**Spring 2010 Graduate English Course Descriptions**

**ENGL566C**  
“Truth, Justice...and Juvenile Delinquency?”  
Whitted  
TTh  
9:30-10:45  
(meets w/ FILM 566C)  
Comics Books and Censorship in America  
T  
5:30  
In-depth study of cultural censorship, artistic freedom, and adolescent marketing in the history of the American comic book industry. Focusing most specifically on controversial post-World War II comic books and the evolution of the Comics Code, students will learn strategies for evaluating the socio-political impact of EC Comic’s fantastic tales and their critique of the terrors hidden behind the American Dream. Students will also trace the influence of this history through the modern graphic novel, *Watchmen*. Assignments include two close reading essays, a research paper, and a creative assignment for undergraduates, and a more extensive research project and class presentation for graduate students.

**ENGL 601**  
Seminar in Verse Composition  
Dings  
TTh  
12:30-1:45  
This poetry writing course, though primarily offered to MFA poetry students, welcomes all graduate students interested in writing poetry. MFA fiction students often take this course to intensify the poetic quality of their fiction or simply to work in another genre. Ph.D. students can explore poetry writing and even declare creative writing as a minor. While we will be reading some poetry in the class to serve as models and general creative stimulation, the course will focus mostly on the close reading and discussion of student poems. Some discussion of the publication process will also be included.

**ENGL 602**  
Fiction Workshop Short Story  
Blackwell  
TTh  
2:00-3:15  
English 602 is an intensive workshop in the art and craft of the literary short story. Students will spend the majority of their time writing original stories 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, admission to another graduate English program combined with experience reading and writing literary fiction, or permission of the instructor.

**ENGL 701B**  
Teaching of Literature in College  
Friend  
TTh  
9:30- 10:45

**ENGL 702**  
Old English  
Gwara  
TTh  
11:00 – 12:15  
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 December students will have all the necessary tools to conduct primary research in Old English. The course is essential preparation for ENGL 703: Beowulf, which will be offered in Fall 2010. 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  D. Miller
MW  9:05-10:20

**Love, Lust, and God in Elizabethan Poetry**
This is a throwback course. Our focus will be on literary rather than cultural history, our concerns formal rather than historicist; our method will consist of close reading.

A majority of the canonical verse in this period is love poetry written by men, addressed to a mistress or to God. The idealized love of woman popularized through the reception of Petrarch's *Rime Sparse* generates two countermovements among Elizabethan poets: a skeptical revaluation of Petrarchan love, seen as little more than lust-with-a-thesaurus; and a religious reformation that takes love back to God in order to ponder its mysteries.

We will read erotic poetry of the later sixteenth and very early seventeenth century in England as part of this unfolding literary history, with which individual poems are implicitly in dialogue. Plotting the outline of this history will be the unifying thread of our survey.

We will use the *Norton Anthology of English Literature* (vol. 1B, "The Sixteenth and Early Seventeenth Century") to survey a limited range of canonical verse by Marlowe, Spenser, Sidney, Shakespeare, Lanyer, Jonson, and Donne. Emphasis will be on class discussion (and its extension in Blackboard posts) devoted to detailed interpretations of selected texts. To help students prepare for their exams, the course will include both a midterm and a final along with three 5-10 page essays.

ENGL 712  Shakespeare II: The Tragedies  Rhu  TTh 3:30-4:45
A survey of Shakespeare's major tragedies and romances from Hamlet to The Tempest. Attention to genre and other matters of literary interest will be set against the background of Renaissance thought and English political history. A range of current critical and creative responses will also be explored. There may be, in addition, some discussion of Shakespeare's non-dramatic poetry.

