

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

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 702 Old English Gwara TR 10:05 – 11:20am

Intensive study of Old English language and literature with emphasis in the first half of the semester on grammar, and, in the second half, on interpreting verse texts. Verse selections include *Dream of the Rood*, *The Wanderer*, *The Seafarer*, and *Battle of Maldon*. We will also cover two or three prose selections, including Aelfric's *Colloquy*, *Genesis*, and passages from the *Life of St. Edmund*. The readings will focus on cultural paradigms, largely relating to heroic ideals and the vexing problems of interpreting heroic and elegiac genres. We will have one translation exercise of about five pages, a mid-term, a research paper of about ten pages, a final exam, and weekly grammar quizzes for the first eight weeks. Our class includes one visit to Special Collections to examine facsimiles of Anglo-Saxon manuscripts and other important bibliographical resources. By May students will have all the necessary tools to conduct primary research in Old English. The course is essential preparation for ENGL 703: *Beowulf*. Earning a B average in ENGL 702 and 703 together counts for foreign language credit in the English graduate program. Text: Bruce Mitchell and Fred C. Robinson, *A Guide to Old English* (7th edition).

ENGL 710 The Renaissance Miller TR 1:15 – 2:30pm

This edition of 710 will be an advanced survey meant to help students prepare for exams.

Using the Norton anthology along with a selection of paperbacks, we will focus on literary texts from Wyatt to Milton, accompanied by weekly readings of critical materials. Students will write three essays: a book review (5 pages), a close reading of a single passage or text (5-7 pages), and a comparative essay tracing a selected theme, image, or motif through two or more texts (10 pages). There will be a midterm and a final exam (essay questions only).

Probable readings: Selections from: Wyatt, Surrey, *The Courtier*, Sidney, Marlowe, Donne, Lanyer, Jonson, Herbert, Marvell, and Milton (*Lycidas* and the sonnets). Complete: *The Adventures of Master F.J.*, *Much Ado About Nothing*, Spenser's *Amoretti and Epithalamion*, *The Faerie Queene* Book I, and *Two Cantos of Mutabilitie*.

ENGL 725 The Engl. Nvl. of the Victorian Period Stern T 6:00 – 8:30pm

This class will provide an in-depth survey of major Victorian novels, across a range of fictional modes (satire; psychological fiction; sensation fiction, detective fiction, social problems novels, and high realism.). Primary texts will be some selection of the following: Thackeray, *Vanity Fair*; Charlotte Brontë, *Villette*; Gaskell, *Cranford* or *Wives and Daughters*; Dickens, *Bleak House* or *David Copperfield* or *The Mystery of Edwin Drood*; Eliot, *Middlemarch*; Oliphant, *Miss Marjoribanks*; Collins, *The Moonstone*; Trollope, *The Way We Live Now*. Secondary readings provide a fundamental grounding in cultural history and current critical perspectives. Course requirements include a hefty amount of reading; weekly reading responses; roughly 25 pages of professional quality writing; and an avid sense of intellectual curiosity.

ENGL 734 Modern Literary Theory Steele MW 2:20 – 3:35pm
Cross-listed with CPLT 702

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 744 American Romanticism Woertendyke W 5:30 – 8:00pm

Jedediah Purdy has recently identified three crises that contribute to our current environment – ecology, economics, and politics. He calls for a “politics of nature” which relies on an imaginative way of seeing, and an ethical way of valuing, the planet we inhabit. In this course we will use Purdy’s framework to think through American Romanticism, its transatlantic connections, and its idiosyncratic nationalist vision. Recourse to “nature” was fundamental to this vision and writers such as Herman Melville crossed, and intermingled, human and non-human worlds in prophetic ways. What “politics of nature” did Melville and his contemporaries imagine? Students can expect, then, a broad survey of the romantic works, predominantly written or published in the United States, with an eye towards transatlantic circulation, archival expansion, and the interconnections between politics, economics, and ecology. Writers may include Kant, Hume, Coleridge, Wordsworth, Brockden Brown, Irving, Poe, Melville, Emerson, Lippard, Fuller, Sedgwick, and Thoreau. We will draw from a number of foundational critical texts, including Reynolds’s *Beneath the American Renaissance*, but will work collectively to

understand American Romanticism within Purdy's framework. Please get in touch if you have any questions about the course: woertend@mailbox.sc.edu

ENGL 752 The Modern American Novel Cowart TR 11:40 – 12:55pm

This course will focus on fourteen or so fictions published between 1900 and 1952, with selected criticism. I welcome suggestions for texts to include in the event of problems with book orders.

