ENGL 600  Seminar in Verse Composition  Amadon  M  5:30-8:00

ENGL 610  Fiction Workshop: Book-Length Manuscript  Bajo  Th  5:30-8:00
English 610 is an intensive workshop in the art and craft of the literary short story and the novel chapter. Writers will spend the majority of their time composing 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 consider some recently published fiction 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 611  Writing the Longer Nonfiction Project  Barilla  T  5:30-8:00
This is a course in creative nonfiction writing designed to introduce graduate students to the production of a book-length memoir. This course will function primarily as a workshop. However, we will punctuate these discussions of student work with readings of published work in the field. The final portfolio will consist of several elements of the book proposal, as well as two polished chapters of the book project. Our goal will be to map out the material and develop the material necessary to produce a book-length project, with an eye toward what would be required in a book proposal.

ENGL 650U  Gender & the Holocaust: Western Memory & Imagination  Clementi  T  5:30-8:00  
(meets with JSTU 491 and WGST 598U )
This course explores the way in which women bear witness, through their art, to the atrocities and traumatic memory of the Holocaust. We will look at memoirs, novels, visual arts, documentary films, museum exhibits and other cultural forms of historical—personal and collective—remembrance. We will analyze works produced in Europe, the United States and Israel and examine the ways in which female authors/artists have dialogued with, challenged, and affected the Shoah canon and the contemporary practice, discourse and politics of memorialization.

ENGL E680  Survey of Linguistics  (= LING E600 and ANTH E600)  Weldon-Stewart  M  5:30-8:00
This course will introduce students to the field of linguistics and provide a general understanding of human language—its defining characteristics, how it works, and how linguists examine it. We will begin with the major levels of language structure and their corresponding linguistic subfields—phonetics, phonology, morphology, and syntax, and semantics. We will then examine other subfields of linguistics, including pragmatics, historical linguistics, psycholinguistics, and sociolinguistics.

ENGL 700  Intro to Graduate Study of English  Woertendyke  TTh  9:30-10:45
This course will introduce students to some of the theories, histories, and practices of professional academic literary studies. We will look at the institutionalization of literature which produced the first “English” departments in the eighteenth century, trace the main theoretical paths throughout the twentieth century, and examine structural changes that emerged out of recent “crises” in the Humanities. We will explore current trends in theory, literary scholarship, and academic publishing so that students might begin to articulate their own theoretical stakes, methodologies, and practical investments. Finally, the course will introduce the various genres encountered in an academic career, some of which you will produce this term: conference abstract, conference talk, seminar paper, seminar presentation, book review, scholarly article, grant proposal, dissertation, and annotated bibliography. Emphasis will be placed on research and on digital media, especially. You can expect open discussions, heated exchanges, and terrific faculty speakers. The aim is to make the practices, questions, and problems that currently govern literary study transparent. Please feel free to contact me with any questions.  woertend@mailbox.sc.edu.

ENGL 701A-1  Teaching of Composition in College  Crocker  MW  11:00-12:15
ENGL 701A-2  MW  12:30-1:45
Unlike the practicum courses offered in many graduate programs, this is a regular course that carries three full hours of graduate credit. Accordingly, it has a strong academic component in addition to its practical focus.
During the semester, we'll explore some of the best current theories, research, and teaching practices in composition and rhetoric. We'll also bring in experienced professionals in the field to discuss approaches that work well for them and to help you assess and apply their ideas. But just as important, we'll use part of each class to discuss the day-to-day challenges you face in your own classrooms. By the end of the term, you will have built a solid academic background in writing pedagogy and developed an assortment of practical teaching strategies that can inform your future work in the classroom.

**ENGL 712     Shakespeare II: The Tragedies    Levine   MW  2:30-3:45**
This course will focus on Shakespeare’s tragedies in conjunction with recent critical and theoretical work. We’ll look closely at seven or eight plays—*Titus Andronicus, Hamlet, Othello, King Lear, Macbeth, Antony and Cleopatra,* and *Cordialansus,* and possibly *The Winter’s Tale*—along with weekly critical readings. Assignments will include short analytical responses to critical essays, research in secondary and primary materials, a close reading paper (6 pp), a longer essay (12-15 pp.) due at the end of the semester, and a final exam.

