

Fall 2014 English Course Offerings

SPECIAL TOPICS COURSES

ENGL 190: Me-ta-phors Be With You

Section 1: MW 2:00-3:15

Dr. Scott-Copses

This course examines the way we understand metaphor both linguistically and conceptually. Beginning with Aristotelian definitions, we will work our way through texts rich with “transferred meaning” comparing cultural conceptions of figurative speech. Additionally, we will study conceptual metaphor, as defined by Lakoff and Johnson, as well as current research on the neuroscience of metaphor. As it turns out, metaphors aren’t the exclusive property of poets, though we will certainly seek wise counsel from many of them in our course together!

ENGL 190: Sylvia Plath and Popular Culture

Section 2: TR 1:40-2:55

Dr. Frazier

In this course we will explore the life and legacy of Sylvia Plath, who was named one of *Time* magazine’s 100 Artists and Entertainers of the Century in 1998. Even before our current age of paparazzi, Plath was a magnet for photo opportunities and news stories, whether it was capturing media attention for her 1953 mysterious disappearance in Boston, doing photo-shoots for the Cambridge newspaper *Varsity*, or serving as a *Mademoiselle* magazine summer intern. For over fifty years, Plath has loomed larger than life, a mystical figure in our American popular culture imaginations since her untimely death by suicide in 1963. Over the course of the semester, we will read some of her works of literature such as *The Bell Jar* and *Ariel*, which have become feminist manifestos. (Even cartoon character Lisa Simpson has been caught with a copy of Plath’s novel). We will also look at the work of visual artists like Stella Vine and singers like Ryan Adams, who have paid homage to Plath, and screen recent movies such as Christine Jeff’s *Sylvia*.

ENGL 395: Your Voice is on the Line

Section 1: TR 9:25-10:40

Prof. Jackson

In this course we will focus our attention on two poetic elements: voice & line. It’s difficult to define what makes a good line, but most folks can tell you they know a good line when they see one. Same with voice. What makes a strong voice? A weak voice? We’ll attempt to answer these thrilling questions and more by writing our own poems, reading craft books such as *The Art of the Poetic Line* by James Longenbach, and touching on texts such as J.L. Austin’s *How to do Things with Words*. But wait, there’s more! Sign up now and you’ll also have the opportunity to read poets such as Ai, Jamal May, Jay Hopler, Dana Levin, and many, many more.

CORE CURRICULUM

ENGLISH 201: BRITISH LITERATURE TO 1800

A study of major works of representative writers from the Medieval period through the 18th century. Emphasis on close reading and literary history.

Section 1: MWF 10:00-10:50

Dr. Bowers

Section 2: TR 10:50-12:05

Dr. Lowenthal

Section 2: TR 1:40-2:55

Dr. Seaman

ENGLISH 202: BRITISH LITERATURE SINCE 1800

A study of major works of representative writers from the Romantic period to the present. Emphasis on close reading and literary history.

Section 1: MWF 12:00-12:50

Dr. Bowers

Section 2: TR 9:25-10:40

Dr. Carens

Section 3: TR 12:15-1:30

Dr. Birrer

ENGLISH 207: SURVEY OF AMERICAN LITERATURE

A study of representative writers from the colonial period to the present. Emphasis on close reading and literary history.

Section 1: MWF 9:00-9:50

Dr. Farrell

Section 2: TR 10:50-12:05

Dr. Duvall

Section 2: TR 5:30-6:45

Dr. Frazier

ENGLISH 299: INTRODUCTION TO ENGLISH STUDIES

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.

Section 1: MWF 10:00-10:50

Dr. Farrell

Section 2: TR 10:50-12:05

Dr. Birrer

AREA REQUIREMENTS

LITERATURE IN HISTORY, PRE-1700

ENGL 314: Humanism, Poetry, and Politics: English Literature in the Sixteenth Century

MWF 2:00-2:50

Dr. Russell

Two particularly powerful ideas emerged from the Renaissance endeavor to improve the modern world through communion with the classical past: first, that the past was profoundly different from the present and, second, that that difference may be a factor of human will. It is no coincidence that such ideas were stirring in the era that saw Columbus cross the Atlantic, Martin Luther ignite the Protestant Reformation, and Copernicus remap the cosmos. Just as ardently as it sought to revive the lost world of the past, the Renaissance sought in addition to invent a new world for the future. In England that pursuit involved an attempt to found a tradition of vernacular literature to match those of ancient Greece and Rome—a body of writing that might make both the English language and the English people better. In English 314, as we study the works produced in this attempt, we will meanwhile reflect on how we ourselves encounter the past, how the past encounters us, and what, if anything, we have to do with the future. Texts will include but are hardly limited to the writings of Erasmus, More, Wyatt, Sidney, Spenser, Shakespeare, and Donne.