Likely texts include:

Stein "The Good Anna"	West, <i>Day of Locust</i>
Adams <i>The Education of Henry Adams</i>	Cather, <i>A Lost Lady</i>
Wharton, <i>The Age of Innocence</i>	Faulkner <i>Go Down, Moses</i>
Hemingway, <i>The Sun Also Rises</i>	Hurston, <i>Their Eyes Were Watching God</i>
Dos Passos, <i>Manhattan Transfer</i>	Ellison, <i>Invisible Man</i>
Fitzgerald, <i>The Great Gatsby</i>	Nabokov, <i>The Real Life of Sebastian Knight</i>
Cozzens, <i>Castaway</i>	Mailer <i>The Naked and the Dead</i>
Porter, "Pale Horse, Pale Rider"	Trilling, <i>The Middle of the Journey</i>

SEMESTER GRADE:

10% Daily reading quizzes
10% Book Review
60% Three papers (5-7 pages each)
20% Final exam

**ENGL 765 Advanced Film Study: Race and Media Courtney R 4:25 – 7:10pm
Screening T 7:35 – 10:05pm**

This seminar considers a range of critical, historical, and theoretical methods for studying race in media studies, with an emphasis on U.S. screen media from the early 20th century to the present. We'll frame our investigations by engaging in the recent national conversation about race sparked by viral cell phone videos, studying media related to these cases to develop key questions for the course and for students' own research. With such questions in mind, we'll consider a rich history of scholarship on race and media, including investigations of early cinema, Hollywood, television, and digital media. Along the way we'll consider popular "classics" of dominant (white) media (e.g., *The Birth of a Nation*, *Gone with the Wind*, *To Kill a Mockingbird*), as well as a rich history of counter-media, from Oscar Micheaux's *Within Our Gates*, to Charles Burnett's *Killer of Sheep*, and HBO's *The Wire*. Students will also have the opportunity to explore archival research in the still more eclectic holdings of USC's Moving Image Research Collections.

ENGL 792 Classical Rhetoric Muckelbauer M 5:30 – 8:00pm

Over the last 40 years, classical Greek rhetoric has been reconstructed as an intellectual precursor to postmodern and post-structuralist theory. The aim of this course will be to investigate

this “return” to the Greeks and to raise questions about its conceptual and political stakes. We will read classical works (by Aristophanes, Isocrates, Gorgias, Plato, etc.) alongside the work of “contemporary” theorists (Deleuze, Derrida, Heidegger, etc.) as well as rhetoric scholars (Hawhee, Vitanza, Schiappa, etc.).

ENGL 795 The Tchg. of Bus. and Tech Writing Brock TR 11:40 – 12:55pm

This course will serve as a hybrid seminar and practicum introducing students to professional and technical communication, with an emphasis on pedagogical application. We will look at the historical relationship between rhetoric & composition and technical writing, exploring as avenues for praxis: genre studies, usability and accessibility, design, networks and other organizational structures, and digital technologies. As part of the course, we will examine journals in the field, evaluate potential textbooks for technical and business writing courses, explore critically key issues in a major paper, and develop syllabi that apply the pedagogical theories and concerns identified through class discussions and assignments.

