Fall Courses

**ENGL 602**  Fiction Workshop: Short Story  Bajo  TTh  12:30-1:45

English 602 is an intensive workshop in the art and craft of the literary short story and the novel chapter. Students will spend the majority of their time writing 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 read some recently published short stories 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  Barilla  MW  5:30-6:45

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 650S**  Children’s & Young Adult Literature  Schwebel  MW  10:30-11:45

*The American Girl: Growing up Female in the United States, 1850-2000*  (meets with WGST 796S)

The American girl has been the subject of literature, visual art, and song, as well as national policy debates and consumer marketing strategies, since the nineteenth century. In this seminar, we will explore the lived experience of American “girls” and “young ladies” of diverse backgrounds while we analyze the way conversations about American girlhood have captured national concerns about social class, race, gender, sexuality, consumption, health, and citizenship. Although we will consider constructions of girlhood across a variety of media, our primary focus will be on popular novels, including books written for girls themselves (authors will include Alcott, Blume, Coolidge, Dreiser, James, Porter, Stowe, and Webster). In placing literary texts in the larger cultural context of the history of American girlhood, we will engage with both literary criticism and the work of preeminent historians of youth (e.g., Brumberg, Odem, Peiss, Ruiz, Hunter, Mintz); in the process, students can expect to hone their skills in literary and cultural analysis, historical thinking, and interdisciplinary research. This course is appropriate for students interested in American literary history, children’s & young adult literature, and women’s, gender, and childhood studies.

**ENGL 700**  Intro to Graduate Study of English  Glavey  TTh  9:30-10:45

ENGL700 is designed to provide both a theoretical and practical introduction to the profession of literary studies. Attention will be paid to the history and sociology of the profession, to current trends in scholarship, to research skills, and to professionalization. We will read a diverse collection of historical and theoretical texts and will engage in practical activities designed to help students master the various genres of an academic career: the seminar presentation, research essay, conference paper, book review, thesis abstract, dissertation, and bibliography. We will conduct workshops on attending conferences, writing abstracts, applying for grants, and publishing scholarly articles.
This course is designed for graduate students teaching English 101 at USC for the first time. Its purpose is to build on the general information provided in First-Year English Orientation to help you develop as an effective, thoughtful classroom teacher. To that end, our work during the semester will combine scholarly analysis with practical applications: We'll explore some current pedagogical scholarship and research in English studies and we'll introduce you to current curricular approaches and classroom practices. We'll also use part of each class session to discuss the day-to-day challenges you face in your own English 101 classrooms.

This edition of 710 will focus on a selection of major literary texts from More to Shakespeare, accompanied by weekly readings of selected 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).


In this course, we will study “two paths of the novel” (in Zadie Smith’s recent phrase) that opened up in the Romantic period and arguably extend to the present day. Call them realism and romance, the psychological and the historical, Austen and Scott. As Franco Moretti has shown – on one of his many maps – the world presented in Austen’s fiction ends exactly where the world of Scott’s characters begins. And the two writers are hardly rivals: Scott dominated the nineteenth century, Austen – increasingly – the twentieth. But a comparative study of Austen and Scott can tell us much about what the novel was at the moment of its institutionalization as a literary form and much about what it has become since. We will read a number of works from both writers, including Austen’s Northanger Abbey, Mansfield Park, and Persuasion, and Scott’s Guy Mannering, The Heart of Midlothian, and Redgauntlet (other selections to be negotiated in class). In addition, we will look at a range of recent critical studies of the novel, including work by Nancy Armstrong, Mikhail Bakhtin, Ian Duncan, William Galperin, Fredric Jameson, Georg Lukács, Deirdre Lynch, D.A. Miller, Michael McKeon, Franco Moretti, Edward Said, and Katie Trumpener.

This class will analyze the works of major Victorian authors, with a particular focus on the relationships among literary styles, gender identity, and genre. We will be reading texts (primarily novels, but including some poetry, short fiction, and non-fiction prose) by both men and women, as well as a selection of secondary scholarship appropriate to graduate-level literary and cultural analysis. Students enrolling in this class should be prepared to read a lot – the Victorian novel is not short! – and to engage actively in
research and discussion. Course requirements include weekly responses to the reading, two short papers, and a final research paper of approximately 20-25 pages.

Learning objectives: Students will acquire familiarity with the styles, concerns, and forms of Victorian fiction, including the realist novel, the Gothic, satire, mystery, and sensation fiction. Secondary readings will introduce key debates and scholarship in gender studies, cultural history, and genre studies. Upon completion of this course, students will demonstrate increased proficiency in research methods, scholarly writing, and critical engagement, all of which will contribute to their capacity to produce the successful exams and essays crucial to their degree program and their professional success.