ENGL 337: British Drama to 1642

MW 2:00-3:15

Dr. Thomas

England, during the medieval and early modern periods, experienced the rise and fall of several dynasties and witnessed significant intellectual developments, artistic achievements, colonial expansion, religious turmoil, and political conflict. As England competed with its continental neighbors for wealth and power, its writers sought to make sense of the rapidly changing world around them. This class will explore the many ways dramatic texts engage the cultural issues of early England and introduce you to various generic and artistic changes over the period we will study (roughly 1000-1642 C.E.). For example, we will investigate the social functions of violence in plays, examining how these acts establish networks of power and authority and simultaneously construct ideologies of race, class, ethnicity, and gender. We also will analyze early notions of embodiment and sexuality. What does it mean to be a man? a woman? What does desire look like and how is it expressed? Why is sex a prominent symbol of corruption? Readings may include the following plays, as well as selected criticism: *Noah*, *Everyman*, *Wit and Science*, *Dr. Faustus*, *Arden of Faversham*, *The Spanish Tragedy*, *The Duchess of Malfi*, *The Tragedy of Mariam*, *Episcene*, *Chaste Maid in Cheapside*, *The Roaring Girl*, and *A Mask (Comus)*.

LITERATURE IN HISTORY, 1700-1900

ENGL 323: The Victorian Period

TR 12:15-1:30

Dr. Carens

This class aims to cultivate your interest in and knowledge about Victorian literature and culture. To this end, we will read and discuss works of prose, poetry, and drama written in the period 1830-1900. We will assess these works in light of some of the central intellectual, cultural, and political debates of the Victorian era focusing on such topics as the problems of industrialism, the status of women, the nature of the child, the conflict between religious and scientific perspectives, and burgeoning imperial power.

Each of the units that we will study emphasizes the notion of ideological complexity. The period and its literature cannot be simmered down into a single attitude or perspective. The Victorian era is interesting because it includes many different voices and views on any given topic.

ENGL 362: Assimilation, Americanization, and Alienation in the Late 19th c. America

TR 9:25-10:40

Dr. Duvall

An examination of the literature of inclusion/exclusion and assimilation/separation in the US at the turn of the twentieth century. Readings, primarily fiction and autobiography, will include writing by African Americans, European immigrants, Native Americans, and Asian immigrants. The class will center on the relationships between literary texts about assimilation and Americanization and the contemporary discourses of the other within which and against which they speak.

LITERATURE IN HISTORY, 1900-PRESENT

ENGL 346: Contemporary American Fiction

MW 2:00-3:15

Dr. Farrell

This course examines a selection of contemporary American fiction in historic, aesthetic, and social contexts. In other words, we will explore the relationship between contemporary American literature and the world we live in. Topics may include literature and postmodern culture, how aesthetic style may be influenced by social and historic conditions, the blurring of fact and fiction in contemporary literature, and how literature is affected by issues of race, class, and gender. While the range of contemporary American fiction is extremely broad and varied, and impossible to cover in one semester, students will become acquainted with several of the major trends in American literature since 1965.

ENGL 463: Charleston Writers

TR 12:15-1:30

Dr. Eichelberger

In this course we will examine numerous representations of Charleston and the Lowcountry that have been produced since 1900. Some of these texts document social and cultural traditions that are hidden to most tourists; many portray the Lowcountry at a moment of significant change. The seminar will explore how these texts affirm, refute, challenge, and/or complicate prevailing narratives about Charleston and the surrounding area. We will also use published literary criticism, historical essays, and primary documents. To learn more about the historical events, people, places, and cultural practices depicted in the texts we will read, we'll explore published work by literary critics and historians, but we'll also study primary documents from the time period such as newspapers, letters, yearbooks, advertisements, cookbooks, photographs, interviews, etc. C of C faculty and other authors will visit the class and discuss the Charleston topics they researched and the way they chose to present Charleston in their publications.

Some texts are still to be added, but the following will be included (some as excerpts & some as complete works). *Porgy*, Dubose Heyward/*Doctor to the Dead*, John Bennett/*Lemon Swamp*, Mamie Garvin Fields/*Three O'Clock Dinner*, Josephine Pinckney/*The Golden Weather*, Louis D. Rubin/*Wedding Band*, Alice Childress/*Why We Never Danced the Charleston*, Harlan Greene/*The Lords of Discipline*, Pat Conroy/*Ain't You Got a Right to the Tree of Life?*, Guy and Candie Carawan/*Rich in Love*, Josephine Humphreys/ "Propriety," "Wadmalaw," "A Year in Place," Bret Lott /*Slaves in the Family*, Edward Ball.