ENGL 820 Studies in Romantic and Victorian Lit. Jarrells R 6:00 – 8:30pm
“Enlightenment and its Discontents”

An introduction to some key arguments of Enlightenment – especially those focused on economic, moral, and aesthetic value – followed by an examination of three strands of critique: first, from the Enlightenment period itself (antiquarianism and the gothic), second, in the period that followed the so-called age of reason (and which came to be known as Romanticism), and third, in what Frankfurt School writers (and fellow travelers) call “critical theory.” The course will conclude with some reflections on what might count as Enlightenment today. Readings include works by David Hume, Adam Smith, Jean-Jacques Rousseau, James Macpherson, Edmund Burke, Mary Wollstonecraft, Thomas Malthus, Anna Barbauld, William Wordsworth, Mary Shelley, Karl Marx, Theodor Adorno, Walter Benjamin, Judith Butler, and Rei Terada.

ENGL 842 Studies in American Literature Shields TR 2:50 – 4:05pm
American Literature and the Environmental Aesthetic

From Nature Writing to the Inscription of Ecology

An enduring question of American literature has been what does it mean to be “nature’s nation.” From Jefferson’s Agrarian vision of the United States as a nation of moral farmers, to Thoreau’s embrace of wildness in the face of urbanity, commerce, and scientific farming, to John Muir’s articulation of a conservationist ethic, to the Southern Agrarians critique of capitalist industrial modernism, to post-Rachel Carson/Silent Spring ecological apocalyptic—the question of what is the best relationship between the citizenry and the land, air, and waters that they occupy has prompted eloquent, and sometimes anguished answers. This class will explore several problems of intellectual and literary history: did a concern for the exploitation of natural resources arise from agricultural writing or the literature celebrating the American wilderness? What values does nature possess beyond the monetary value arising from its commercial exploitation? How is the diversity of nature’s manifestations organized in the thinking and writing of Americans over the

past two centuries? How practicable are the visions of ecological equilibrium posed by 20th century thinkers for our nation and our world in the 21st century?

ENGL 843 Studies in American Literature Clementi M 5:30 – 8:00pm
Rhapsody in Schmaltz: 20th Century Jewish American
Literature, Film, and Pop Culture

“If God wanted us to fly, He would have given us tickets” (Mel Brooks)... If you at least cracked a smile, you and this course might be *bashert*.

Through literary, musical and cinematic classics—Saul Bellow, Bernard Malamud, Philip Roth, Cynthia Ozick, Art Spiegelman, Allen Ginsberg, Grace Paley, Nathan Englander, Allegra Goodman, Nora Ephron, Woody Allen, Joel and Ethan Coen, the Gershwins, Irving Berlin, Bob Dylan and others—this course explores the development of 20th- and 21st-century American culture and history from the viewpoint of one of its contributing minorities: the Jews.

“America” is a composite mosaic born out of the successful encounter and blend of numerous ethnic identities. It’s “the melting pot.” Do you know who invented this label for America? A Jewish playwright. Have you ever reflected on what this expression actually means and implies? You will now. Through the examination of how the “ethnic story” and “ethnic identity” are progressively constructed and, by entering mainstream culture, in turn end up (re)shaping national/majority identity, students will gain a new understanding of “ethnicity” as a very dynamic notion. One that also entails struggle, conflict and resistance to the dominant culture’s oppressive forces as well as to the pull and oppression of one’s own culture of origin. We will seek answers to pressing questions such as: What does it mean to be/become American? How do immigrants experience immigration, assimilation, cultural transformation and what role do gender, race and class play? How is the “identity of the fathers” experienced by the first-generation all-American children? Why, as it is often remarked, were Jews disproportionately numerous among the Civil Rights Movement supporters in the 1960s and are disproportionately numerous today among *green* activists? What is “American” about American-Jewish culture and what is “Jewish”? When did American humor become *so* Jewish? Assimilation, Holocaust trauma, “self-hatred,” misogyny (within America *and* Judaism), homophobia (within America *and* Judaism), but also environmentalism, internationalism, social activism, are some of the topics addressed by our study and examined through novels, film, television, music, comics and other genres and media. (The “schmaltz” part of the course title is stolen from Michael Wex’s book—I highly recommend that too.)

ENGL 890 Studies in Rhet/Comp Hawk W 5:30 – 8:00pm

Topics selected by the instructor for specialized study.

***The following description was copied from Fall 2015 to give you an idea of possible course content:** 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.