

## Fall 2018 Graduate English Courses

**ENGL 600 Seminar in Verse Composition Countryman M 5:30 – 8:00pm  
HUMCB 308**

In this course, students will write and revise new poems and respond to one another's work in written comments. We will also read poems by outside writers, which we'll look at alongside and in conversation with student work. Prerequisites: admission to the MFA program in poetry

**ENGL 602 Fiction Workshop: Short Story Bajo T 6:00 – 8:30pm  
HUMCB 308**

English 602 is for graduate students accepted into MFA Creative Writing program. It 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. Interspersed will be discussions concerning professionalization. Prerequisites: admission to the MFA program in fiction.

**ENGL 603 Nonfiction Prose Workshop Barilla W 5:30 – 8:00pm  
HUMCB 308**

This course is an intensive workshop in the writing of creative nonfiction. We will explore the boundaries, aesthetics and traditions of the genre, with an emphasis on memoir. 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 691 Teaching of Lit. in College Crocker MW 2:20 – 3:35pm  
LECONTE 112**

Introduction to the methods of teaching literature, with emphasis on current pedagogical practice and theory and applications of electronic media. \*This course meets during the first seven weeks of term and provides supervision of graduate students teaching ENGL 101.

**ENGL 701 Special Topics in Old English Lit. & Culture Gwara R 2:50 – 5:20pm  
HUMCB 308**

### **Beowulf and Old English Heroic Verse**

Translation and intensive study of the Old English epic, *Beowulf*, with special attention to its linguistic and cultural contexts. Students will be expected to translate 150 lines of Old English per class session, and to write a final research paper of approx. 15 pages. Consistent attendance and preparation are essential.

**ENGL 706    Special Topics in 16<sup>th</sup> & 17<sup>th</sup>  
Century British Lit. & Culture**

**Miller**

**TR 1:15 – 2:30pm  
HUMCB 312**

### **Sixteenth-century Love Lyrics**

In this class we will model an approach to Tudor and Elizabethan lyrics based on Ilona Bell's 1998 book *Elizabethan Women and the Poetry of Courtship*, which explores women's agency as both readers and writers. We will read widely in the poetry (and some prose) of John Skelton; Sir Thomas Wyatt; Henry Howard, Earl of Surrey; Isabella Whitney; Elizabeth I; Thomas Whythorne (musician and author of the earliest surviving autobiography in English); the "Maydens of London"; George Gascoigne; Sir Philip Sidney; Mary Herbert, Countess of Pembroke (Sidney's sister and collaborator); Jane Anger; Samuel Daniel; Edmund Spenser; Aemelia Lanyer; and Lady Mary Wroth.

Our goal in surveying this material will be to recover a sense of the dialogue between sixteenth-century men and women as they conduct (or refuse) courtships by way of reading and writing poetry. Because no existing anthology offers more than snippets of their work, we will read these writers for the most part online; one or two works will be ordered in hard copy, but otherwise students will be asked to use such internet resources as Luminarium, Renaissance, Poem Hunter, and Google Books. (Note-takers may wish to explore the application *Hypothesis*, which enables private annotation of web pages.)

Students wishing to get a head start on this course are encouraged to read Bell's study, mentioned above, and Patrick Cheney's fine 2011 survey *Reading Sixteenth-Century Poetry*. Students who wish to invest in hard copy editions of the works on the syllabus are certainly encouraged to do so, and may contact the instructor for further information, but that is probably too expensive an option for most graduate students.

**ENGL 709    Special Topics in 19<sup>th</sup>  
Century British Lit. & Culture**

**Coriale**

**TR 10:05 – 11:20am  
HUMCB 308**

### **The Brontës**

This seminar will study the major novels of Charlotte, Emily, and Anne Brontë alongside the poetry, art, and juvenilia they composed both independently and collaboratively over the years. We will study the amazingly complex work they produced as children, including miniature handwritten storybooks, watercolors and pencil sketches, and an immense body of imaginative writing. As we look at these early works, we will focus on the imaginary worlds they conjured with brother Branwell—places they called Glass Town, Angria, and Gondal—and consider how they render the geography, indoor and outdoor spaces, and human inhabitants of these purely fictional realms. As we move on to the mature novels of Charlotte, Emily, and Anne, we will consider the worlds and spaces they conjure, and attend to the distinct styles and themes that distinguish their novels from one another. Along the way, we will consider how they address a wide variety of subjects including gender and professionalism, sexual desire and moral virtue, alcoholism, violence, and addiction, religion and idolatry, provincialism and cosmopolitanism, social exclusion and exile, sisterhood and family dynamics, and the political contours of the worlds they imagined. As we work our way through the Brontës' *oeuvres*, we will discuss what Lucasta Miller calls "the Brontë myth" – a vision of Charlotte, Emily, and Anne that continues to circulate in the popular imagination today, but has very little to do with the women's actual lives. Finally, we will pivot to readers from around the







