

Graduate English Course Descriptions

Fall 2015

ENGL 600 Seminar in Verse Composition

T 6:00 – 8:30 Amadon

In this course, students will write and revise new poems. Our goal in workshop discussions will be to discuss each poem in terms of the poet's particular aesthetic, while also encouraging each other to push our work in new directions. Toward that aim, students will write some poems in traditional verse forms and some poems that result from constraint-based and experimental prompts, and we will read and discuss essays and books of contemporary poetry from poets with a variety of aesthetic leanings. The final portion of the semester will be devoted to workshopping portfolios, and our discussion will turn to larger issues in each poet's work.

Prerequisites: admission to the MFA program in poetry, or admission to another graduate English program with permission of the instructor.

ENGL 602 Fiction Workshop: Short Story

T 6:00 – 8:30 Bajo

English 602 is an intensive workshop in the art and craft of the literary short story and the novel chapter. Writers will spend the majority of their time composing original stories or chapters and analyzing the 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 consider some recently published fiction and give some general consideration to the story form—its definitions, limits, variations, and possible futures. Prerequisites: admission to the MFA program in fiction, or admission to another graduate English program with permission of the instructor.

ENGL 603 Nonfiction Prose Workshop

W 5:30 – 8:00 Barilla

This course is an intensive workshop in the writing of creative nonfiction. We will explore the boundaries, aesthetics and traditions of the genre, with an emphasis on memoir. 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 691 Teaching of Literature in College

TTh 10:05 – 11:20 Davis

This two-hour course provides supervision of graduate students teaching First-Year English. It introduces students to various methods of teaching composition, with an emphasis on current pedagogical practice and theory. A portion of each class period will be devoted to practical concerns and pedagogical challenges. Experienced professionals in composition and rhetoric will join the class to discuss approaches that have proven successful for them with an eye toward helping students adapt these strategies to their own classrooms. The goal of the course is to provide students with a solid academic background in writing pedagogy as well as an assortment of practical teaching strategies that should make teaching composition both more effective and more enjoyable.

ENGL 700 Intro to Graduate Study of English

TTh 10:05 – 11:20 Keyser

DON'T PANIC. This course provides a broad introduction to graduate studies, from "What am I doing here?" to "What will I do with my degree?" Over the course of the semester, we will discuss common genres of graduate writing (conference paper, abstract, seminar paper); goals for professionalization and publication; as well as the history of the discipline and pressing debates within the profession (adjuncting! MOOCs! digital humanities!). Faculty guest speakers will demonstrate the interdisciplinary richness of literary studies today. This course will also provide a forum to discuss the questions most on your mind as you begin the journey towards your graduate degree.

ENGL 711 Shakespeare I: The Comedies and Histories M 2:20 – 4:50 Gieskes

We will read representative examples of Shakespeare's comedies and histories in conjunction with important critical, theoretical, and historical works. We will also look at non-Shakespearean examples of both comedy and "history" in an effort to locate Shakespeare's work in the field.

At the same time, we will be interested in questions of definition—what do the generic labels "comedy" and "history" signify? The title pages of early printings of these plays change their generic descriptions frequently and add (or subtract) qualifying adjectives like "conceited" or "tragical" or "famous" or "chronicle" to the play's title. Early modern printers (and playwrights) were remarkably free with these labels and part of our work will be to investigate what they do for playwrights in the professional theatre of early modern London as well as what they do for later readers.

ENGL 730 Modern British Fiction: Conditions of England(s) TTh 11:40 – 12:55 Cohen

The term "condition of England novel" is usually tied to a discrete body of Victorian representations that documented the effects of industrialization and, with an eye to reform, traced growing hostility between Disraeli's "two nations" of rich and poor. But the term can also serve as a useful lens to examine the propensity to national diagnosis, self-examination, and revisionist historiography that has marked British representations since, through the 20th century and up to the present day. This class examines a range of such "condition-of-England novels," some of which adhere to, or rediscover, the capacious realism of the originals, some of which explore new formal modes or documentary practices, and some of which aren't novels at all. Texts may include works by HG Wells, Samuel Butler, EM Forster, Wyndham Lewis, Virginia Woolf, Evelyn Waugh, Rose Macaulay, Mass Observation, Colin MacInnes, Alan Sillitoe, Margaret Drabble, Hanif Kureishi, Jonathan Coe, Maureen Duffy, Salman Rushdie, Graham Swift, Zadie Smith, Diran Adebayo, Alan Moore, Mike Leigh, Alan Hollinghurst, Julian Barnes, Bernadine Evaristo, John Lanchester, Danny Boyle ... and many others.