Requirements include daily reading and class discussion, several short assignments (some historical research and some analysis of the literature we read), one major research project, one exam, and a short work presenting the student's own interpretation of twenty-first century Charleston.

DIFFERENCE AND LITERARY TRADITION

ENGL 226: Survey of World Literature

MWF 11:00-11:50

Dr. Fitzwilliam

The primary goal of this course is to expose students to representative texts from non-Anglophone cultures from the ancient world to the present and provide them with a sense of the historical periods and political contexts in which the literature was created.

Reading (will probably include, but are not limited to)

Norton Anthology of World Literature

Epic of Gilgamesh

The Hebrew Bible

Plato (The Apology of Socrates)

Euripides (Medea)

Virgil (The Aeneid)

The Bhagavad-Gita

Early Chinese poetry

The Qur'an

Marie de France (Lais)

Dante Alighieri (The Divine Comedy)

The Thousand and One Nights

Giovanni Boccaccio (The Decameron)

Indian classical and Sanskrit lyrics

Indian poetry after Islam

Niccolo Machiavelli (The Prince)

Francis Petrarch (sonnets)

Miguel de Cervantes (excerpts from Don Quixote)

Martin Luther (writings)

Jean-Baptiste Poquelin Moliere (Tartuffe)

Culture and Empire: Vietnamese, Indian, and Chinese poetry and tales

Constantine Cavafy (poetry)

Naguib Mahfouz (short story)

Gabriel Garcia Marquez (short story)

Isabel Allende (short story)

ENGL 233: Survey of Non-Western 20th Century Literature

MWF 12:00-12:50

Dr. Lewis

This course focuses on literature from Africa, South Asia (India), and the Caribbean.

ENGL 313: African American Literature

MWF 10:00-10:50

Dr. Francis

In this course we will study African American literature from its origins in the American colonial period, to the contemporary work of writers like Kiese Laymon and Elizabeth Alexander. We will consider how the authors covered attempt to *narrate blackness*. What story do they attempt to tell about black people? What aesthetic choices do authors make in their attempts to define and redefine blackness? What happens when they do not participate in this project at all?

ENGL 353: African Women Writers

MWF 11:00-11:50

Dr. Lewis

Following a ridiculously brief overview of African women's writing continent-wide, the majority of the course will be given over to studying women writers from Zimbabwe—notably Tsitsi Dangaremba, Yvonne Vera, and NoViolet Bulawayo.

FILM AND CULTURAL STUDIES

ENGL 212: The Cinema: History and Criticism

Section 1: TR 10:50-12:05

Dr. Bruns

ENGL 212: The Cinema: History and Criticism

Section 2: TR 1:40-2:55

Dr. Glenn

An introduction to the critical appreciation and history of the motion picture, with special emphasis upon the place of the film within the liberal arts, dealing generally with the types and forms of the feature film, its background and development and aiming to create an increased critical awareness of the basic elements of the filmmaker's art.

ENGL 351: Studies in American Film

TR 1:40-2:55

Dr. Bruns

ENGL 365: Medieval Objective Ecologies

TR 12:15-1:30

Dr. Seaman

In this course we will reorient our attention away from the human as a single, independent, exceptional being to consider what happens when we instead view humans as parts of a larger system of activity, of distributed agency. We will dislodge the longstanding focus on human subjectivity as the central orientation of literary texts. To do so, we will investigate cutting-edge theoretical approaches included in the New Materialisms (particularly vibrant materialism and actor-network theory) as they help us generate alternative readings of short texts written in England in the twelfth through fifteenth centuries.

We will read anonymous Middle English texts, including romances such as *Sir Orfeo* and *Sir Launfal* and some Breton *lais*, a sub-genre of romance (*Sir Degare*, *Lay le Freine*, Marie de France's *Lais*) and conduct texts that instruct medieval humans in how to engage effectively with the material world; we will also read saint's lives (such as the Life of St. Eustace, the Life of St. Margaret) and other texts that convey the unfamiliar (to us) incorporation of the inanimate in medieval religious practice and belief. Our main concern will be with investigating how medieval English audiences in their imaginative texts exhibit conceptions of and attitudes toward the relationship between the human and the nonhuman.

CREATIVE WRITING

ENGL 220: Poetry Writing I

A workshop examining the careful use of language in poetry, designed to help students gain insight into their own writing and the craftsmanship of other poets (open to beginners and experienced writers).

