

Graduate Course Descriptions – Spring 2013

ENGL 550 Advanced English Grammar (crosslisted LING 521)

Disterheft

TTh 3:30-4:45

Advanced English Grammar is a course designed to enhance students' abilities in analyzing the structure of spoken and written English. Emphasis is placed on restrictions on word formation and sentence structure, and the relations between sentence structure and meaning. Both Standard American English and its regional and social varieties will be used in the examination of how intended meaning is conveyed through sentence structure. Advanced English Grammar is geared towards the needs of present and future teachers of English. It will provide students with both the skills necessary to explain why English works the way it works, and opportunities to apply those skills into the practical analysis of the English language.

ENGL 565 African American Theater: Mama-Papa Drama (crosslisted AFAM 565/THEA 565)

McAllister

TTh 11:00-12:15

This course examines three centuries of African American family drama from structural, cultural, historical, and practical perspectives. In terms of dramatic content, we will investigate how black playwrights stage African American families in crisis, transition, and prosperity, from enslavement in the antebellum South to upscale vacationing in the Hamptons. Starting in the present, we launch our study with Lydia Diamond's upper-middle class drama *Stick Fly* and then work backwards to William Wells Brown's nineteenth-century melodramatic/minstrel dramedy *Escape, or a Leap for Freedom*. In between, we will analyze (6) dramatic texts from Suzan-Lori Parks, August Wilson, Lorraine Hansberry, Langston Hughes, Georgia Douglas Johnson, and Willis Richardson, great plays that construct complex relationships between African American mamas, papas, brothers and sisters. As for theatrical form, this course emphasizes the impact of realism and naturalism on African American theatrical development. Theatrical realism can be defined as the meticulous staging of materially-grounded experiences, geographies, and truths. Naturalism, a subset of realism, can be defined as the pseudo-scientific examination of human nature in "solution," with the dramatized "solutions" ranging from spiritual to socio-political environments. Many African American dramatists have discovered their theatrical voices within realistic truth building or naturalistic unraveling, while other black writers have pushed the limits of these dominant theatrical styles. We will explore how black playwrights both embrace and contest the "real" and the "natural." Course requirements include active discussion participation, monologues/scene work, reading quizzes, (3) short papers, and a comprehensive final essay. Graduate students will be expected to deliver a highly focused playwright presentation and write a book review of an African American theater history text.

ENGL 556C Media Censorship, 1873-1934 (meets with FILM 566C)

Cooper

TTh 12:30-1:45

Through a consideration of infamously scandalous films, radio programs, and literary works, this course investigates how arguments about censorship shaped contemporary media culture. The 1873 passage of the Comstock Act, which prohibited the circulation of "obscene" material through the U.S. mail, and the 1934 establishment of Production Code Administration, which strengthened Hollywood's self-censorship apparatus, bookend six decades of particularly intense and productive argument over how to manage conduct by managing mass produced and circulated information. In addition to artworks deemed injurious and immoral, students taking this course should be prepared to consider theoretical and historical approaches to the problem of media censorship and to conduct independent research projects.

ENGL 601 Seminar in Verse Composition

Madden

TTh 12:30-1:45

The course is a writing workshop, including some readings in 20th and 21st century poetry. Texts will include:

H.D. – Trilogy

Eavan Boland – The Lost Land

Katie Ford – Colosseum

Ron Rash – Raising the Dead

Brian Teare - Pleasure

From H.D.'s poems of war, we will read among other poets engaged with poetics of landscape and loss — including recent works on Hurricane Katrina and AIDS (with some detours into Irish nationalism, Gnostic religion, and a graveyard in Leeds).

Goals for this course will be: to explore different strategies, prompts, and sources for writing; to develop a self-awareness of technique, style, and voice; to discuss elements of poetry writing and publishing; and in the process of the workshop, to gain some understanding of how to teach creative writing. By the end of this class students will have written and revised a substantial collection of poems and drafts. Grades will be based on a portfolio of creative work written during the semester, short response papers on readings, and participation (including electronic and peer reviews).

