what conversations we are participating in when we write, what literary traditions we perpetuate, and, perhaps most importantly, what traditions we break.

We will play, experiment, research, and read, creating work in reaction to our time, our democracy, our literal and metaphorical homes, and our imaginations and obsessions. How do we take the sprawl of life—with its many characters, events, contradictions, memories—and distill the human experience to a cohesive, gripping story? This class will focus on memoir, personal essay, and journalism, with a particular emphasis on self-inquiry. Everyone will write and workshop personal narratives, building a final portfolio.

**ENGL 375 Extra/Ordinary: Writing Surreal and Speculative Fiction****TR 1:40-2:55 -McCollum**

In this course, we'll read and write fiction that breaches the parameters of strict realism by incorporating the supernatural, the shocking, and the absurd. Our central questions: Why do fiction writers invent alternate realities? How do they imagine and construct their new worlds? What does speculative writing reveal to us about present-day tensions in society and within the self? To aid our investigation, we'll examine short stories and poems influenced by sci fi, fantasy, and horror and contemplate the long reach of the traditional fable, myth, and fairy tale. We'll also read interviews with speculative writers and have conversations with established writers about their work. Throughout the semester, you'll produce your own surreal and speculative fiction, inspired by the published work we read. On the page, you'll design and build your own worlds, determining their particulars and politics, demographics and divisions, conflicts and concerns. How will the new realities you create deepen our understanding of the reality we live in now?

**ENGL 377 Poetry Writing II****TR 9:25-10:40 -Jackson**

In this class we'll read and discuss poetry collections such as Natalie Scenters-Zapico's *Lima :: Limon* and Natasha Trethewey's *Monument* that will further 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****W 4-6:45 -Varallo**

A continuation of ENGL 223. This workshop will take a more critical look not only at student works, but at selected classic and contemporary short-story collections.

**ENGL 402 Advanced Workshop in Poetry Writing****M 4-6:45 -Rosko**

“When you hear a poem, you both feel it enter you, but you also have to rise to meet it. That pulls the citizen in you out, into the air,” poet Rita Dove tells us. These are some paramount powers claimed for the art of poetry! In this capstone course for the Creative Writing

concentration and minor, we will explore poetry's unique capabilities for self-expression and social engagement. We will explore broader ideas of poetics and craft alongside an exploration of how lyric poem's subjectivity is extended out to the world. We will read several contemporary collections for inspiration, along with craft essays for learning more about poetic techniques. Special emphasis will be on poetic voice and address, musicality and sound patterning, and experimentation with form. Students will participate in workshops and will complete a chapbook-length manuscript of poetry combined with an artist's statement.

Possible texts: Andrés Cerpa, *The Vault*; Valerie Hsiung, *Outside Voices, Please*; Donika Kelly, *The Renunciations*; Danusha Laméis, *Bonfire Opera*; Jenny Molberg, *Refusal*; John Murillo, *Kontemporary Amerikan Poetry*; Cameron Awkward-Rich, *Dispatch*; Iliana Rocha, *Karankawa*; Danez Smith, *Homie*; Natasha Trethewey, *Native Guard*

**ENGL 403.01 Advanced Workshop in Fiction Writing**                      **TR 12:15-1:30 -Lott**

**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](mailto:flemingc@cofc.edu), and cc Associate Chair of English, Dr. Duvall to be enrolled: [DuvallJM@cofc.edu](mailto:DuvallJM@cofc.edu).

**ENGL 466 Advanced Study in Writing, Rhetoric, and Publication: Making End-User Documentation**                      **TR 12:15-1:30 -Craig**

An advanced study in technical writing, this Writing, Rhetoric, and Publication course is focused on making effective software documentation to help users achieve their production goals. To better understand the needs of users, students will become familiar with audiences through different frames of reference: UX (user experience); usability; accessibility. Leveraging those theories of audience, students will first engage in an extended production process to produce effective documentation for print, for the page. This process will involve drafting, usability testing, revision, more usability testing, and more revision.

By the end of the course, students will:

- learn basic features and some advanced features of Adobe InDesign and Adobe Illustrator
- become familiar with useful theories of audience that are crucial and expected in technical writing professions
- know how to make user documentation for different media (print, screen, web), meeting the needs of those medium-specific audiences

Some familiarity with HTML5 and video editing is very helpful but not a prerequisite. This course can serve as the capstone or can count toward coursework for the WRP minor and toward WRP concentration. If you're not a WRP student and you're interested in taking the course, reach out to Jacob Craig <[craigjw1@cofc.edu](mailto:craigjw1@cofc.edu)> to figure out if 466 could be a positive experience for you.

**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. This background will be crucial as you explore more closely and through collaboration how those skills and dispositions are evidenced in your own work and that of your peers.

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 portion of the course will also include a remediation project in which you take an existing piece of research-based writing from one of your courses and remix it for a new audience. The work of the course will culminate in the creation of a public ePortfolio of key artifacts—academic and professional—that you can use to showcase and market your skills.

**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.