

Spring 2015 Graduate Course Schedule

ENGL 601 Seminar in Verse Composition

Th 6:00 – 8:30 Dings

This course is designed for MFA students. The majority of class time will be spent reading and discussing the work of the students; however, assigned reading of selected professional poetry and essays should be expected as well as the completion of some exercises designed to increase technical capability. Two or three books may be required to purchase as texts. Graded work will include a portfolio of revised poems and the required technical assignments.

ENGL 610 Fiction Workshop: Book Length Manuscript

MW 2:20 – 3:35 Blackwell

This is an intensive workshop in the art and craft of literary fiction. Students will spend the majority of their time writing original fiction and analyzing fiction submitted by other workshop members. Our discussion will focus on each writer's aesthetic decisions and the elements of fiction, including language and motif as well as plot, character, and temporal structure. We will also give some general consideration to narrative—its definitions, limits, variations, and possible futures—and professional issues. The amount of non-workshop reading assigned will depend on enrollment, but we will probably discuss at least some published work. Students are also expected to participate in the master classes attached to *The Open Book*, as their schedules permit. Prerequisite: admission to the MFA program in fiction or admission to another graduate English program *and* permission of the instructor based on a fiction sample and space.

ENGL 611 Writing the Longer Nonfiction Project: Memoir

M 6:00 – 8:30 Handler, Jessica

This is a course in writing creative nonfiction, designed to introduce graduate students to the development of a book-length memoir. This course will function primarily as a workshop, in which students share their work in progress with each other and the instructor, who will discuss them in a constructive manner designed to help the author revise. We will punctuate the workshop with examination of the craft and challenges of memoir based on directed readings of published work in the field. The final portfolio will consist of several elements of the book proposal, as well as two polished chapters of the book project. Our goal will be to map out the material necessary to produce a book-length project, with an eye toward what would be required in a book proposal.

ENGL 620 Modeling Literary History: The Enlightenment (Special Topics in Digital Humanities)

T 3:00 – 5:30 Gavin

Where did our concepts of human rights, property, and consent come from? This course will teach quantitative methods of literary history, using texts from the British Enlightenment as its primary case study. Beginning with Locke's *Second Treatise of Government*, each student will choose a pair of related keywords (e.g. property/possession, consent/submission, power/force, society/mankind, right/good) and study how those words were used by eighteenth-century writers, how their meaning changed over time, and how they moved through the Enlightenment's communication networks.

Working through these examples, students will receive a comprehensive introduction to humanities computing using Python (or, perhaps, R), with an emphasis on lexical mapping and social network analysis. They will complete a final research paper that incorporates close readings of philosophical texts with statistical analyses of eighteenth-century discourse and print culture. Our readings will include some polemic and scholarship involving "digital humanities," but the emphasis of the course will be on developing research and writing skills applicable across many fields, as well as the programming experience needed for employment on grant-funded digital projects and centers.

ENGL 692 Teaching of Composition in College**MW 3:55 – 5:10 Holcomb**

This course builds on the theoretical and practical knowledge you developed last semester while taking ENGL 691 and teaching ENGL 101. It does so by focusing on the materials you will teach in ENGL 102 and situating them in their scholarly contexts, while offering you practical strategies for delivering those materials in an effective and engaging manner. We will begin with a general introduction to rhetoric and its traditions in the West—particularly its origins and functions in antiquity and its place within modern composition studies. Throughout that discussion, we will pay special attention to issues and concepts adopted by Carol Lea Clark in her textbook *Praxis: A Brief Rhetoric*, including *kairos*, Aristotle’s artistic and inartistic proofs, and *stasis* theory. The rest of the course will be guided by two primary goals: first, to expand our understanding of the scholarship on rhetoric and writing instruction; second, to answer your practical needs as teachers of ENGL 102. Towards these ends, the remainder of this course will anticipate the syllabus you will be teaching. After the general introduction to rhetoric, we will survey scholarship on, and strategies for teaching, such topics as argument, the rhetorical situation, style, grammar, visual rhetoric, information literacy, genre, grammar, and documentation. We’ll end the course with a unit designed to prepare you to teach classes beyond ENGL 101 and ENGL 102.