Section 1: MW 2:00-3:15

Section 2: W 4:00-6:45

Dr. Rosko

Sensitivity. Impulsivity. An over-active imagination. Unbridled emotions. Deep thoughts. Musical talents. A rhyming dictionary. Midnight visits from the Muse. Do these things make you a poet? Perhaps they help, if thoughtfully, moderately used; yet, for this introductory poetry writing class, we will be concerned more with a poetic attribute that precedes these—attentiveness. “Poetry,” writes Donald Revell, in the book that lends its title to this course, “is a form of attention” (*The Art of Attention: A Poet’s Eye*, Saint Paul: Graywolf Press 2007). The best poems, the best poets, it seems, have mastered the art of attending to the world as acutely as they attend to the possibilities of language and the page. We will focus first on the essential building blocks of a poem (i.e., line, prosody, image, syntax, voice, sound), followed by a close study of different closed and open lyric forms. Students will compose poems based on in-class exercises and assignments, will submit them for workshop and critique, and will be expected to significantly revise poems. Attentive reading will accompany our writing: we will read and analyze published poems as well as the drafts of peers. By the end of the semester, you will leave with a small body of your own poetry, a deeper understanding of craft and the process of writing, and a sharpened sense of your abilities as a poet and a reader/critic of poetry.

Required Texts:

Poetry: A Pocket Anthology, 7th edition. Ed. R.S. Gwynn. (Boston: Longman, 2012).

The Teachers and Writers Handbook of Poetic Forms, 2nd edition. Ed. Ron Padgett. (New York: T&W Books, 2000).

Course Packet

Composition Marble notebook (dedicated to this course only).

Section 3: TR 1:40-2:55

Prof. Jackson

ENGL 223: Fiction Writing I

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.

Section 1: W 4:00-6:45

Prof. McCollum

Section 2: TR 10:50-12:05

Section 3: 12:15-1:30

Dr. Varallo

Section 4: TR 5:30-6:45

Prof. Warner

This course is a semester-long conversation regarding the writing of narrative fiction. In other words, you get to make stuff up and feel good about it. To further and fuel our conversation we will learn the elements of fiction, practice close reading of numerous short stories (from the perspective of a writer, as opposed to a literary scholar), and complete numerous (but fun!) short writing exercises. In addition, all students will be responsible for writing two original short stories which will be discussed and critiqued as part of our in-class fiction “laboratory.”

Readings available through OAKS and course packet.

ENGL 347: Writing the Novel

TR 1:40-2:55

Prof. Lott

ENGL 377: Poetry Writing II

TR 10:50-12:05

Prof. Jackson

ENGL 378: Fiction Writing II

Section 1: M 4:00-6:45

Dr. Varallo

Section 2: TR 12:15-1:30

Prof. Lott

ENGL 395: Your Voice is on the Line

Section 1: TR 9:25-10:40

Prof. Jackson

Description under SPECIAL TOPICS

WRITING, RHETORIC, AND LANGUAGE

ENGL 215: Interdisciplinary Composition

Section 1: MWF 9:00-9:50

Section 2: MWF 10:00-10:50

Prof. Lonon

ENGL 305: Advanced Composition

TR 10:40-12:05

Dr. Devet

Throw off the cloak of academic writing. Advanced Composition (English 305) helps writers, editors, and future teachers discover style, audience, and voice beyond writing for the academy. The course develops your advanced writing skills by exploring the role of style and audience in writing and by examining how to craft sentences for effectiveness. As a result, you will become more adept with language and better able to function in a world that demands different rhetorical approaches. Students who took the course have submitted their work for publication.

ENGL 309: English Language: Grammar & History

TR 9:25-10:40

Dr. Seaman

This course provides an introduction to key concepts and issues from two other classes: ENGL 303 (Modern English Grammar) and ENGL 312 (History of the English Language). Taking them together allows students to develop an understanding of the forms and conventions of Modern English that prepares them for a meaningful engagement with the changing forms of English over the centuries and across the globe. To demonstrate the natural process of language change, the course surveys the contexts of English's growth and transformation from the Anglo-Saxon period to the present day, tracing this development with attention to phonology, morphology, grammar, and vocabulary, including an emphasis on etymology, dialect variety, and semantic change. The course will provide you opportunities to:

- become familiar with and understand the principal systems of grammar that have been used and are being used in the study of English;
- learn the differences between grammar and usage and between descriptive and prescriptive approaches to language, and observe the cultural effects of different approaches;
- gain an informed understanding of Standard English/Standard Edited English (SEE);
- observe that grammar change is a natural process, with cultural ideas of "acceptability" modifying over time;
- gain an understanding of the cultural, social, and linguistic phenomena that have shaped and continue to shape the language; and

- be prepared to bring a variety of perspectives to bear on contemporary debates about the nature(s) of English and its/their future(s).

