ENGL 566P  Masculinity & Contemporary Film  
(meets with WOST 796)

Forter TTh  12:30-1:45
Screenings M  7:30-9:30

This is a course about the representation of masculinity in contemporary cinema. We will screen films that both celebrate and critique conventional (or “normative”) manhood—that is, films that embrace a masculinity committed to power, privilege, and toxic expressions of violence, and films that challenge or imagine alternative to that manhood. The course will ask you to think about how the category of masculinity intersects or interacts with “femininity,” (queer) sexuality, whiteness and racial “otherness,” national identity, and transnational modes of identification. It will explore how specific film genres contribute to the production of particular kinds of contemporary manhood—and how they at times subvert those versions. It will examine how cinema negotiates and refashions contemporary history in its representations of gender. Finally, the class will examine the psychology underlying male violence, especially the question of how the nuclear family serves as a site for transmitting (and at times resisting) such violence.

The main national focus of the class is “American.” Because it is centrally concerned with alternatives to normative manhood, however, we will concentrate on relatively “offbeat” American films (i.e., not your standard Hollywood fare). And because the structures of male power and resistance exceed national boundaries, we will include in our discussion some international titles as well.

**Required Films**  

**Required Readings**  
Critical and theoretical essays by Sigmund Freud, Kaja Silverman, R. W. Connell, Tania Modleski, Cathy Caruth, Hazel Carby, Mary Ann Doane Susan Courtney, Linda Williams, Ben Singer, Richard Dyer, Judith Butler, and others

ENGL 603  Nonfiction Prose Workshop  
Barilla TTh  12:30-1:45

This course is a workshop in the writing of the creative nonfiction essay, with a particular focus on essays of place, environment and nature. How does location influence the writer, and provide the material for narrative? 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 606  Playwriting Workshop  
Keyser M  5:00-7:30

This course will focus on the basics of playwriting (format, scene construction, character development, dialogue, conflict) through the analysis of plays and workshops of student-written scenes. There will be
significant reading assigned for the course, both the work of peers and examples of plays that illustrate the craft we study. Revision will also be a prominent component of the seminar. The course will involve improvisation exercises, table readings of one another’s work, and general goofiness, so it is not for the faint-of-heart. The goal of the course will be for each student to develop a one-act play as well as a portfolio of scenes that could later be developed into longer works. ENGL 606 assumes no prior background in playwriting.

ENGL 650L  Special Topics in Literature       Trafton  TTh  2:00-3:15

ENGL 650N  Linguistic Approaches to Early Modern English: Analyzing Spenser (meets with LING 505)       Dubinsky/Miller  MW  1:25-2:40

This course will introduce students to two related subjects: a literary classic from the English Renaissance, and the linguistic study of syntax. Students taking the class will have an opportunity to become involved in The Spenser Project, a collaborative research initiative supported by the National Endowment for the Humanities and aimed at producing a scholarly edition of the poet’s complete works, an online digital archive for the study and teaching of these works, and a series of classroom texts.

We will survey the syntactic structure of language, using Tallerman’s “Understanding Syntax” and Miller’s “An Introduction to English Syntax”, examining along the way some of the differences between the grammar of Modern English and the grammar of the English language of Spenser’s time. This linguistic study will be accompanied, and followed by, an examination of Early Modern English texts. In this course we will approach Spenser’s most celebrated poem by focusing on its unusual syntax (sentence-level grammar). When the first installment of The Faerie Queene was published in 1590, the modern concept of the “sentence” did not exist; no formal grammar of English had been developed. We will address basic questions of comprehension (how do we understand this text?) by trying to see how its syntax works. Although focusing on Spenser’s poetry (The Faerie Queene in particular), we will also compare and contrast this with Spenser’s prose and with the verse of other contemporaries of Spenser (e.g. Christopher Marlowe).

The course will be introductory—no prior knowledge of the subject matter is expected. Students who enroll will acquire both an appreciation for a unique literary masterpiece and a valuable set of analytic skills. Their work will be introductory but also interdisciplinary, and they will be learning by participating in a well-established research project that offers opportunities for the discovery of new knowledge.