**ENGL 733 Classics of Western Literary Theory W 5:50 – 8:35
(crosslisted CPLT 701)**

ENGL 735 Postcolonial Literature and Theory W 2:20 – 4:50 Jelly-Schapiro

This course will examine how works of fiction and theory represent and critique the history and presence of colonial power. Tracing the development of colonial rationality and process from the advent of the New World through the present—from Haiti to Poland to South Africa—our inquiry will accent the ways in which modernity has been constituted from and by the "periphery" of the capitalist world system. In our engagement with the contemporary moment, we will reflect upon the continuing resonance of colonial culture in the time of its supposed negation. Proceeding in a dialectical spirit, we will remain attentive throughout to formations of cultural, intellectual, and political resistance to colonial power. Possible texts include Sofia Samatar's *A Stranger in Olondria*, China Mieville's *Embassytown*, Patricia Powell's *The Pagoda*, Marlon James's *The Book of Night Women*, Gillo Pontecorvo's *The Battle of Algiers*, Frantz Fanon's *The Wretched of the Earth*, Paul Gilroy's *Postcolonial Melancholia*, and David Scott's *Conscripts of Modernity*.

**ENGL 737 Women and the 19th Century Literary Annual TTh 2:50 – 4:05 Feldman
(meets with WGST 737)**

Literary annuals played a significant but still largely undocumented role in the popular literary culture of early and mid-nineteenth century Britain and America. Women were instrumental in the success of many annuals, principally as writers, editors, and readers. Annuals circulated literature to a largely middle class reading audience, and, for the first time, allowed ordinary people to own reproductions of major works of art. Within the pages of literary annuals, the short story blossomed as a genre. Many of these volumes were best sellers. They typically contain poetry, short fiction and non-fiction prose by important women writers, such as Elizabeth Barrett Browning, Mary Shelley,

Harriet Beecher Stowe, Letitia Elizabeth Landon, the Countess of Blessington, Mary Howitt, Lydia Sigourney, Felicia Hemans, and many others. By modern standards, these books were extraordinarily expensive and, thus,

were generally given only on special occasions. They are a remarkable index to the popular literary and artistic taste of their time and document the increasing economic importance of women as well as the influence they came to exert on the subject matter and style of literature. In this course, we will read and discuss a selection of these literary annuals.

Using the unusually large and diverse collection of these rare books in the Thomas Cooper Library as our chief resource, each student will choose a literary annual for digitizing and will research and write a scholarly introduction for it. Assuming that it meets the required standard, that introduction will be published in the “Literary Annuals” digital archive, sponsored by Thomas Cooper Library. Course requirements include two 10-page essays, a final exam, and a class presentation.

**ENGL 760 Contemporary American Poetry:
Collage and Montage**

M 5:30 – 8:00 Vanderborg

Collage is one of the defining forms of 20th and 21st-century American poetry. A collage poem uses material from different source texts: other literary works (sometimes in multiple languages), mythological texts, historical and legal documents, pictures, photos, and excerpts from many other media. Some poems create their own multiple voices, perspectives, and vignettes organized around a central theme, as in Langston Hughes’s *Montage of a Dream Deferred*.

This class examines the evolution of modernist collage and montage forms. How do they allow poets to create—or challenge—literary traditions, confront historical crises, define communal identity, and represent marginalized perspectives? And are there uniquely “American” subjects or styles of collage? How, too, does collage problematize the idea of original or stable texts, of genre, of poetic voice and subjectivity, or of literary property?

Learning outcomes:

1. To gain familiarity with some famous 20th- and 21st-century American long poems and poetic sequences.
2. To examine how the genre of poetry is transforming itself, from the modernist drive to “Make It New!” to current multi-media poems, artists’ books, and digital texts.

Possible texts:

1. T.S. Eliot, *The Waste Land*.
2. Excerpts from Pound’s *Cantos*.
3. James Weldon Johnson, *God’s Trombones*.
4. Langston Hughes. *Montage of a Dream Deferred*.
5. John Cage. *Writing through the Cantos*.
6. Rosmarie Waldrop, *A Key into the Language of America*.
7. M. NourbeSe Philip, *Zong!*
8. Barbara Kruger’s collage texts.
9. Johanna Drucker, *The History of the/my Wor[l]d*.
10. Shelley Jackson. *Patchwork Girl*.
11. Bill Kennedy and Darren Wershler’s *apostrophe*.

**ENGL 765 Advanced Film Study: Media/Archives
(meets with FILM 710 and HIST 700)**

W 2:20 – 4:50 Cooper

This class explores the role of the archives in determining how media (past, present, and future) are understood and practiced. We will ask how, to what ends, and for whom, is knowledge produced by means of archives? The course will emphasize the recent outpouring of scholarship on this question in Film and Media Studies but will also engage foundational arguments from philosophy, history, and library and information science.

Regardless of discipline, graduate students will discover how the unique archival resources of the University's Moving Image Research Collections (<http://mirc.sc.edu>) can supplement their programs of research and/or

creative activity. Students interested in "film" will be invited to reconsider what that term means. Students interested in metadata will be asked to revise the division of labor that creates it. Students interested in historical evidence will encounter powerfully supplemental new kinds of it. Student interest in ontology will touch archival things.