ENGL 703 Beowulf and Old English Heroic Verse**MW 12:45 – 2:00 Gwara**

Translation and intensive study of the Old English epic, *Beowulf*, with special attention to its linguistic and cultural contexts. Students will be expected to translate 150 lines of Old English per class session, and to write a final research paper of approx. 15 pages. Consistent attendance and preparation are essential.

ENGL 713**TTh 10:05 – 11:20 Richey**

Theology, Politics, and Gender in Elizabethan Literature

I am interested in exploring the extent to which Lutheran theology informed the poetics of gender and offered a feminist alternative to patriarchal discourse during Elizabeth’s reign. We will read Petrarch, Wyatt, Surrey, Gascoigne, Spenser, Sidney, Isabella Whitney, Mary Herbert, Raleigh, Marlowe, Elizabeth I, Aemilia Lanyer, Donne, and Shakespeare. The course will include self-designed student projects, class presentations, one short paper, and a concluding critical or creative project.

ENGL 732 Principles in Literary Criticism**W 6:00 – 8:30 Muckelbauer**

The work of English Departments has changed significantly over the last few decades, due in no small part to the intervention of what is sometimes called Literary Theory, Cultural Theory, or Critical Theory. As a result, theory is also one of the most polarizing focal points in today’s academy. But whether you love it, hate it, fear it, or just have no concrete idea what “it” is, it’s nearly impossible today to become a humanities scholar without becoming steeped in some version of theory. This course is designed as a survey of the various strains of theory that have circulated through English Departments in the last 30 years. I have organized the course around theoretical questions (What is “Literature”? What is “subjectivity” and why does it matter? What does “meaning” mean?); this approach will allow us to examine the many different “-isms” through which scholars have responded to such questions (new criticism, postmodernism, reader-response theory, feminism, queer theory, Marxism, post-structuralism, deconstruction, post-colonialism, etc.). We will conclude the course by focusing on some contemporary theoretical directions, including new materialisms, the concept of affect, and the turn to ethics.

**ENGL 734 Modern Literary Theory
(cross-listed CPLT 702)****MW 2:20 – 3:35 Steele**

This course looks at the major problematics for the study of critical theory from the Enlightenment to the present. Students will be introduced to the theoretical approaches to history, subjectivity, aesthetics, ethics and politics that define the modern and postmodern eras. The course begins with the crises of modernity and the systematic response

to the dilemmas of the Enlightenment proposed by Kant. The course moves historically from then on examining important paradigms of thought from Hegel to contemporary thinkers on feminism, postcolonial theory, and law.

Students will be asked to write a 20 page term paper in which they bring a theory or theories to bear on their particular area of interest, make an oral presentation (15 minutes maximum), and do a take-home final exam.

ENGL 742 The Long c19: hemispheric American studies

MW 11:10 – 12:25 Woertendyke

Hemispheric, regional, Atlantic world, the “far south,” the American Mediterranean – these are just a few of the space/place designations that have appeared on the critical landscape of American Studies in the last twenty years. Each offers what Michael Dash calls an “unavoidable compromise” but one that marks a necessary shift away from US-centered approaches to literary studies. In this course, we will begin with the understanding that the nation, though enduringly important, is but one category in a broader interpretive field. Scholars from different disciplinary perspectives continue to define “hemispheric” and to question its viability, theoretically and methodologically. We will engage some of these challenges as we explore some of the ways critics negotiate the cross-cutting, intersecting histories, temporalities, and spaces that make up the “new world.” The course will be organized by three emphases: 1) hemispheric archives; 2) hemispheric approaches to familiar texts; and 3) critical conversations and theoretical possibilities of hemispheric American studies. Authors may include Leonora Sansay, Charles Brockden Brown, Catherine Maria Sedgwick, Washington Irving, J.H. Ingraham, Edgar Allan Poe, Maturin M. Ballou, Herman Melville, Charles Chesnut, Cirilo Villaverde, William Cullen Bryant, Maria Graham, and Sarah Hale. Critics may include Anna Brickhouse, Kirsten Silva Gruesz, Rodrigo Lazo, Édouard Glissant, Dipesh Chakrabarty, Sybille Fischer, Walter Mignolo, Paul Gilroy, Elizabeth Maddock Dillon, Michael Dash, Caroline Levander, and Matthew Pratt Guterl. Let me know if you have any questions: woertend@mailbox.sc.edu