ENGL 725  The English Novel of the Victorian Period  Stern
MW  10:30-11:45
This class will provide an in-depth survey of major issues in the Victorian novel, with a particular emphasis on the personal implications of nineteenth-century technologies and various advances in the sciences. We will read across a range of fictional modes (realism, sensation,
detective fiction, political fiction), and will attend to the relationship between the novel and other literary forms. Primary texts will include better- and lesser-known novels, non-fiction essays, and perhaps the occasional poem. Secondary materials will provide a fundamental grounding in cultural history. Course requirements include weekly reading responses; roughly 25 pages of professional quality writing; and an avid sense of intellectual curiosity

ENGL 732  Principles in Literary Criticism                       Guo       M
5:30-8:00
(meets w/CPLT 703)
This course explores recent developments in gender theory. Organized around Judith Butler’s key works on gender – i.e. *Gender Trouble*, *Bodies That Matter*, and *Undoing Gender*, this course on the one hand looks at these important works and their impact on the field of the study of women, gender and sexuality as it stands today and examines other authors’ response to, dialogue with, and critique of these works as well as Butler’s treatment of these responses; on the other, it also includes works that do not directly speak to Butler’s work or gender theory in general, but treat questions that are linked – in important ways – to gender, for instance, questions of recognition, life, shame, and guilt. Topics we shall cover include the meanings of gender, its (potential) erasure, transsexual/transgender experience, life, recognition/acknowledgement, and shame. Special attention will be paid to the question of the body, particularly its complex relations to gender and sexuality, and the role it plays in the maintenance of a livable life.

ENGL 734  Modern Literary Theory                           Steele       W
4:00-6:30
(crosslisted 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. We will give special attention to theories of imagination and the novel.

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 735  Post Colonial Literature & Theory                       Gulick
MW  12:20-1:35
(meets w/CPLT 740)
“The Third World was not a place. It was a project.” Vijay Prashad, *The Darker Nations: A People’s History of the Third World*.

This seminar will interrogate literary and critical conceptualizations of political community, freedom, resistance and justice from parts of the globe that share the historical experience of colonialism and imperialism in modernity. Our approach will be both comparative—we will read across regions and languages—and historical—we will attend to the projects of political
and cultural liberation that have defined the Global South in the mid- and late 20th century. We will place special emphasis on the literatures of Africa and the Caribbean, and the possibilities and problems that accompany any attempt to conceive of the “Black Atlantic” as a space of cultural and political coherence. Authors will likely include Aimé Césaire, Frantz Fanon, Wole Soyinka, Derek Walcott, Salman Rushdie, Ngugi wa Thiong’o, Tsitsi Dangarembga, Jamaica Kincaid, and J.M. Coetzee. Theoretical readings will be drawn from the work of Edward Said, Gayatri Spivak, Homi Bhabha, Christopher Miller, Robert J.C. Young, Achille Mbembe, Paul Gilroy, Brent Edwards, Rajeswari Sunder Rajan, and Edouard Glissant.

This course will prove useful for students from a wide range of fields of specialization. Papers and presentations will give participants room to explore, say, intersections and tensions between postcolonial and African American studies, or ways in which postcolonial theory informs the study of texts from Victorian England, colonial North America, etc.

ENGL 745 American Literary Realism & Naturalism: 
MW 12:45-2:00

Classic Texts, Fresh Takes
Probably the two most celebrated movements in American literary history (“The American Renaissance” and Modernism) bracket the period we will study in this class. Dating roughly from the end of the Civil War to the beginning of World War I, our period represents a time of literary experimentation and social engagement. Known as realists and naturalists, the writers of this period believed literature should reflect the varieties of American life. This course aims to recall that variety and to examine our authors’ individual and collaborative struggles to come to terms with it. Writers studied include Davis, Howells, James, Twain, Crane, Norris, Jewett, Freeman, Gilman, Chopin, Dreiser, Wharton, Chesnutt, and Stein. Assignments include three short papers and either an article-length final paper or a shorter final paper along with a mock comprehensive exam.

ENGL 752 The Modern American Novel
MW 2:30-3:45

This course will examine a series of American novels from roughly the first half of the twentieth century. Texts will likely include Djuna Barnes's Nightwood, Willa Cather's The Professor’s House, John Dos Passos's Manhattan Transfer, William Faulkner's The Sound and the Fury, F. Scott Fitzgerald's Tender is the Night, Ernest Hemingway's, In Our Time, Nella Larsen's Passing, and Gertrude Stein's Three Lives. In addition to a final research paper and active participation in discussion, each student will be responsible for assembling and presenting a reception history of one of our novels.