ENGL 790 Survey of Composition Studies

M 5:30 – 8:00 Rule

This seminar aims to understand the development and histories of composition studies, including the state of composition prior to disciplinarity, its present concerns and future directions. We'll begin by exploring texts that circulated around 1970, the approximate origin of the modern discipline of composition studies, and proceed with various composition history retellings. Our investigative work will be framed by the varied, enduring, and critiqued conception of "writing as a process;" we'll track the many competing ways this idea has shaped composition theory, research, and pedagogy and judge the extent to which the discipline can be declared "post-process." Toward building foundations for the study of composition and rhetoric, students will be expected to develop rigorous critical reading practices (responses, discussion, bibliographic work, etc.) as well as write in scholarly genres (e.g., a final project that includes a conference-length critical essay).

**ENGL 794 Modern Rhetorical Theory
(crosslisted SPCH 794)**

Th 6:00 – 8:00 Muckelbauer

This class will focus on the 2015 USC conference on rhetorical theory (held in October). We will read a variety of work from scholars who will be attending the conference and then you will meet them at the conference. As a result, by the end of the semester you will have a general familiarity with the scope of rhetorical theory today (as well as some important background works).

**ENGL 830 Worlding Disciplines
(meets with CPLT 703)**

M 5:50 – 8:35 Beecroft

A critical exploration of recent theoretical and practical attempts to expand the global reach of humanities and social sciences disciplines. Examples taken from art history, literary studies, history, geography, economics, and other disciplines.

ENGL 841-1 The Social Life of Postwar American Poetry

TTh 1:15 – 2:30 Glavey

This course considers the implications of Theodor Adorno's claim, in "On Lyric Poetry and Society," that the lyric, despite its long association with individual subjectivity, is in fact deeply social. According to Adorno, this sociality is a matter of form: by turning its back on the social the lyric in actuality encodes its negative image. This insight has been tremendously productive, but it also has the potential to make it more difficult to recognize ways in which the social life of poetry is manifest on something like the surface of the text. Recent trends in the study of postwar and contemporary American poetry have begun to emphasize such social dynamics within poetic communities, underlining in particular the importance of friendship and coteries. This course will participate in both of these approaches to thinking about poetry's relation to the social world. Our readings will emphasize the so-called first- and second-generation New York School, the Language Poets, and other more contemporary formations

ENGL 841-2 Male Sexuality and the American Renaissance

M 11:30 – 2:00 Greven

Focusing on the work of Hawthorne, Poe, Melville, and Whitman, this course examines the central role that images of male sexuality played in the American literary imagination in the antebellum period. Readings will include psychoanalytic and queer theory essays by Freud, Kristeva, Judith Butler, Lee Edelman, Tim Dean, and Eve Kosofsky Sedgwick.

ENGL 862 A Common Literary Tradition:**W 11:30 – 2:00 Schwebel****Reading Children's and Adult Literature in Unison**

The paths of children's and adult literature divided in the mid-nineteenth century as English departments were established in universities and English professors sought to legitimize themselves, in part by creating literary canons that excluded the childish and feminine. Today, one might argue, the paths of "children's" and "adult" literature are inching back toward each other: the increasingly sophisticated young adult genre is capturing significant adult readership and children's literature as an academic field is gaining ground within English Studies. Yet the scholarship on children's and adult literature remains oddly divided, with most literary criticism of children's books relegated to specialized journals.

This seminar seeks to reunite children's and adult books by reading them in union. Pairs of texts linked by subject, by literary influence, and by reception history will be read together, and students will write a substantial critical essay that yokes a work of children's and adult literature, challenging current scholarly trends. This course is reading intensive as students must be prepared to read two central texts (albeit one written for youth, and thus shorter) weekly. Prior study of children's/YA literature is helpful but not required. Authors (primarily American) may include: Steinbeck, Twain, Cooper, Styron, Melville, Yeziarska, Defoe, Harper Lee, Mildred Taylor, Elizabeth George Speare, Theodore Cay, William Armstrong, and Scott O'Dell.

ENGL 890 New Material Rhetorics**T 6:00 - 8:30 Hawk**

The course will address the importance of new materialist thought for rhetoric and composition. The predominant understanding of rhetoric sees it as a social and symbolic art. While material things are certainly around us and at issue, it is human meaning, symbolicity, and persuasion that traditionally define rhetoric. The class will engage emerging materialist theories that question this basis in the linguistic and social turns. The course will examine some key theorists that ground the recent material turn, some current texts centered on new materialism, some works in sound studies that impact how we might understand materiality, and then work through what this might mean for current debates in rhetoric and composition. Students will write four short papers responding to each of these areas, with the final paper outlining how new materialism relates to their own research interests in rhetoric and composition.