**ENGL 733 Classics of Western Literary Theory**

Shiflett  TTh  3:30-4:45
(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, Longinus, Plutarch, Giraldi, Sidney, Davenant, Addison, and Lessing. Meetings will be conducted in seminar style, with students leading discussions on ancillary readings in modern scholarship. The course will conclude with a mock-conference, held during the exam period and/or other times convenient to all, in which students will present twenty-minute papers on relevant topics.

**ENGL 744 American Romanticism**

Jackson  TTh  12:30-1:45

This class offers an advanced introduction to American Literature from the 1820s through the 1860s. The focus for the class will be the ethos of reform, and the various reform movements, that dominated the cultural landscape in this period. Among these were temperance, abolition, women’s rights, communitarianism, missionary work, ending corporal and capital punishment, and the reform of prostitutes, beggars, and vagrants. While we will explore familiar faces, such as Emerson, Melville, Hawthorne, Whitman, and Thoreau, we will read them through the lens of this reform imperative and explore how this context shifts our sense of the canon and its logic. We will also focus on three literary genres of mid-nineteenth century America that were defined by reform issues: the urban gothic or ‘city mystery’ novel; the female bildungsroman or domestic novel; and the anti-slavery novel. All three were immensely popular and influential in their day, fell into critical disrepute in the twentieth century, and are now experiencing a rapid revival in attention from literary historians. In addition to the authors listed above, readings may include George Lippard’s *The Quaker City*, George Thompson’s *City Crimes* and *Venus in Boston*, Susan Warner’s *Wide, Wide World*, Susanna Cummins; *The Lamplighter*, Harriet Beecher Stowe’s *Uncle Tom’s Cabin*, Hannah Crafts’ *The Bondwoman’s Narrative*, together with a coursepack of shorter primary and secondary readings. Assessment will be by a variety of ‘packages’ tailored for the specific needs of different students.

**ENGL 759 Southern Literature after 1900**

Powell  TTh  3:30-4:45

This course will draw on major works of fiction, poetry, and nonfiction by southern writers to illustrate the twentieth century’s evolution of ideas about the study of southern literature as a distinct category.
Though I have chosen several mini-themes, including Appalachian literature and literature of the working class, our primary purpose is to develop a critical framework for understanding contemporary scholarship on southern literature by exploring some of the ways scholars have talked about this region’s literature since 1900, including but not limited to the Southern Renascence, the New South, the postmodern South, and the New Southern Studies. Students will read the equivalent of approximately one book and one essay per week, prepare two significant presentations with accompanying handouts, participate in class discussion, and write one short essay in lieu of a midterm and one substantial research paper in lieu of a final exam. The syllabus includes imaginative writing by Erskine Caldwell, W. J. Cash, Fred Chappell, Kate Daniels, James Dickey, Percival Everett, William Faulkner, Randall Kenan, Flannery O’Connor, Walker Percy, Natasha Trethaway, James Still, Robert Penn Warren, and Thomas Wolfe, as well as an array of selections from relevant secondary sources. By the conclusion of the course, successful students will be familiar with important twentieth-century trends in the field of southern literature; able to discuss the form and content of course texts thoughtfully and knowledgeably in the context of the field; be comfortable doing the same with future southern texts they may encounter; and improve critical reading, writing, and research skills to engage a variety of kinds of regional texts.

ENGL 760  American Poetry since 1900  Vanderborg  T  5:30-8:00
The course offers a selection of twentieth-century American modernist poetry, along with a few examples of post-World War II responses to modernism. We will focus on what happens to genres such as epic or lyric and to practices of citationality and collage. The course examines the authors’ constructions of a poetic subject and object as well as of a literary tradition. Required Texts: Gioia, Dana, et al, eds. Twentieth-Century American Poetry, Johnson, James Weldon. God’s Trombones. Course reader at Universal Copies. Learning Outcomes:
1. Gain familiarity with some of the major American modernist poets.
2. Develop a general understanding of modernism’s key themes and stylistic features, and examine specific movements within and after modernism.
3. Practice detailed close readings of poetry.
4. Paraphrase and evaluate some literary critical and theoretical sources.
5. Learn how to create a conference paper and a longer research paper.