ENGL 753 The American Novel Since World War II

TTh 1:15 – 2:30 Cowart

This course will focus on fourteen contemporary fictions, with selected criticism. Prospective texts appear below. Please note that electronic devices (phones, laptops, e-readers) must not be operated in class (exceptions made for students with disabilities). Students will be expected to have physical copies of assigned books. Since books go into and out of print, I welcome suggestions for prospective replacements if the bookstore cannot supply enough copies (cowartd@mailbox.sc.edu).

Texts:

Updike, *Rabbit Run* (Random House ISBN-13: 978-0449911655)

Gardner, *Grendel* (Vintage ISBN-13: 978-0679723110)

Cristina Garcia, *Dreaming in Cuban* (Ballantine ISBN-13: 978-0345381439)

DeLillo, *The Names* (Vintage ISBN-13: 978-0679722953)

Naylor, *Mama Day* (Vintage Books; ISBN: 0679721819)

Reed, *Mumbo Jumbo* (Scribner ISBN-13: 978-0684824772)

Barthelme, *The Dead Father* (Farrar, Straus ISBN-10: 0374529256)

Cormac McCarthy, *Blood Meridian* (Vintage ISBN-13: 978-0679728757)

Pynchon, V. (Harper Perennial ISBN-13: 978-0060930219)

Ingalls, *Mrs. Caliban* (Harvard Common Press ISBN-13: 978-1558324824)

Nabokov, *Pnin* (Vintage ISBN-10: 0679723412)

Ann Patchett, *Bel Canto* (Harper ISBN-13: 978-0062001726)

Jennifer Egan, *A Visit from the Goon Squad* (Anchor ISBN-13: 978-0307477477)

Richard Powers, *Galatea 2.2* (ISBN-13: 978-0312423131)

SEMESTER GRADE:

10% Daily quizzes

10% Book Review

60% Three papers

20% Final exam

ENGL 782 Varieties of American English
(crosslisted LING 745)

W 4:40 – 7:25 Weldon

This course will examine variation in American English. Social, regional, ethnic, and stylistic variation will be covered, along with models for collecting, describing, and applying knowledge about language variation. Special emphasis will be placed on vernacular varieties of American English, particularly in South Carolina and the American South. In addition, the course will survey current issues in the field of language variation and ongoing changes in American English.

ENGL 796 Multimodal Composition
(meets with SPCH 790)

M 6:00 – 8:30 Brock

This course provides students with extensive critical examination of multimodality--the employment of multiple and diverse modes for communicative purposes, e.g. text, speech, image, video, sound, gesture, performance--as it relates to composition pedagogy and its praxis. Students will engage conversations in composition scholarship, responding to, experimenting with, and developing proposals for the incorporation of multimodal activity and expression into a variety of composition courses.

ENGL 821 Marx and Marxism

T 6:00 – 8:30 Jarrells

This is a 700-level course without a proper 700-level designation, open to MA, MFA, and PhD students. The course will offer an introduction to Marx (starting from some of the early work – *The Economic and Philosophic Manuscripts*, *The German Ideology* – and moving on to *Capital*) and it will provide a survey of various Marxisms and other engagements with Marx's thought (from Lukács, Adorno, Althusser, Jameson, and Derrida to Thomas Piketty's recent bestseller, *Capital in the Twenty-First Century*). Along the way we will also look at some literary treatments of money, class, and value in novels by Jane Austen and Honoré de Balzac.