ENGL 701B  Teaching of Literature in College       Mucklebauer  T  5:00-7:30

ENGL 711  Shakespeare I: The Comedies & Histories       Levine  MW  12:25-1:40

This course examines Shakespeare’s comedies and English history plays within their cultural and dramatic contexts. Our approach will be to read individual plays in conjunction with recent theoretical and critical work. We will look closely at seven or eight plays—to include A Midsummer Night’s Dream, The Merchant of Venice, Richard II, 1 and 2 Henry IV, Henry V, and Twelfth Night—along with one critical essay each week. Requirements include regular participation in the weekly discussion, short analytical writing assignments (in response to critical essays), a close reading of a passage from a play (6 pages), and a longer critical paper (approximately 12-15 pages). Texts include Shakespeare: An Anthology of Criticism and Theory, 1945-2000, ed. Russ McDonald (Blackwell, 2004) and single editions of the plays.
ENGL 713 Elizabethan, Jacobean & Caroline Drama to 1642 Gieskes MW 11:00-12:15

This course will survey English Renaissance Drama from about the 1580s up through the 1630s. This is a period of extraordinary ferment in the drama—it sees the advent of the professional drama, the building of playhouses, the movement of plays into print, among other developments. We will be excluding Shakespeare from this course, though his work is, of course, lurking in the background from the 1590s onwards. We will assume some familiarity with his work, as many of the playwrights we'll be reading respond either explicitly or implicitly to his work. I will also assume some familiarity with other major figures of the period—Spenser, Sidney, and Milton—as their work has indirect and sometimes direct influence on the plays we’re going to be reading.

The intention here will be to get a sense of what the early drama was like by examining works like Everyman, Gorboduc, and Cambyses, King of Persia before turning to perhaps more familiar texts from the Elizabethan, Jacobean, and Caroline periods. We will read plays by Marlowe, Kyd, Greene, Jonson, Middleton, Marston, Massinger, Dekker, Webster, Ford, and others. We will also examine dramatic forms other than the stage play—civic pageants and masques. Both of these forms were important to the dramatic field of early modern London: they offered playwrights opportunities outside of the acting companies as well as being a part of the performance culture from which the drama draws. This reading will be supplemented by important critical and theoretical works as well as some nondramatic materials from the period.

ENGL 723 English Poetry of the Romantic Period Feldman TTh 11:00-12:15

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.

ENGL 734 Modern Literary Theory (=CPLT 702) Steele M 3:30-6:00

ENGL 742 American Colonial & Federal Literature Shields MW 9:30-10:45

ENGL 750 The American Novel to the Civil War Woertendyke TTh 12:30-1:45

This course will provide a survey of the novel, roughly in 1750-1850s America(s), attending to its generic ambiguities, its travels across the Atlantic, and finally, its recognizably national character and form in mid-nineteenth-century American Romanticism. The aim here is to reorient the texts that have come to make up the early American canon and to introduce newer texts that have helped to reshape the field of Early American Studies. Any early American literature survey labors under the burden of aesthetic and national instability. Straddling the divide between pre-and-post independence, colonial-and-imperial formation, writers and critics have traditionally separated Atlantic history and literary form for the same purpose: to isolate, define, and value the literary culture of a self-conscious Republic. But the novel during our period of study, we might argue, is
itself a form of Atlantic history. Authors are likely to include Tabitha Tenney, Olaudah Equiano, Leonora Sansay, James Fenimore Cooper, Charles Brockden Brown, Harriet Wilson, Edgar Allan Poe, Herman Melville, and the anonymous writer of *The Female American*. Brief selections from Walter Scott, William Godwin, Daniel Defoe, and Aphra Behn will accompany the primary texts. Finally, we will engage long-standing as well as recent critical debates in the field. Requirements include weekly responses, a presentation of secondary material, an annotated bibliography, and a final essay, which may or may not develop out of your presentation.

**ENGL 753  The American Novel Since World War II**  
**Cowart  MW 11:00-12:15**

This course will focus on fourteen or so contemporary fictions, with selected criticism. Prospective texts appear below. Of course books go into and out of print--I welcome suggestions for books to include. Such suggestions can often be incorporated when problems develop with book orders.

Barthelme, *The Dead Father* or *Snow White*  
DeLillo, *White Noise*  
Pynchon, *V*  
Gardner, *Grendel*  
Wallace, *Broom of the System*?  
Nabokov, *Pale Fire*? *Lolita*? *Speak, Memory*?  
Powers, *Gold Bug Variations*? *Echo Maker*?  
McCARTHY, *Orchard Keeper*? *The Road*?  
Updike, *Rabbit Run*  
Mailer, *An American Dream*  
Percy, *The Moviegoer*  
Heller, *Catch-22*  
Spiegleman, *Maus*  
Hoban, *Riddley Walker*  
Chang-rae Lee, *Native Speaker*? *Aloft*?  
Palahniuk, *Choke*? *Rant*? *Fight Club*?