**ENGL 717     English Literature of the Restoration & Earlier 18th C    Gavin  TTh  12:30-1:45**
This course will introduce the literature of the first half of the "long eighteenth century." We will focus in particular on the relationship between the print marketplace and the stage during a time of innovation and imperial expansion in both contexts. Readings will include novels, verse essays, periodicals, philosophy, spoken drama, pantomime, and opera. Major authors will range from Dryden and Behn to Fielding. Students will complete practical exercises in bibliography and theater history and write a final research paper of about 15-20 pages.

**ENGL 733     Classics of Western Literary Theory    Shifflett  TTh  3:30-4:45**
(=CPLT 701)

**ENGL 752     Modern American Fiction    Cowart  MW  12:30-1:45**
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”
Adams *The Education of Henry Adams*
Wharton, *The Age of Innocence*
Hemingway, *A Farewell to Arms*
Dos Passos, *Three Soldiers*
Fitzgerald, *Tender Is the Night*
Cozzens, *Castaway*
Porter, “Pale Horse, Pale Rider”

West, *Miss Lonelyhearts* and *Day of Locust*
Cather, *One of Ours*
Faulkner, *Go Down, Moses*
Hurston, *Their Eyes Were Watching God*
Ellison, *Invisible Man*
Nabokov, *The Real Life of Sebastian Knight*
Mailer *The Naked and the Dead*

**SEMESTER GRADE:**

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

**ENGL 757     “Migrating the Subject:” 20th C African-American Lit.    Alao  TTh  2:00-3:15**
Carole Boyce Davies has noted black women’s writing “should be read as a series of boundary crossings and not as a fixed geographically, ethically or nationally bound category of writing.” This course will focus on the “migratory subjectivities” emergent in contemporary African American women’s writing. While migration has been a recurrent theme in African American literature, the experiences of African American women as migrants differ from those of black men. We will examine how race, gender, and sexuality may inform the ways black women can travel as well as the spaces in which they travel. Moreover, we will consider how the experiences of black female migrants challenge us to think about social phenomena such as the Great Migration and the Great Return Migration in more nuanced ways. Through the use of migration, black women writers interrogate space, place, and identity and negotiate new ways of understanding all
three. We will draw upon critical articles and theoretical readings in addition to our primary texts. Assignments will include weekly response papers and a seminar paper. Readings may include texts by Toni Morrison, Paule Marshall, Gwendolyn Brooks, Edwidge Danticat and Anne Petry.

**ENGL 762  Children’s Literature**
(Schwebel  MW  11:00-12:15)
This course provides an introduction to the critical methodologies most commonly used in the study of children’s literature and exposes students to a diverse range of literary texts written and published for (and read by) English-speaking children between the nineteenth and twenty-first centuries.

**ENGL 790  Survey of Composition Studies**
(Holcomb  TTh  12:30-1:45)
This course introduces you to the major trends, theories, and methods of composition studies. We’ll start with a history of the field, tracing its beginnings from the formation of English departments in the nineteenth century to its emergence as it own area of academic study in the 1960’s and 1970’s. We’ll then devote the bulk of the semester to what we might call the “era of specialization”—roughly 1980 through the mid to late 1990’s. Here we’ll explore how institutional pressures and the seemingly incessant need for composition studies to establish its own legitimacy shaped research and teaching practices within the field. Finally (and perhaps a tad predictably), we’ll look to the present and future, focusing in particular on “post-process” theories and developments in visual rhetoric and digital media. Here we’ll consider the challenges and responsibilities of writing instruction at a time when (by many accounts) the nature of writing itself is undergoing a fundamental change.

Running alongside of, and in many ways echoing, this “big” historical trajectory will be a subplot: the fortunes of style in composition studies. As we’ll see, composition has often conflated style with grammar and usage; as a result, it has dismissed attention to verbal form as belonging to an earlier teaching paradigm—current-traditional rhetoric (which is itself a fiction of disciplinary formation—or, at least, partly so). In more recent years, style has experienced a modest revival in composition studies as scholars within the field have advanced various arguments (some reactionary, others more progressive), claiming its importance to students’ composing processes.


**Required Assignments**: research proposal (5-7 pp.); research paper (15-20 pp.).

**ENGL 794  Modern Rhetorical Theory**
(Gehrke  M  5:30-8:00)
(= SPCH 794)
This class provides students with a survey of significant trends and primary texts in contemporary rhetorical theory. The course is designed with three main objectives:

- first, to improve students' capacities to read and study rhetorical theory so that they may continue those studies independently after the course;
- second, to give students an introduction to some of the major schools of thought that current scholars of rhetoric find most useful and important; and,
- third, to assist students in finding theoretical or conceptual foundations for their own projects and, particularly, to locate those literatures which might aid in the development and articulation of students' methods and approaches.

