

ENGL 363: Women Writers, 1900-present

Dr. Valerie Frazier

MWF 1:00-1:50 pm, MYBK 208

**“One is not born a woman; one becomes one.”
~Simone de Beauvoir, *The Second Sex***

In this class, we will examine a representative selection of 20th and 21st century women’s fiction, poetry, and drama, with particular focus on common women’s thematic concerns, women’s styles of writing, as well as the evolution of a women’s literary tradition. We will also explore the intersections of gender, race, sexuality, and class in women’s literature. The authors whom we will study include Virginia Woolf, Mina Loy, Zora Neale Hurston, Jean Rhys, Nella Larsen, Julia Alvarez, Louise Erdrich, Toni Morrison, Jamaica Kincaid, Judith Cofer, Margaret Atwood, and Joy Harjo. Based on student interest, we will complete a class capstone project such as publishing a women’s online magazine or hosting a TEDx style talk.

See a copy of our 2017 *La Femme Magazine*:

<https://drive.google.com/file/d/0B7ACx64kNwJ0Y2d5dE00eW9sUzQ/view?usp=sharing>

Check out our 2017 *Femme x Talks* video here:

<https://cofc.mediaspace.kaltura.com/channel/Femmex%2BTalks/69391111> (You will have to sign in with your cofc login information to access the video.)



Frida Kahlo, “Tree of Hope, Remain Strong” 1946



ENGL 390: Special Topics in Film - American Cinema of the 1970s

Professor Bruns / Fall 2019 / TR 1:40 - 2:55pm / RSS 251

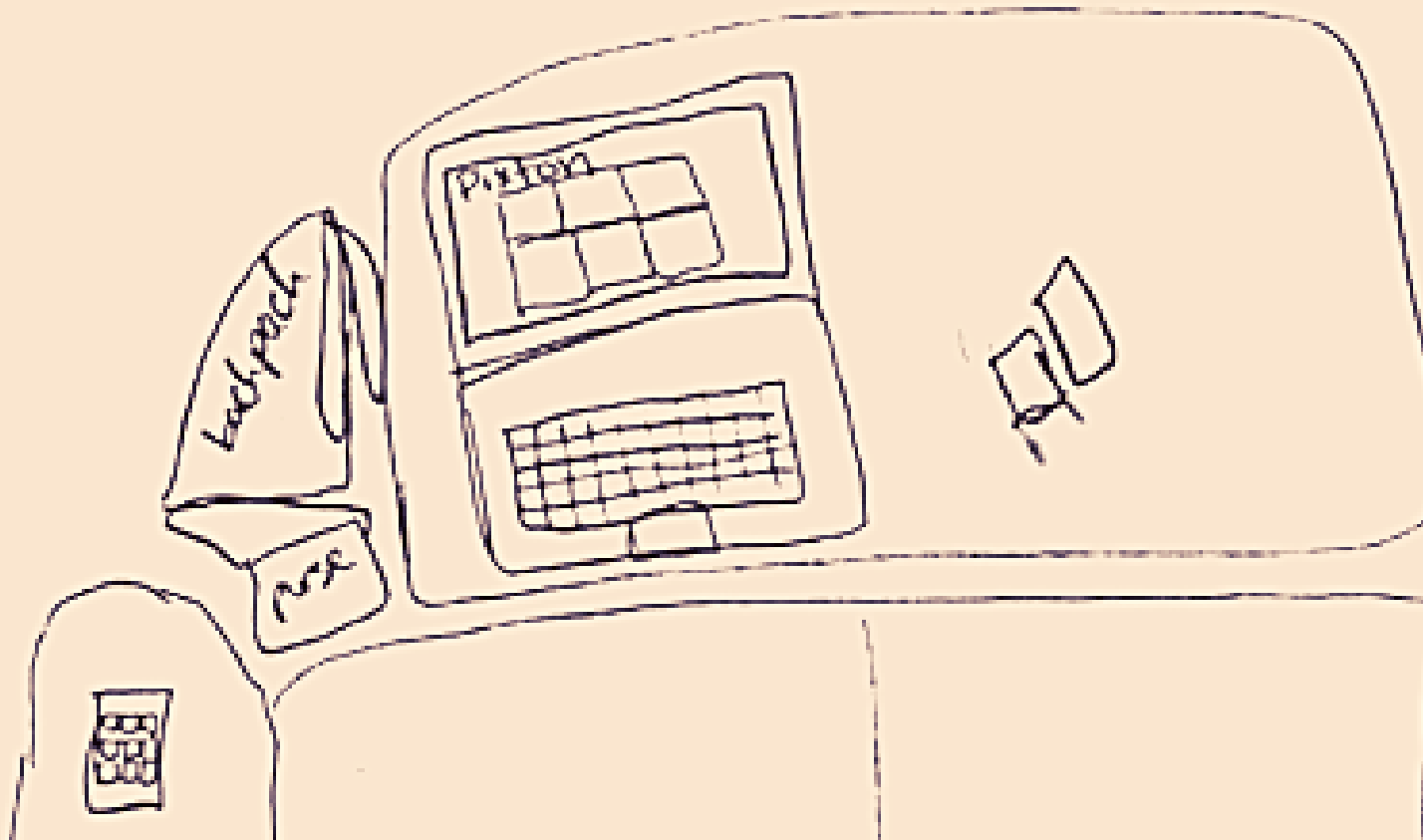
One could say that Hollywood seventies cinema began 50 years ago, in 1969. That year, several important films such as *Midnight Cowboy* inaugurated a renaissance of smart, artistic filmmaking influenced by the European cinemas of France, Italy, and Sweden. The Golden Age of Hollywood finally had come to an end, with the "Studio System" that flourished in the 30s, 40s, and 50s dying a long and painful death. In its place emerged the "New Hollywood." This course will focus on the most important topics of one of the greatest decades in American cinema, such as the portrayals of race, gender, and class identity; generic transformations; and the rise of the Hollywood Blockbuster.