SEMMESTER GRADE:
10% Daily writing / 10% Review/precis (of a book on postmodernism) /60% Three papers /20% Final exam

**ENGL 781  History of English**  
**Goblirsch  TTh 3:30 – 5:15**

(=LING 731)

The course will present an overview of 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 their relationship to the emerging standard language will be treated. There will be translation of illustrative passages from Old, Middle, and Early Modern English.

**ENGL 782  Varieties of American English**  
**Weldon  TTh 2:00- 3:15**

(=LING 745)

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.
“I dwell in Possibility—”
—Emily Dickinson

This graduate seminar will study modern rhetorical theory from a perspective we’ll call social ethology. Briefly, social ethology invites us to examine the diverse array of ideas and concepts representative of “theory” as social practices performed within and guided by a particular “ethos,” or way of life in which we dwell. Put another way, we will examine theory as practices associated with particular “ways of life” made possible by institutions and their histories (academic and otherwise). Social ethology, consequently, suggests an alternative perspective to how theory is typically understood and engaged. Specifically, it invites us to diverge from the understandably common epistemic approach, which tends to focus on theory as an articulation of propositional claims that construct conceptual arguments. The content of these claims and arguments are thus read and evaluated as attempts to offer critical/reflexive/revelatory knowledge about knowledge, subjectivity, agency, discourse, history, desire, alterity, etc. Engaged in this manner, theory becomes a collection of claims, positions, arguments, analyses, or explanations one accepts or rejects, supports or refutes, advocates or critiques, entirely or to varying degrees.

By contrast, social ethology endeavors to practice what can be called a dramaturgical approach to theory. The name of this approach alludes to the etymological connection of theory and theater and the (re)turn to ancient Greek drama/tragedy by German philosophy in the 19th century, the latter of which is essential to understanding the genealogy of what would become known as Theory in the United States. It also implies ideas of social performance and ethos, or stylized practices of “self-presentation” and other modes of social action performed in institutional “theaters of possibility”—where ongoing dramas of academic life play out and the actors are not limited to people. Grasping what this means and why it’s valuable as a way of understanding or practicing theory is one of the tasks of this course.

For now, let us say that what distinguishes the dramaturgical approach from its epistemic counterpart is that while the latter engages theory as the content of propositions and arguments, as discussed above, the former engages theory as styles of “dwelling in possibility,” as different ways of doing things in efforts to actualize or invent possibilities. As an object of study or as a practice, then, theory is approached as ways of inhabiting and performing within institutional milieux populated by actors (human and non-human), all of which (can) operate as sites or relays for the actualization and invention of possibilities. Among the questions a dramaturgical approach invites us to ask is how do theorists and theoretical concepts, among other actors, perform these operations (and to what effect)?

Also among the tasks of this course is demonstrating that diverging from the epistemic approach is not a matter of choosing to practice theory dramaturgically instead of epistemologically. Whether it is because the epistemic approach is itself a deeply entrenched Ur-style, or ethos, of the Western intellectual tradition—and thus part of what makes academia possible as an institution of knowledge and theater of social practices and possibilities in which we dwell—or because the epistemic approach is a consequence of the inescapable fact of our existence as finite beings, it is the case that any possible alternatives to or divergences from this approach must be performed within it.

The course will consist of a mix of lecture and discussion, and will begin with readings that will familiarize students with the social ethological/dramaturgical orientation to theory discussed above. We will then attempt to use this orientation to engage articles, essays, and selected chapters from works representative of the canon of
(post)modern theory, including authors such as Nietzsche, Heidegger, Derrida, Foucault, Rorty, and Butler. The pace at which we will engage these texts will to some extent be determined by students’ abilities as readers, doing our best to establish a collective tempo and rhythm that will best serve the class. For information regarding course requirements, contact Dr. Smith. (dansmith@sc.edu)

ENGL 821D  Studies: Tennyson

Alfred Tennyson (1809-1892) was not only one of the most influential poets in his own period, but also one of the most varied in the writings that he produced. His first book came out only a year after Byron died, and his last only two years before The Yellow Book, and in each decade in between he published poems that were a direct response to contemporary poetry and culture. During a writing career that lasted over sixty years, he averaged nearly a thousand lines of published verse a year. Yet much of his most original poetry is no longer read even in graduate courses. This seminar (taught in Rare Books, to allow hands-on experience with the materials being discussed) will explore Tennyson’s works and career in relation to contemporary literary, publishing, intellectual, and social developments. By the end of this course, participants should have a confident grasp on Tennyson’s own development, a good sense of the scholarly resources and criticism on Tennyson, and mentored experience in developing an individual scholarly project for presentation or publication (note that the Tennyson bicentenary falls in October 2009). Requirements for the course include: (1) regular attendance, preparation of assigned reading, and participation in discussion and activities (10%); (2) two briefer reports on agreed topics/readings (20% each); (3) a research paper on an agreed topic suitable for presentation at a conference or submission to a journal (50%).