The course is organized around specific schools of thought and thematics such as Collective Action, Community, Critical Rhetoric, Dialogue, Dramatism, Psychoanalysis, Public Sphere, Speech-Acts, et cetera. Readings will be a mixture of texts from scholars in rhetoric, scholars often cited in rhetoric, and scholars in co-orbiting systems of thought, including Robert Asen, James Aune, Alain Badiou, Thomas Benson, Pierre Bourdieau, Daniel Brouwer, Kenneth Burke, Diane Davis, Gilles Deleuze, Jacques Derrida, Jenny Edbauer, Michel Foucault, Daniel Gross, Jurgen Habermas, Gerald Hauser, Richard Lanham, Emmanuel Levinas, Raymice McKerrow, Julian Murphet, Jody Murray, Jean-Luc Nancy, Chaim
Perelman, Jacques Ranciere, Robert Scott, and Slavoj Zizek. Students should expect roughly 200 pages of reading every week and will be expected to pay close attention to the texts.

ENGL 797   Current Scholarship in Rhetoric & Composition   Hawk   TTh  3:30-4:45

ENGL 811A  Spenser’s Pretexts  Miller  MW  12:30-1:45
 (= CPLT 880A)
This course will focus on an in-depth reading of the 1590 edition of Edmund Spenser’s The Faerie Queene (Books 1-3), with special attention to the intertextual resonances of this encyclopedic poem.

Students in the class will select (individually or in small teams) one of Spenser’s major precursors, developing as the course proceeds a novice-expertise in Spenser’s use of that writer’s texts as a poetic resource. For each class as we read our way through the legends of Holiness, Temperance, and Chastity, students will bring to the discussion their research into Spenser’s allusions, imitations, and other forms of recourse to works by Virgil, Ovid, Plato, Aristotle, Lucretius, Ariosto, Tasso, Malory, and the Bible.

Requirements for the class will include weekly postings on Blackboard’s “Discussion Board,” one brief critical essay early in the semester, one class presentation, a one-page prospectus for the term paper, and at the end of the semester, a 20-page critical essay.

ENGL 820C  Studies in Romantic & Victorian Literature  Jarrells  M  6:00-8:30
Theory, history, mediation: an in-depth study of Romantic-era writing and a survey of some big changes in the past half-century or so of theory as seen through the lens of one disciplinary subfield. We’ll move pretty much in the order of the three terms listed above – first, and fairly quickly, through the moment of high theory in the 70s and 80s (the so-called Yale School: De Man, Hartman) and the historical turn of the 80s and 90s (McGann, Levinson, Chandler); then, more slowly, into our contemporary moment and its concerns with medium, “mediality,” and mediation (Gitelman, McLane, Goodman, Moretti). How, we will ask, did Romantic writers strive to achieve the effect of immediacy? How did the specific forms and genres in which they wrote mediate experience, emotion, and place (not to mention history and theory)? How were such forms remediated in the period (from oral sources to printed ballads, from novel to anthology or review), and how have recent digital tools and an expanded database led to new kinds of remediation (blakearchive.org, NINES, Romantic Circles) as well as to new ways of “reading” texts (data mining, distant reading)? Please feel free to contact me for more information about readings and assignments (Jarrells@mailbox.sc.edu). But expect some Wordsworth, Coleridge, Charlotte Smith, Walter Scott (his poetry), and James Hogg.

ENGL 841F  Studies in American Literature: Imagining Sustainability  Shields  W  5:30-8:00
The dominant form of utopian aspiration in the West in the past twenty years has proceeded from a desire for sustainability—the enduring maintenance of resources, economic opportunities, and cultural values. This seminar—reflecting the campus-wide concern for “Environment and Sustainability”—explores the literary figurations of sustainability in western literature from Virgil’s “Georgics” to current theorists of sustainable agriculture, such as Miguel Altieri and Gordon Conway. The particular focus of this seminar will be food and agriculture, treating particularly attempts to imagine the right way to make use of nature’s bounty, order agriculture, and prepare food for people. Authors included: Wendell Berry, Rachel Carson, Jesse Buell, Aldo Leopold, Arthur Young, James Madison, Sara J. Scherr, Michael Pollan, J. A. Brillat-Savarin, and Kenneth Kiple.

ENGL 890P  Nietzsche: Becoming Affirmative  Muckelbauer  W  5:30-8:00
 (=SPCH 790)

5.8.2012