ENGL 776 Intro Bibliography & Textual Studies
T 9:00-11:45
(crosslisted SLIS 716)

COURSE OVERVIEW: For SLIS students, this crosslisted course provides an introduction to older materials and to the special issues they raise for librarians, both in general and specialist rare book settings. For students in English, it provides a broad overview of book history and an understanding of the methods and approaches through which scholars research the material text. The course provides an introduction to:
   * the ways that books have been manufactured over the past 550 years;
   * the methods that scholars (and librarians) have developed for describing the
distinctive features of a printed book, and for analyzing its bibliographical make-up; * the reference resources, both in print and electronic form, that are available to help in researching rare books; * the procedures, and theories about text, that editors commonly use to construct new editions of established works; and * more briefly, the applicability and implications of bibliography and textual criticism for digital, especially born-digital, texts.
The course draws on the resources of Thomas Cooper Library’s Special Collections to study the changing physical or material forms in which literature (and other texts) have been disseminated and preserved. Over the past two hundred years, the library has acquired materials ranging from fifteenth-century incunabula and Renaissance maps to world-class collections of Robert Burns, Charles Darwin, F. Scott Fitzgerald, and Ernest Hemingway.

COURSE REQUIREMENTS: In addition to regular attendance, the course requires: (1) a series of short practical exercises (some in class) involving bibliographical description, textual comparison, or the interpretation of bibliographical descriptions from standard sources (25%); (2 and 3) two short exams based directly on material covered in class, one exam on interpreting bibliographical descriptions, the other on textual editing and using scholarly editions (25%, 25%); (4) a case-study, either bibliographical or editorial, on a book or short text chosen by the student after discussion with the instructor (25%, with possible additional weighting).


ENGL 782  Varieties of American English  Weldon
TTh 12:30-1:45
(crosslisted 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.

ENGL 794  Modern Rhetorical Theory  Gehrke  T
5:30-8:00
(crosslisted SPCH 794)
This course is a survey of 20th-century contributions to rhetorical theory, with particular emphasis on the development of rhetorical theory as a body of academic work from 1950 to present. We will examine not only the major theorists who have given foundation and momentum to rhetorical theory, but also the historical, political, and ethical transformations of rhetorical theory as the field of rhetoric has changed in the past sixty years. As such, this course is both a study of theories in the field of rhetoric and a meta-analysis of rhetorical theory as a field of study. We will break the period into roughly three segments: The Rise of Rhetoric, which focuses upon theories and arguments in roughly the 1950s through the mid-1970s;
Theory-as-Foundation, which works from the mid-1970s up to the end of the 20th century; and, Theorizing Theory, which focuses upon the emerging themes in the field of rhetoric in the 21st century. We will tend to move with some haste through theories and theorists, but will cover names and topics such as Kenneth Burke, existentialism, objectivism, Michel Foucault, materiality, the politics of scholarship, deliberation vs. rhetoric (Habermas et al.), rhetorical pedagogy, and the problems of community and democracy (JL Nancy, J Ranciere, etc.). Readings will often be heavy and hard, we will make regular use of BlackBoard, and active participation in discussion is a must. Feel free to email with any questions: PJG@PatGehrke.net

ENGL 825H  Studies in Modern British Lit: James Joyce  Rice
TTh   2:00-3:15
This course will focus almost entirely on a close reading of James Joyce’s masterwork, *Ulysses*, beginning with a quick overview, in the first two weeks, of his earlier works of fiction: *Dubliners* and *A Portrait of the Artist as a Young Man*. We will be using the Hans Walter Gabler edition of *Ulysses* (Random House 1984, 1986), which has line numbering throughout; even if you already own another edition of *Ulysses*, you should buy this one. I will also ask the bookstores to stock Harry Blamires’ *The New Bloomsday Book*—a helpful running explication, keyed to the Gabler and a few other editions—and especially recommended for the first-time reader of the novel. Some students might also wish to invest in Don Gifford’s *Ulysses Annotated*.

Requirements:
1. Course paper (c. 10-15 pp.), suitable for conference presentation, due at the end of the term.
2. Comprehensive final examination on *Ulysses*.
3. Review essay on supplementary critical or theoretical text (TBA).