**ENGL 804 Special Topics: Seminar in  
Theory & Critical Methods**

**Woertendyke W 5:30 – 8:00 pm  
HUMCB 312**

### **Discerning Secrecy**

In this seminar, we will treat secrecy as a set of practices: language and behavior that cross disciplinary boundaries (social, legal, political, spiritual) and become visible as such- as “secrecy” or “secrets”- in particular times and spaces. Philosopher Sissela Bok argues that we rely on secrecy to protect privacy and maintain a sense of control when threatened; intimacy, silence, prohibition, deception, come together often in conflict and this gives secrecy depth and meaning. Georg Simmel writes that “human collective life requires a certain measure of secrecy.” As numerous forms of surveillance collude to capture, analyze, categorize, and market formally secret information, such information is intentionally disclosed or inadvertently revealed in shrewd fashion (say, your exercise regimen on military bases, your infidelity, your exclusion from the club). Secrecy is *itself* a way of sorting, making choices, and discerning value. So, rather than focus on the content of the secrets, the information, we are going to look at patterns of convergence, methods of enacting, and the language of secrecy. How and when secrecy emerges shapes our institutions and our identities. The first part of the seminar will theorize and historicize secrecy drawing on the work of Walter Benjamin, Sissela Bok, Georg Simmel, Simone Browne, Frantz Fanon, Judith Butler, Eric Lott, Russ Castronovo, and Bernard Harcourt, among others. The second half will trace the language of secrecy in literature and visual culture in particular genres, such as the secret history, slave narrative, confession, and exposé. Authors may include Procopious, Jean-Jacques Rousseau, Ben Franklin, Harriet Jacobs, Nat Turner, George Lippard, Delarivier Manley, Hannah Foster, Ralph Ellison, and Aravind Adiga. And if time, we’ll look at modern American case studies such as Watergate or Edward Snowden’s NSA leaks. Requirements will include short writing assignments, a presentation, narrative bibliography, and a longer researched essay. If you have questions, contact me at [woertend@mailbox.sc.edu](mailto:woertend@mailbox.sc.edu).

**ENGL 890 Studies in Rhetoric &  
Composition**

**Holcomb T 6:00 – 8:30pm  
HUMCB 312**

### **Rhetorical Criticism**

Rhetorical criticism examines how texts function in their immediate and broader contexts, focusing on particular strategies and structures and their possible effects. Along the way, it seeks to enrich our understandings of rhetoric more generally, contributing to such issues as “situated practical action *and* socially constructed knowledge *and* symbolically constituted identities *and* the constraints and resources of persistent rhetorical forms” (Benson xxi, original emphasis). Rhetorical criticism is also one of the pillars of rhetorical studies (the others include rhetorical theory, histories of rhetoric, and pedagogy). Accordingly, this course complements (even helps round out) the expertise you have been developing through your other coursework in rhetoric and composition. But having said that, I hope there is something of interest here for students of literature as well. In fact, there is a thread running throughout the history of rhetorical criticism of interpreting literary texts through a rhetorical lens, and course readings will certainly include examples of this practice.

We’ll begin the semester with a brief (and all too partial) history of rhetorical criticism in the West, sampling excerpts from ancient through nineteenth-century rhetorical treatises. We’ll then move to a more extended survey of rhetorical criticism’s “greatest hits” over the past 100 years or so. These will include instances of rhetorical criticism that have offered influential readings of their target texts, have advanced the field in terms of its methods and scope, or (more typically) have accomplished

both. Running parallel to this survey, you will be cultivating your own skills as rhetorical critics, preparing for your own projects, and expanding your own repertoire of interpretive strategies. In the final unit of the course, we will explore the present state of rhetorical criticism and consider future possibilities—not only its current interfaces with such disciplines as literary criticism, film criticism, and discourse analysis; but also a possibility that I'm exploring in my own research: corpus-based rhetorical criticism. Traditionally, a rhetorical critic focuses on the particularity of a single text in its specific rhetorical context. But what happens if we use computational methods to analyze thousands of texts (of a particular kind or genre) at one go? Can rhetorical criticism be productively pursued at such a large scale? (No prior knowledge of corpus-based research necessary – just curiosity.)

In addition to weekly readings, assignments for the course will include a handful of short reflections and mini-analyses, as well as a longer paper in which you perform a rhetorical analysis of a text (or collection of texts) of your own choosing. If you have any questions about the course, feel free to contact me at [holcombc@mailbox.sc.edu](mailto:holcombc@mailbox.sc.edu).