ENGL 602 Fiction Workshop: Short Story

Blackwell

Th 5:30-8:00

This is an intensive workshop in the art and craft of the literary short story or novel chapter. 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. Prerequisite: admission to the MFA program in fiction.

**ENGL 701b-1 Teaching of Literature in College
701b-2**

Hawk/Muckelbauer

MW 11:05-12:20

Hawk/Muckelbauer

MW 12:30-1:45

This course is designed for graduate students teaching English 102 at USC for the first time. Its purpose is to build on the academic background and practical classroom strategies you gained last semester in English 701a in order to help you develop as an effective, thoughtful teacher. This course will combine scholarly reading and analysis with practical applications. We'll explore some current pedagogical scholarship and research in English studies—drawing particularly on publications in composition and rhetoric, two fields that have traditionally paid significant attention to the teaching of reading and writing at the college level. We'll also give you hands-on practice with a range of current pedagogical approaches and classroom practices. Finally, we'll use part of each class session to discuss the day-to-day challenges you face in your own English 102 classroom. Finally, this course also aims to support your teaching beyond first-year composition. To that end, we will devote a portion of the semester to exploring future teaching opportunities and professional trends.

ENGL 708 Medieval Literature & Post-Humanist Theory

Crocker

TTh 3:30-4:45

This course will take up genres including romance, saint's life, dream vision, and exemplum by authors including Chaucer, Gower, and the Gawain-poet, to explore current and emerging debates in post-humanist scholarship. We will think about why medieval literatures are invested in creating the human, and we will investigate the construction of "the subject" during a period when this category is anything but settled. To propel these considerations, we will work through recent theoretical arguments by Stacy Alaimo, Karen Barad, Jane Bennett, Elizabeth Grosz, Donna Haraway, Susan Hekman, Bruno Latour, Timothy Morton, Nancy Tuana, and Cary Wolfe.

ENGL 710 The Renaissance

Richey

TTh 12:30-1:45

We will begin by reading the mail between Henry VIII and Anne Boleyn, their love letters, political reactions, and spiritual concerns, using their private and public correspondence to frame our questions. How do these letters take on a literary dimension to negotiate power relationships, invite social and political response, represent royal and spiritual authority, disclose what can and can't be said? Once we come to terms with the written and unwritten expectations of the "royals," we will begin to examine how the writers of the period represent authority in Renaissance fiction (*Utopia*, *Adventures of Mr. F. J.*), Renaissance poetry (*The Faerie Queene*, amatory and divine lyrics), and Renaissance Drama (*Much Ado About Nothing*, *The Tempest*).

Required: Early English Books on line, commonplace-commentaries on a weekly basis, secondary readings in history and criticism, two papers, midterm and final exam.

ENGL 732 Principles in Literary Criticism**Muckelbauer****M 5:30-8:00**

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. While 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
(crosslisted CPLT 702)****Beecroft****T 5:00-7:30**

The course will survey a number of (mainly European) literary theorists and thinkers, beginning with a brief look at Kant and Hegel, and continuing to the present day. While all major schools of criticism will receive some attention, the major focus of the seminar will be on key figures whose work has been especially influential in shaping literary and cultural theory: Nietzsche, Marx, Freud, Saussure, Adorno, Derrida, Foucault, Spivak and Judith Butler.

ENGL 750 The American Novel to the Civil War**Greven****MW 12:30-1:45**

An inchoate form in early American literary art gradually gaining decisive definition, the novel emerges as the major genre of imaginative literature in the United States by the latter nineteenth century. Growing out of the romance but indistinguishable from the birth of realism, the novel aimed to capture social reality with unprecedented fidelity. Considering works ranging from the early *The Coquette* to the major novels of Cooper, Hawthorne, Melville, Stowe, and James, as well as the "anti-novel" *Walden*, this course tracks not only the development of the novel as literary form but also its engagement with the vexing social realities of the antebellum period, namely slavery, racism, misogyny, the causes of abolition and women's rights, and the emergent ideologies of self-made men and "true women," which had profound implications for the representation of both gender and sexuality in the period. In addition to the primary texts, critical readings will reflect debates in Americanist literary criticism, principally the conflict between historical and psychoanalytic approaches to questions of identity, aesthetics, and desire.

