

FALL 2013 Graduate Course Descriptions

ENGL 600 Dings Seminar in Verse Composition TTh 10:05-11:20

This course is designed for MFA students in poetry. 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. Students may be required to purchase two or more books.

ENGL 602 Bajo Fiction Workshop: Short Story T 5:30-8:00

Admission to the MFA Fiction program is required. This course is a workshop for analyzing and critiquing student fiction. The stories, chapters, and excerpts submitted should be works intended for the MFA thesis, a collection or novel manuscript that is ready or near-ready for submission to publishers.

Work submitted must be at least 15 pages: a short story, a chapter, a set of chapters, an excerpt, or a set of shorter stories. Basically, submissions should merit a 70 minute discussion. They should not be polished showpieces; sincere exploration and literary risk-taking are encouraged. Each writer will have at least two workshops. The second submission must be new (ie, not a revision of the first). I encourage you to use the workshop to inspire, produce, and vet your most recent and exciting work.

ENGL 603 Barilla Nonfiction Prose Workshop Th 5:30-8:00

This course is an intensive workshop in the writing of the creative nonfiction essay. We will explore the boundaries, aesthetics and traditions of the genre, beginning with memoir and building toward experiments in structure and content as the course progresses. As this is a workshop, the bulk of our time in class will be spent discussing student writing, but the course will also include exercises in craft and the close examination of interesting work in the field.

**ENGL 650 Clementi The Holocaust in Western Memory W 5:30-8:00
(meets w/CPLT 740 & JSTU 491) & Imagination**

This course focuses on the way in which writers, filmmakers, artists and cultural institutions (museums, schools, etc.) have contributed to the construction of an indelible “Holocaust memory” since the end of WWII. We will study the representations of the Holocaust through a variety of media and genres: documentaries, feature films, museum exhibits, oral histories and some of the classics of Holocaust literature (memoirs, fiction, and comics). The main concern of our exploration is not “how” (or “why”) this atrocious genocide happened, but in what way such indescribable experiences can be told through the arts. And *whether* they *can* be told at all. A selection of secondary sources will illustrate the historical context of the Holocaust and enrich our discussions with interesting and discomfoting questions from the perspective of literary theory, gender studies, philosophy, and more.

ENGL 700 Woertendyke Intro to Graduate Study of English TTh 10:05-11:20

This course will introduce students to some of the theories, histories, and practices of professional academic literary studies. We will look at the institutionalization of literature which produced the first “English” departments in the eighteenth century, trace the main theoretical paths throughout the twentieth century, and examine structural changes that emerged out of recent “crises” in the Humanities. We will explore current trends in theory, literary scholarship, and academic publishing so that students might begin to articulate their own theoretical stakes, methodologies, and practical investments. Finally, the course will introduce the various genres encountered in an academic career, some of which you will produce this term: conference abstract, conference talk, seminar

paper, seminar presentation, book review, scholarly article, grant proposal, dissertation, and annotated bibliography. You can expect open discussions, heated exchanges, and terrific faculty speakers. The aim is to make the practices, questions, and problems that currently govern literary study transparent. Please feel free to contact me with any questions. woertend@mailbox.sc.edu.

ENGL701a-1 Crocker **Teaching Composition in College** **TTh 10:05-11:20**

ENGL701a-2 Crocker **Teaching Composition in College** **TTh 11:40-12:55**

ENGL 712 Rhu **Shakespeare II: Tragedies & Romances** **TTh 2:50-4:05**

A survey of Shakespeare's major tragedies and romances from *Hamlet* to *The Tempest*. Attention to genre and other matters of literary interest will be set against the background of Renaissance thought and English political history. A range of current critical and creative responses will also be explored. There may be, in addition, some discussion of Shakespeare's non-dramatic poetry.

ENGL 723 Feldman **English Poetry of the Romantic Period** **TTh 1:15-2:30**

The British Romantic poets lived and wrote during a period of rapid social change and violent political upheaval. We will examine some of the most innovative poetic works written within this context—works conceived in revolutionary terms, which sought both personal and political transformation. In so doing, we will attempt to come to terms with the concept of “Romanticism” as redefined within an expanded canon. Poets include William Blake, Anna Letitia Barbauld, Samuel Taylor Coleridge, Mary Robinson, John Keats, Mary Tighe, Lord Byron, Felicia Hemans, William Wordsworth, Helen Maria Williams, Percy Bysshe Shelley, Charlotte Smith, and others. Course requirements include two essays, a class presentation and a final exam.

ENGL 730 Rice **Modern British Fiction** **TTh 4:25-5:40**

A survey of the twentieth-century British/Anglophone novel. Probable texts:

Wells, *The Time Machine*

Conrad, *The Secret Agent*

Joyce, *A Portrait of the Artist as a Young Man*

Woolf, *Between the Acts*

Waugh, *A Handful of Dust*

O'Brien, *The Third Policeman*

Greene, *The Third Man*

Golding, *Lord of the Flies*

Murdoch, *The Sea, The Sea*

Rushdie, *The Satanic Verses*

Ishiguro, *The Unconsoled*

Coetzee, *Waiting for the Barbarians*

Plus, one collateral text in literary theory and/or cultural studies: Bakhtin's *the Dialogic Imagination*

Assignments: Brief reaction essay on Bakhtin (c. 5 pp.)