ENGL 830J  Studies in Literary Criticism: Irony and Truth  A. Miller  Th
5:30-8:00
(meets w/CPLT 880)
Irony—or the creation of doubled, often conflicting, levels of meaning—is a function in language of the emergence of moments of nonmeaning. In any given moment of multiplicities of meaning, there is also a necessary moment of difference that cannot be recuperated within meaning itself. My research and that of others (e.g., Bakhtin, Foucault, Derrida, Bataille) reveals that those moments of nonmeaning—or what Lacan terms the Real—emerge in relation to moments of Symbolic opacity or aporia, which historically are most commonly associated with the body, sexuality, gender, and relations of power and domination (satire, iambic, parody, wit). At the same time, as the example of Socrates demonstrates, the turn toward irony, is also the first necessary step toward the construction of the concept. Irony, in this context, represents a tropic turning from the immediate that opens a space of eidetic construction. Thus, this rhetorical trope is not merely an exercise in sarcasm, wit, or false modesty, but it also makes possible the vision of another register of existence, another self, another form of meaning. It is the linguistic turn that makes possible the doubling of the empirical by the transcendental. The study of irony in the construction of the self is thus, I argue, the study of the attempt to rhetorically master and deploy these linguistic moments of simultaneous opacity and doubling in order to create both a sustainable self-relation as well as discrete moments of enjoyment. These moments, however, can never be understood in themselves, but always in relation to a changing, historically determined field of power relations, Symbolic norms, and organizations of the body and its sensations. Students will each give one presentation on an assigned reading. They will also produce an
abstract of a research paper suitable for presentation at a professional conference and will submit that abstract for consideration. Lastly, each student will produce 20-25 page research paper of publishable quality on a topic chosen in consultation with the instructor. All students are expected to come to class with the material read and prepared to discuss. Students may be called upon at any time and are expected to be prepared.

Grades will be figured on the following basis:
Presentation: 20%  Abstract: 20%  Discussion: 10%  Paper: 50%

Learning outcomes: students should have a thorough knowledge of the theory and practice of irony as it has developed throughout the western European tradition; students will also be able to make an original contribution to the student of that theory and practice.

Week 1  Plato’s *Apology, Symposium*  Week 8  Erasmus, *Praise of Folly*;
Week 2  Nabokov, *Pale Fire*  Week 9  Rabelais, *Gargantua and Pantagruel*
Week 3  Ancient Rhetorical Theory  Week 10  Freud, Wit and Its Relation to the Unconscious
Week 5  Kierkegaard  Week 12  Camus, *Myth of Sisyphus.*
Week 6  Ovid  Week 13  Plato, *Phaedrus,* Derrida, “Plato’s Pharmacy.”
Week 7  DeMan and Rorty  Week 14  *Fargo*

ENGL 841E/890H  Studies in American Lit  Walls  TTh 11:00-12:15
ENGL 841E/890H  Studies in Rhetoric and Composition  Muckelbauer
(also meets w/SPCH 790)  Articulating “And”: Science, Literature, Theory

Scholars in “science studies” are mapping the many possible intersections between the discourses and practices of science and those of apparently “non-scientific” realms – science and politics, science and literature, science and philosophy, science and . . . . At stake are the foundational concepts upon which much of our contemporary culture is built, including concepts of truth, education, agency, and justice. This course will introduce some of the key works in this field, asking after the nature, function, and limits of science as well as the stakes (and styles) of posing such questions. We will be especially interested in questioning the epistemological orientation (and the logic of representation and construction) that informs much of this work. For instance, rather than ask whether (and how) science and literature might offer different ways of knowing the world, in the classic “two cultures” model, we will try to imagine what it might look like to envision these discourses as part of the world, as actual ethical practices that articulate themselves with and to the world. In order to pursue this itinerary, we will engage a swarm of philosophical, political, and fictional works, including books, essays, and films by Donna Haraway, William Gibson, Lynn Margulis, Michael Frayn, Bruno Latour, Michel Foucault, N. Katherine Hayles, Gilles Deleuze, Annemarie Mol, Richard Powers, Jacques Derrida, Thomas Pynchon, Michel Serres, Octavia Butler, Thomas Kuhn, Evelyn Fox Keller, William Burroughs, and Philip K Dick.