**ENGL 763 Literary & Historical Approaches
Young Adult Literature****Schwebel****TTh 11:00-12:15**

This course provides an introduction to the critical methodologies most commonly used in the study of young adult literature and exposes students to a range of literary texts written and published for (and read by) English-speaking teenagers between the late nineteenth century—the invention of modern adolescence—and today.

**ENGL 782 Varieties of American English
(crosslisted LING 745)****Weldon****TTh 12:30-1:45**

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 792 Classical Rhetoric
(crosslisted SPCH 792)**

Gehrke

Th 5:30-8:00

This course provides a general overview of rhetoric in the ancient world with a specific emphasis in Attic rhetoric from the middle of the 5th century BCE through the end of the 4th century BCE and Roman rhetoric from the 2nd century BCE through the 3rd century CE. We will begin with a very brief overview of rhetoric in Mesopotamia and Egypt prior to the 6th century, as well as a very short introduction to rhetoric in Ancient China. We will then turn our attention to Attica, starting with the 7th century blood laws of Draco, the murder trials, and the invention of arts of speech and writing for the courts in the 5th century BCE. Our focus will remain in Attica for some time as we work through the major texts that dominate current scholarship on Greek rhetoric, focusing specifically on the relationship between rhetoric and ethical-political life. Continuing in a roughly chronological fashion, we will take up the texts of the Roman republic and empire. While we will emphasize the commonly known rhetorical treatises of the 2nd century BCE through 3rd century CE (Hermogenes, Cicero, Quintilian, “Longinus,” etc.) some of our time will be spent on the lesser known teachings on rhetoric by the Cynics, Stoics, Hypatia, and others. Throughout the course we will be paying significant attention to the relationship between rhetoric, politics, law, and ethics in these periods and societies. In the final weeks we will then examine a few of the key debates about the influence and interpretation of these ancient texts, such as the role of classical rhetoric in the political/social imaginary of Western “democracies” and the charge of racism in the modern re-invention of the ancients (the *Black Athena* debates). In addition to major works by ancient authors and speeches by logographers and orators, we will be reading scholarship about ancient rhetoric by 20th and 21st century authors such as Jacques Derrida, Michel Foucault, James Fredal, Debra Hawhee, Christopher Johnstone, Josiah Ober, Robin Osborne, John Poulakos, Carol Poster, Edward Schiappa, and Jeffrey Walker. All readings will be in English; no prior knowledge of Greek or Latin needed. Students should expect roughly 200 pages of reading per week.

ENGL 821E Reading Victorian Forms

Stern

T 5:30-8:00

Is form by nature ahistorical? How might thinking through form help us to process a text’s engagements with time, politics, and/or aesthetics? This seminar will focus on the relationship between form and history in Victorian culture, taking on the challenges recent scholarship has posed about the place of form in critical analysis. While some “camps” of critics cordon off formalism’s aesthetic, seemingly ahistorical concerns from the more material, time-bound components of historicism, others are working to generate historically-based readings of form’s “shape,” genre, and “essence.” Your professor is decidedly amongst the latter group, but she welcomes more straightforwardly aesthetic readers. As a means of entering into our deliberations, we will read wide variety of Victorian texts (novels, long poems, non-fiction prose, art, architecture, etc.). Primary texts include the Houses of Parliament, political and scientific essays, periodicals, and works by both Brownings, Tennyson, Eliot, Dickens, Collins, Stoker, and other favorites.

**ENGL 830P Imagination as the Space of Argument
(meets with CPLT 880E)**

Steele

W 2:30-5:00

This course will explore the question of imagination through several lines of inquiry, drawing on philosophy, literary theory, sociology, and literature. We will begin with a well-known opposition: imagination as a subjective capacity versus imagination as a collective production. In the subjective line, we will start with Kant and then move to the phenomenological perspectives of Sartre, Nussbaum, and Ricoeur, along with literary examples. These examples will include Sartre’s own narratives as well as the writer he set out to attack, Proust. The second line of development looks at imagination as a collective production. This line begins with Durkheim’s “collective representation” and continues through Benedict Anderson’s and Castoriadis’s notions of the social imaginary. These two paths will push us toward a third approach that begins with Heidegger and Gadamer, which we’ll call “world disclosure.” We then follow two exits from this line, the Foucauldian line and the Charles Taylor line. Handouts will be provided to guide students through this terrain. This course does not presuppose a background in theory or philosophy, and students will be encouraged to pursue their own projects. There will be an oral presentations and a twenty-page research paper. Research projects can focus on an historical period—e.g., the social imaginaries at during a particular time and place—individual authors, or a theoretical/philosophical problem.