Term research paper (c. 15 pp.)

Final Examination

ENGL 733 Beecroft Classics of Western Literary Theory T 6:00-8:45
(crosslisted CPLT 701)

We shall study major writers of the Western literary and philosophical traditions who consider the nature and function of literature as well as our capacity to make reasonable determinations concerning better and worse examples of it. Writers are likely to include Plato, Aristotle, Horace, Longinus, Plutarch, Dante, Boileau, and Lessing. Some attention may also be paid to non-Western traditions of literary theory, in order to elucidate the particular features of the Western tradition. Meetings will be conducted in seminar style, with students leading discussions on ancillary readings in modern scholarship.

ENGL 745 Davis American Realism and Naturalism TTh 11:40-12:55
Classic Texts, Fresh Takes

Probably the two most celebrated movements in American literary history ("The American Renaissance" and Modernism) bracket the period we will study in this class. Dating roughly from the end of the Civil War to the beginning of World War I, our period represents a time of literary experimentation and social engagement. Known as realists and naturalists, the writers of this period believed literature should reflect the varieties of American life. This course aims to recall that variety and to examine our authors' individual and collaborative struggles to come to terms with it. Writers studied include Davis, Howells, James, Twain, Crane, Norris, Jewett, Freeman, Gilman, Chopin, Dreiser, Wharton, Chesnut, and Stein. Assignments include three short papers and either an article-length final paper or a shorter final paper along with a mock comprehensive exam.

ENGL 752 Glavey The Modern American Novel Th 5:30-8:00

This course will examine a series of American novels—some very canonical, some less so—published in the 1930s. Texts will likely include Djuna Barnes's *Nightwood*, John Dos Passos, *The 42nd Parallel*, William Faulkner's *Light in August*, F. Scott Fitzgerald's *Tender is the Night*, Langston Hughes, *Not without Laughter*, Zora Neale Hurston's *Jonah's Gourd Vine*, Laura (Riding) Jackson's, *The Progress of Stories*, Henry Roth, *Call It Sleep*, and Wallace Thurman's *Infants of the Spring*. The course will be designed around the production by each of student of an article-length essay; class discussion and all assignments will be chiefly directed toward that end.

ENGL 758 Shields Southern Literature Before 1900 T 5:30-8:00

This exploration of the literature of southern writings concentrates on three topics: the formation of the cultural identity of the plantocracy, the consolidation of African-American cultural expression within the slave system and during Reconstruction, and the cultural interactions between Native Americans, Spanish Floridians, French Creoles of Louisiana, and Anglo-Americans during the 19th century. The course will make extensive use of digital humanities resources and contribute to the Digital South initiatives at USC. We will examine a variety of written forms: novels, spirituals, agricultural journals, Civil War letters, cookbooks, and tall tales.

ENGL 765 Courtney Screening the South/Screening the Nation TTh 11:40-12:55
M 4:00-6:00

How have films about the U.S. South invited us to know and not know, feel and not feel—about not only the South, but also the nation? And how have conceptions of region and nation in such works also routinely intersected with other historical formations of identity (e.g., race, gender, sexuality, and class)? Such questions will animate our investigations into the history of films and related media featuring the South from the early 20th century to the present. We'll consider blockbuster Southern films from popular U.S. cinema (e.g., *The Birth of a Nation* [1915], *Gone with the Wind* [1939], *Deliverance* [1972]), and a rich history of films that have contested them (e.g., *Within Our Gates* [1920], *A Streetcar Named Desire* [1951], *Daughters of the Dust* [1991], *Django Unchained*

[2013]). Students will also have the opportunity to explore archival research into the still wider range of screen Souths held in USC's Moving Image Research Collections (MIRC). The diversity of screen materials at issue will also require us to engage with a range of critical, theoretical, and historiographical methods in contemporary film and media studies scholarship.

**ENGL 781 Goblirsch History of English TTh 2:50-4:05
(crosslisted LING 731)**

The course will present an overview of the Indo-European and Germanic prehistory of English and the development of English in the Old, Middle and Modern English periods, examining changes in their socio-historical context. Attention will be paid primarily to phonology and morphology, but also to syntax and semantics. English will be examined in the context of the Germanic languages (Scandinavian, German, Dutch, Frisian). Dialects and the emergence of the standard language will be treated. The course is designed for students of linguistics and literature.

ENGL 790 Brock Survey of Composition Studies W 5:30-8:00

This course serves as an inquiry into the field of composition studies, focusing on the historical contexts and theoretical movements which have defined its development thus far. Students will explore the conversations undertaken by composition scholars to understand what composition is, what it does, how it occurs, and what sorts of composition practices and products matter in regards to various spheres (academic, professional, civic). As a major component of the course, students will examine--through readings and written responses thereto, class discussions, and longer papers leading up to a focused major project--the discursive controversies marking significant theories and practices within the field.