ENGL 466: Theorizing the Fantastic

TR 1:40-2:55

Dr. Birrer

In this course we'll be dazzled by myriad theories of the fantastic—the marvelous, the magical, the uncanny, the surreal, and the strange. We'll examine how an eclectic coterie of thinky folks represent and tease out the significance of departures from so-called “consensus reality,” such as ghosts and demons; monsters and mutants; alien beings and sentient objects; bizarre and mystical secondary worlds; and unsettling experiences and encounters in this one. We'll analyze why the fantastic bewitches, bothers, and bewilders, and we'll consider just what a broad category like the fantastic can even mean: what's “fantastic,” and for whom, and under what circumstances? We'll cozy up with esoteric-sounding but ultra-helpful concepts like “cognitive estrangement” and “defamiliarization.” We'll be super savvy as we investigate the nature and functions of different modes of the fantastic via concepts drawn from sociology, psychology, anthropology, history, religious studies, and cognitive science. We'll be escapist. We'll be subversive. We'll address marginalization and commodification. And most of all, we'll read some really intriguing stuff.

I can't yet offer a prospective reading list, except to note that the subject matter of this course is theory, not literature (though you'll likely have an opportunity or two to read or otherwise encounter some fantastic lit as well). However, while we won't, by proxy, be depositing any rings into smoking mountains, wielding wands, touring outer space, lying chained on burning lakes, fleeing scary beasts, sporting donkey's heads, traveling through time, being alarmed by ghostly doorknockers, or having awkward run-ins with our doppelgängers, I do hope you'll be intrigued by the creativity involved in theorizing about texts in which such things can be, and that our work together will offer you new and exciting ways to engage with what delights and disturbs about the fantastic's compelling constellation of the quirky and queer.

THEME AND GENRE-CENTERED APPROACHES

ENGL 360: Limits of the Human?

TR 9:25-10:40

Dr. Lowenthal

We will investigate whether there are and whether there should be “limits” on the category of “the human.” We will begin in the early modern period, looking at texts such as Columbus's *Voyages*, Shakespeare's *Othello*, and Behn's *Oroonoko*, in order to understand how early encounters with “others” were represented. Then we will work our way up (through 19C texts) to modern representations of beings who challenge our definition of “the human.” Possible selections include Spielberg's *AI*, Card's *Ender* trilogy, various *Twilight Zone* episodes, Butler's *Exogenesis* trilogy, Atwood *MaddAddam* trilogy, Jonze's *Her*, Whedon's *Firefly* and *Buffy*, and a couple of additional selections chosen by the class.

ENGL 370: Histories and Theories of the Essay

MWF 10:00-10:50

Dr. Warnick

AUTHOR-CENTERED APPROACHES

ENGL 350: John Keats: Cultivating Sympathy and Detachment

MWF 2:00-2:50

Dr. Beres Rogers

Especially after the release of Jane Campion's 2009 movie, *Bright Star*, Keats's name has carried a great deal of cultural resonance. We often think of him as the sickly, lovelorn, sensual poet who tragically (and romantically) died young. Recent scholarly work and biographies, like Andrew Motion's *Keats*, have attempted to place the poet in a more political, religious, and medical context, but very little of this has filtered down to the classroom. Instead of looking at Keats in any particular theoretical light, I'd like this course to focus on two philosophical ideals: ideals which permeated politics, religion, medicine, and, of course, literature. We'll begin by reading about sympathy, both in its absurd and more “respectable” philosophical forms, and then move to detachment, again philosophical, medical, and literary. Through this lens, we'll read Keats's oeuvre, scholarly articles, and parts of Motion's groundbreaking biography. My goal for this class is that, through a thorough study of Keats, you will begin to understand more of the contexts informing literature in Georgian

England. Also, by focusing on one author, I hope we can read texts carefully, **multiple times**, thoughtfully. Finally, I hope you can take all of this analysis and cultural context and use it to craft surprising, original, rewarding papers.

CAPSTONE

ENGLISH MAJOR

ENGL 463: Senior Seminar in Literature in History 1900-Present

TR 12:15-1:30

Dr. Eichelberger

Description under LITERATURE IN HISTORY, 1700-Present

ENGL 466: Theorizing the Fantastic

TR 1:40-2:55

Dr. Birrer

Description under WRITING, RHETORIC, AND LANGUAGE