ENGL 832 Theory of Poetry: Poet/Critics**Amadon****W 5:30-8:00**

This course will survey the critical prose (essays, reviews, manifestoes, lectures, hybrid-texts) of a number of modern and contemporary poets, examining the authors' commentary and their own poetry in the context of the aesthetic movements and conflicts of the twentieth century. Poet/critics include T.S. Eliot, Ezra Pound, Gertrude Stein, Wallace Stevens, Louis Zukofsky, Randall Jarrell, Joseph Brodsky, Jack Spicer, Ann Carson, Susan Howe, Nathaniel Mackey, Susan Stewart and Evie Shockley. Assignments will include a brief essay (five pages) tied to a presentation, and a final 15-page paper.

ENGL 845B Thinking about Whiteness:**Brinkmeyer****M 2:30-5:00****Southern Literature & the Construction of Identity**

This course will explore, primarily through memoir and fiction, how white Southern writers in the twentieth century configured notions of whiteness and white identity. We will not focus, as is done so often, on how whites configured themselves against blacks, but instead how they defined themselves against each other, often through the mixing of stereotypes of race and class. In this regard, we will explore most crucially (though not exclusively) the literary representation of poor whites, often deemed "Dixie's forgotten people." Possible texts include: Jim Goad, The Redneck Manifesto; Lillian Smith, Killers of the Dream; William Alexander Percy, Lanterns on the Levee; W. J. Cash, The Mind of the South; William Faulkner, As I Lay Dying; James Agee, Let Us Now Praise Famous Men; Katherine DuPre Lumpkin, The Making of a Southerner; Erskine Caldwell, Tobacco Road; Flannery O'Connor, Wise Blood; James Dickey, Deliverance; Harry Crews, A Childhood; Janisse Ray, Ecology of a Cracker Childhood; George Singleton, The Half-Mammals of Dixie; Will Campbell, Brother to a Dragonfly; Mab Segrest, Memoir of a Race Traitor; Daniel Woodrell, Winter's Bone; and Tony Horwitz, Confederates in the Attic.

ENGL 850B Modernism and Media**Cohen****TTh 2-3:15**

Though this is a class "on" neither media theory nor media history, it makes use of both in order to resituate literary modernism within, and as an expression of, a complexly integrated media ecology. We'll think about markets, promotion, and propaganda, and assess formal and explicit textual responses to the introduction of new technologies such as radio and film. We will talk about remediation, and question how our contemporary digital moment may affect our recognition and interpretation of modern and modernist literary production. Primary texts may include works by Wells, Lewis, Woolf, Joyce, West, Barnes and others; secondary texts will probably include Kittler, Amstrong, Danius, Gitelman, Grusin, Wollaeger, Ardis, Collier, Murphet, Campbell, North, Shail, Young.

ENGL 890Q Material Rhetorics**Hawk****T 5:30-8:00****(meets with SPCH 790)**

The course will address the importance of new materialist thought for rhetorical theory. The predominant understanding of rhetoric is that it is 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 orientation. First, it will look at important and representative readings from the fields of science and technology studies (Bruno Latour, Annemarie Mol), object-oriented ontology (Graham Harman, Ian Bogost), new materialism (Karen Barad, Jane Bennett), and complexity theory (Mark Taylor, David Borgo) and discuss how their works impact rhetorical issues. Second, students will select another key work from one of these areas, identify an object central or related to this work, and develop a final project for the class that uses the object to illuminate the works we read, the rhetorical problems at issue, and help make new materialisms concretely relevant to rhetoric.