ENGL 825F  In the Streets of the Modern City:
Representing London 1880-2008

The London of the 1880s was the largest city in the world, with four million inhabitants; the archetypal modern city, it was the cultural and nerve center of nation and empire. Yet even as Queen Victoria’s Golden Jubilee was marked in London by processions of sepoys in an orchestrated celebration of imperial unity and might, the increasing attention paid to “Outcast London” revealed the city itself as a nexus of contradictions. According to Judith Walkowitz, the 1880s saw a shift in the “prevailing imaginary landscape of London” from one that safely separated rich and poor to one “whose boundaries were indiscriminately and dangerously transgressed.” Indeed, from that period onward, London in literature is a contested space, its streets the real and metaphoric venues for mingling and struggle among classes, genders, and cultures.

We'll make use of theories of modernity, space, and the modern city (Benjamin, Simmel, LeBon, Bourdieu, De Certeau, Armstrong, Lefevre, Debord, etc.) to trace representational battles for literal and figurative control of the streets of London—from the forays of late-Victorian “social explorers” and slumming decadents, through suffragist activism, modernist transformation, and the imaginative remappings of war, to the multicultural ferment, artificial “tradition,” and historical negotiations of the London of today. Writers will probably include Stevenson, Robins, Conrad, Eliot, Huxley, Woolf, West, Orwell, Bowen, Macaulay, Selvon, Kureishi, Duffy and Nicholson.

Requirements will include short weekly writing assignments, an article-length research paper (15-25 pages) and spirited class participation, including one or two presentations.
It could be asserted that European Romanticism culminated in American Transcendentalism. If so, what does that tell us about the nature of romanticism, and about the potential for taking transatlantic, and even global, perspectives on American literature? In a global context, it appears that the most distinctive feature of the Transcendentalists was their cosmopolitanism. This view is at odds with the traditional one, that these writers defined, above all, a uniquely “American” ideology. How, then, do global/international perspectives coordinate with the local/national/patriotic perspective so often attributed to these writers? Are these truly at odds with each other, or is the formation of nationalism, and a national literature, an outgrowth of an ideology of global cosmopolitanism? We will tackle these questions by placing the American Transcendentalists (particularly Emerson, Fuller, Brownson, Thoreau, Parker, and the Alcotts) in dialogue with several of their European associates (including Kant, Humboldt, Coleridge, Wordsworth, and Carlyle), to explore the major areas in which they adapted European ideas to American innovations: religion, literature and poetics, education, women’s rights, abolition and utopian communities, philosophy, science and nature. Students will make use of the Cooper Library’s Myerson Collection to take on their own research projects.

This course offers an advanced introduction to the theory and practice of rhetorical criticism. We will begin with the question of why rhetoric provokes a critical impulse and what this calling betrays about the possible stakes of its criticism. Rather than presuppose that spoken and written “rhetorical acts” are ready made and waiting (more or less in context) for critics to take up their methodological arms, we will puzzle instead over the ways in which rhetorical (or rhetoric’s) criticism begins with the provocation of a question, a query that announces (and conceals) the beginning of hermeneutics. Looking closely at contemporary debates over the theory, practice and art of interpretation will offer an opportunity to discern the underlying assumptions, forms, and promise of standing modes of criticism. It will also allow a chance to reflect on the limits of these perspectives, not least in terms of how the (explanatory and political) value of the contemporary critical gesture may rest partly on its capacity to “address” what might best be called the “rhetorical event.” In other words, we will devote substantial time to how we might understand rhetorical practice and its criticism as a (dis)continuous play of historical-discursive forces, a happening that marks the “taking place of language,” and a “surprise” that troubles standing assumptions about rhetorical time, subjectivity, and power. Such inquiry will allow us to consider the ways in which criticism (and its theory) can shed light on rhetoric’s voice, history (making), materiality, and how its operativity holds the (im)potential of ethical life. More practically, the seminar will include directed discussion about the critical demands of archival research, ways of reading rhetorical events across time (i.e criticism’s relation to intellectual history), and the ways in which rhetorical criticism may yet function as a form of socio-political critique.

Readings will include books and essays by Agamben, Austin, Barthes, Beiner, Benjamin, Blanchot, Booth, Burke, Butler, Cavarero, de Certeau de Man, Derrida, Foucault, Gadamer, Habermas, Horkheimer, Lacan, Lanham, Mailloux, McKeon, Merleau-Ponty, Nancy, Richards, Ricoeur, Ronnell, Svenbro, Hayden White