ENGL 794 Muckelbauer Modern Rhetorical Theory M 5:30-8:00

ENGL 850-1 Gulick Postcolonialism and Globalization M 5:30-8:00

Books, like people, goods and ideas, have been traveling across national boundaries for an awfully long time. But in our contemporary era of accelerated and intensified "globalization," it seems particularly important to account for the transnational networks in which literature is so deeply embedded. This seminar will interrogate the relationship among overlapping, but frequently antagonistic, modes of theorizing literature beyond the boundaries of the nation-state in the late twentieth and early twenty-first century. "World," "transnational" or "global" approaches to contemporary literature posit an infinitely inclusive canon, and offer up new ways of attending to the complexities of how texts get written, circulated and read in a globalized world. On the other hand, postcolonial theory's historically specific narrative foregrounds the political stakes of globalization, insisting on the continued relevance of empire to the world and its literatures, even decades after decolonization. Pairing readings in theory with literary texts, we will navigate the sometimes contentious interactions between the postcolonial and the global. We will also dabble in a little literary sociology, exploring how prize culture and the politics of human rights shape the global literary marketplace. Critical and theoretical authors may include Arjun Appadurai, James Clifford, David Damrosch, Brent Hayes Edwards, James English, Simon Gikandi, Inderpal Grewal, Michael Hardt and Antonio Negri, Graham Huggan, Paul Jay, Rob Nixon, Jahan Ramazani, and Gayatri Spivak. Literary authors may include Chimamanda Adichie, Ishmael Beah, Teju Cole, Junot Díaz, Jamaica Kincaid, Michael Ondaatje, and Salman Rushdie.

This course will be of particular interest to specialists in contemporary postcolonial, world, or comparative literature. It should also provide a useful foundation to students working with the British and American canons—in any time period—who are interested in gaining some background in literary transnationalism (a popular keyword on the job market these days).

**ENGL 850-2 Allen Miller
(meets with CPLT 880)**

Truth & Irony

TTh 2:50-4:05

Irony—or the creation of doubled, often conflicting, levels of meaning—is a function in language of the emergence of moments of nonmeaning. In any given moment of multiplicities of meaning, there is also a necessary moment of difference that cannot be recuperated within meaning itself. My research and that of others (e.g., Bakhtin, Foucault, Derrida, Bataille) reveals that those moments of nonmeaning—or what Lacan terms the Real—emerge in relation to moments of Symbolic opacity or aporia, which historically are most commonly associated with the body, sexuality, gender, and relations of power and domination (satire, iambic, parody, wit).

At the same time, as the example of Socrates demonstrates, the turn toward irony, is also the first necessary step toward the construction of the concept. Irony, in this context, represents a tropic turning from the immediate that opens a space of eidetic construction. Thus, this rhetorical trope is not merely an exercise in sarcasm, wit, or false modesty, but it also makes possible the vision of another register of existence, another self, another form of meaning. It is the linguistic turn that makes possible the doubling of the empirical by the transcendental.

The study of irony in the construction of the self is thus, I argue, the study of the attempt to rhetorically master and deploy these linguistic moments of simultaneous opacity and doubling in order to create both a sustainable self-relation as well as discrete moments of enjoyment. These moments, however, can never be understood in themselves, but always in relation to a changing, historically determined field of power relations, Symbolic norms, and organizations of the body and its sensations.

Students will each give one presentation on an assigned reading. They will also produce an abstract of a research paper suitable for presentation at a professional conference and will submit that abstract for consideration. Lastly, each student will produce 20-25 page research paper of publishable quality on a topic chosen in consultation with the instructor. All students are expected to come to class with the material read and prepared to discuss. Students may be called upon at any time and re expected to be prepared.

Grades will be figured on the following basis:

Presentation: 20%

Abstract: 20%

Discussion: 10%

Paper: 50%

**ENGL 890 Gehrke
(crosslisted SPCH 790)**

**Educating Dissent: Rhetorics of
Democracy in Crisis**

Th 6:00-8:30

For well over a century education in effective civic communication in the United States has been a struggle between democratic rhetorics and rhetorics of democracy. The former is exemplified by practices of dissent that contest fundamental norms while the latter is typified by dissent that follows the institutional and social norms that, for a given time, constitute a structured democracy. That is, while democratic rhetorics break from an existing order (political, economic, or social), rhetorics of democracy direct dissent into channels of power and governance permitted by those orders. These two kinds of rhetoric historically develop interdependent relationships in which each transgresses the other, is defined in that movement, and can be transformed in the exchange.

This course traces the relationship between these two forms of dissent and education in rhetoric across four periods of United States history during which changes in the training of civic discourse correspond to economic shifts, political changes, and transformative communication techniques or

technologies: 1905-1925, 1944-1953, 1966-1974, and 2008-present. In each period a reevaluation of “democracy” occurred simultaneous to a surge in populist protest against economic conditions, the rise of new technologies, and changing foundation for rhetorical education in American colleges and universities. Those shifts in rhetorical education and public rhetorics will be the foundation for our analysis of the possibilities and perils of dissent today.

4/12/13