Assignments
1. Each week there will be a response paper (approx. 500 words) on the primary reading. The format can be creative and open-ended, but it must be a close reading of the text’s language. Possible entries:
   a. a detailed discussion of one poem
   b. an analysis of one image, theme, or conflict across several poems
   c. a letter to the author
   d. a parody response to the poetic style, accompanied by a critical discussion. (Think seriously about the author’s imagery, diction, choice of genre, line breaks, typography, etc.)
2. A shorter literary paper, approx. 5-7 pages, on a poem or on selected passages from one of the weeks’ reading selections, as well as an annotated bibliography of the secondary sources you used. The paper must have a focused analytical argument supported by close reading, but feel free to take any critical approach you find appropriate or to introduce relevant archival material. The paper is due on the Monday the reading will be discussed.
3. One oral presentation on a critical/theoretical reading, analyzing its insights and methodology (about 10 minutes, accompanied by a 2-3 page handout).
4. A 15-20 page literary research paper, which may build on preceding work.

Grading: Literary analysis paper 30%, Critical presentation and handout 15%, Final research paper 40%, Weekly response papers and participation 15%
ENGL 790  Survey of Composition Studies   Hawk       Th  5:30-8:00

ENGL 792  Classical Rhetoric   Muckelbauer  T  5:30-8:00

ENGL 840D  Maritime Fictions in the Long 19th Century   Woertendyke  TTh  11:00-12:15
There may be no more versatile literary corpus than maritime fiction, from Homer’s *Odysseus*, Exquemelin’s *Bucaniers of America*, and the *The Life and Voyages of Christopher Columbus*, to Captain Johnson’s *General History of the Pyrates*, Daniel Defoe’s *Robinson Crusoe*, and the popular romances of Jules Verne, Captain Frederick Marryat, and Maturin Murray Ballou. Both fiction and non-fiction writing about the sea confront global industry and global exploration; the secular and the divine; natural science and engineering; charting, mapping, and myth. In this course, we will explore how histories, romances, and novels in particular offer competing conceptions of time and space while they “delight and instruct” early Americans in what has been called the “American Mediterranean.” Primary materials will range widely but you should expect to read *Bucaniers of America*, and works by Washington Irving, James Fenimore Cooper, Herman Melville, and a variety of popular romances published between 1830-1850. Secondary materials may include work by Margaret Cohen, Marcus Rediker, Rodrigo Lazo, Hester Blum, Mikhail Bakhtin, Doris Sommer, Scott Black, George Dekker, Meredith McGill, and Franco Moretti. Course requirements will include weekly response papers, a critical bibliography, an abstract, and extensive reading and research in preparation for an article-length essay. Please contact me if you have any questions or concerns about the course: woertend@mailbox.sc.edu.

ENGL 845A  Southern Writers and the West  Brinkmeyer  W  2:30-5:00
(meets with SOST 500)

ENGL 890I  Rhetorics of Democracy  Gehrke  W  5:30-8:00
(meets with SPCH 790D)
This is not a class on theories of democracy, nor is it a class on democratic theories of rhetoric. Instead, our objective over sixteen weeks is to set out on an interrogation of the discourses of democracy, to explore speaking and writing about democracy as a practice and as an ideal. In short, this is a class on the rhetorics of democracy—not the rhetoric of *democracies* (if that term has referents). Rather than ask what relationship might exist between rhetorical practices and democratic governance, rather than ask how “democracies” and rhetoric codetermine one another, rather than obsess about the right kind of rhetoric for the right kind of democracy, we will be focused instead upon questions of how we frame, deploy, and present democracy; how democracy serves as trope, as figure, and as appeal; that is, how democracy functions rhetorically. In the process we will be looking at a cluster of terms and writings deployed concomitantly with democracy, such as resistance, masses, civility, politics, and reason. Our goal, in the end, is not to say this or that about democracy, nor to map out the proper path toward more democratic rhetoric or a more thoroughly rhetorical democracy, but instead to map a terrain of discourse and elucidate the tactics that might be possible for living as a political creature in contemporary times.
This study will begin with American and German discourses of “deliberative democracy,” move into critiques and confrontations with “deliberative” presumptions, and then cut across a wide swath of American, British, French, and Italian authors writing on the possibilities of “radical democracy” and similar themes. Readings will span the fields of English, Communication, Political Theory, and Philosophy and range from the early 20th century to 2010. Some are quite easy, some are quite hard, but all in all, one should expect about 150 pages of reading most weeks (some a bit higher, some a bit lower).

**ENGL 890J Gaming the Humanities**
Cooley T 3:30-6:30
(meets with FILM 511G)
This course will bring together students in both computer science and the humanities in order to think critically and practically about games and play. On one hand, it will mobilize theory, history, and practice to investigate how games might concretely function in the humanities as a means of study and research. On the other, it will explore the nature of algorithmic thinking and execution of code.