A list of possible films: ***Midnight Cowboy*** (dir. John Schlesinger, 1969), ***Five Easy Pieces*** (dir. Robert Rafelson, 1970), ***Two Lane Blacktop*** (dir. Monte Hellman, 1971), ***McCabe and Mrs. Miller*** (dir. Robert Altman, 1971), ***The Last Detail*** (dir. Hal Ashby, 1973), ***Chinatown*** (dir. Roman Polanski, 1974), ***Dog Day Afternoon*** (dir. Sidney Lumet, 1975), ***Jaws*** (dir. Steven Spielberg, 1975), ***Rocky*** (dir. John G. Avildsen, 1976), ***Taxi Driver*** (dir. Martin Scorsese, 1976), ***Close Encounters of the Third Kind*** (dir. Steven Spielberg, 1977), ***Saturday Night Fever*** (dir. John Badham, 1977), ***An Unmarried Woman*** (dir. Paul Mazursky, 1978), ***Apocalypse Now*** (dir. Francis Ford Coppola, 1979)

ENGL 225

Intro to Writing Studies

PROF. CRAIG | MWF 1:00-1:50 | AYBK 116



Using case study research, a common way of making knowledge in the social sciences, students will uncover and analyze how writing processes and identities take shape in the lives of writers, impacting **who writers are** and **what writers do**.

Enjoy writing? Like to Make Money?



TECHNICAL WRITING

English 334-001

Fall 2019

Maybank 220----Dr. Devet

Tues/Thurs 10:50-12:05

*Average Salaries for Technical Writers
(from the top-paying states):*

*\$82,760 to \$86,530**

Students preparing for writing careers benefit from this course because they become familiar with how to write technical descriptions, instructions, summaries, and definitions as well as how to edit technical writing.

Whenever possible, students write about subjects related to their field of interest.

No scientific experience necessary.

*US Dept of Labor Bureau of Labor Statistics (March 2017)
<<http://www.bls.gov/CURRENT/oes273042.htm>>

ENGL 321: New Romanticisms



K. Béres Rogers

In 2008, the course description for English 321 read: “A study of five authors: Wordsworth, Blake, Shelley, Keats, and Byron.” These are the canonical Romantics, but this course will take an approach suggested by Stephen Behrendt in his article, “New Romanticisms.” Instead of learning about the Romantic era as if we were in a museum, we will be focusing on the *conversations*—literary, philosophical, scientific—that inform what we now view as “Romanticism.” For instance, this painting, *The Nightmare* by Henry Fuseli, informed Mary Wollstonecraft, William Blake, and, probably most famously, Mary Shelley. All of these authors were conversations with one another and with different media, in this case painting.

In the process of unearthing these conversations, I encourage us to re-evaluate how we might define the Romantic era: is there, as Behrendt argues, more than one way to understand this era? And, if so, how do we decide which interpretation to privilege? In our own era of “fake news” and growingly striated discourse communities, I encourage us to see the model of conversation as a more productive way of viewing literature...and life.



This is a proto-feminist take on the abolition argument, “Am I not a Brother and a Man?” The discourses of abolition and women’s rights talked to and against one another.



English 352: Major African Authors Simon Lewis

10-10:50 MWF, Maybank 116

This course covers major African authors from across the continent, It sets out to examine the role of the writer in the continent of Africa, and puts the terms “literature” and “Africa” under scrutiny. We will take a broadly historical approach, starting with varieties of traditional oral craft but rapidly moving to more recently produced texts, covering all genres, including film. We will be paying close attention to the impact of European colonialism, anticolonial movements and postcolonial challenges. All the writers studied are African by birth but they may or may not be of African ethnic origin. Because African writers have been (and still are) deeply involved with national and international politics, we will pay special attention to the relationship between language, literature and politics in their work. Through our reading our attention will be drawn to the complexities of our own position as consumers of English-language African literature in a largely Eurocentric academic situation in a city where the very bodies of Africans were once commodities.

ENGL 369: WRITING FOR THE WEB

THIS COURSE WILL FOCUS ON DIGITAL STORYTELLING, EXAMINING: (1.) THE STORIES THAT WE TELL ABOUT DIGITAL MEDIA; (2.) THE STORIES DIGITAL MEDIA ENABLE US TO TELL; (3.) AND THE STORIES THAT NEED TO BE TOLD ABOUT DIGITAL MEDIA.

STUDENTS WILL PRODUCE:

1. PODCAST EPISODES
2. MULTIMEDIA ARTICLES
3. SOCIAL MEDIA CAMPAIGNS

FOR MORE INFORMATION, CONTACT JACOB CRAIG

<CRAIGJW1 AT COFC DOT EDU>