**ENGL 840 Vehicles of Modernity: Transportation Technology
and Modern U.S. Literature**

TTh 11:40 – 12:55 Keyser

The twentieth-century brought new speeds, new distances, and new heights into the lives of Americans, both literally (automobiles, subway trains, transatlantic cruise liners, hot air balloons, airplanes) and figuratively, and this process could be both profoundly dislocating and exhilarating. As American writers attempted to find a way to channel this velocity, transportation technologies became central tropes in literary works trying to keep up with the pace of modernity. From L. Frank Baum's *The Wonderful Wizard of Oz* (1900) to Jack Kerouac's *On the Road* (1957), this class will consider the ways that literary form attempts to capture, harness, resist, or redirect technological and cultural change. From realist representations of working-class Pullman porters (Claude McKay's *Home To Harlem*) to modernist imaginings of the electrified rail (Henry Roth's *Call It Sleep*), from the cream-colored car as status symbol (F. Scott Fitzgerald's *The Great Gatsby*) to the broken-down jalopy as Dust Bowl icon (John Steinbeck's *The Grapes of Wrath*), this class will consider a wide range of tones and modes in order to evoke some of the thematic richness and stylistic diversity of the literary landscape in modern period.

ENGL 841 Studies in American Literature: The Civil War as Literature

Th 3:00 – 5:30 Shields

In Spring 2015, the commemorative ceremonies marking the close of the 150th anniversary of the American Civil War will take place. Historian Drew Gilpin Faust in her landmark work *This Republic of Suffering* argued that the meaning of the Civil War was "swallowed" by death. While certain literary historians—notably the late Michael Gilmore in *The War on Words: Slavery, Race and Free Speech in American Literature* (2010)—have sought to chart the loss, silence, and incapacity to articulate sense connected with the war, literary scholars have not been convinced by the historians' arguments about the evacuation of meaning by event. Indeed, the sheer magnitude of expression generated during and conflict and subsequent suggest that the events were the single most provocative happenstance of the first century of the nation's existence. This seminar will the greatest crisis in American national history in the texts it generated. The seminar will be explore every genre of writing and orature occasioned by the conflict: fiction, letters, memoirs, songs, satirical prints, public documents, tracts, newspaper stories, poems, sermons, speeches. The semester will be divided into four parts: prophecy, reportage, memory, fantasy. Prophecy will treat

antebellum texts instrumental to the outbreak of violence: Uncle Tom's Cabin, Walker's prophecy of hemispheric race war in War in Nicaragua, fire-eater writings by Edmund Ruffin, the proclamations of John Brown, H. D. Thoreau, portions of the Lincoln-Douglass debates, black nationalist writings by Martin Dulany, and abolitionist speeches by Frederick Douglass and Horace Greeley. Reportage will include Thomas Higginson's record of the black camp songs and spirituals, newspaper reportage by Porte Crayon and others, Oratory by Lincoln, Whitman's Specimen Days and Drum Taps, Timrod's war poetry, Melville's war poetry, soldier diaries and letters. Memory will treat recollective accounts by participants—Mary Boykin Chesnut's Diary, Grant's Memoirs, the Memoir's of John Singleton Mosby, and reflections by Nicholas Trescott and Alexander Stephens. Fantasy will treat imaginative elaborations of events: fiction by DeForest, Page, Faulkner, Mitchell, Foote, and a contemporary author of the student's choice.

The class sessions will focus on one primary text. Every session will have a student interlocutor bringing to bear the insights of a recent critical-theoretical expositor of the literature.

ENGL 890 Studies Rhetoric & Composition: Queer Theory Th 3:00 – 5:30 Tyburczy
(meets with SPCH 790 & WGST 786-002)

This interdisciplinary course will examine foundational and cutting edge queer theoretical literature from a transnational perspective and with an emphasis in queer of color critique.