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 Gwara R 2:50 – 5:20pm English Lit. & Culture 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 16th & 17th Miller TR 1:15 – 2:30pm Century British Lit. & Culture 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, Renascence, 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 19th Coriale TR 10:05 – 11:20am Century British Lit. & Culture 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

world—including postcolonial writers who have rewritten the Brontës' most provocative fictions—to map the still-expanding influence of their novels in 2018, the bicentennial of Emily Brontë's birth.

Required Texts

Anne Brontë, *The Tenant of Wildfell Hall* (Oxford) Charlotte Brontë, *Jane Eyre* (Norton) Charlotte Brontë, *Shirley* (Oxford) Charlotte Brontë, *Villette* (Penguin) Emily Brontë, *Wuthering Heights* (Norton) Elizabeth Gaskell, *The Life of Charlotte Brontë* (Penguin) Gaston Bachelard, *The Poetics of Space* (1958) Jean Rhys, *Wide Sargasso Sea* (1966)

ENGL 722 Special Topics in 20th & 21st Dowdy T 2:50 – 5:20pm Century Am. Lit. & Culture HUMCB 308

Ascendance and Abjection: Reading U.S. Latina/o/x Literature

This course offers a wide-ranging, in-depth introduction to Latinx literature and Latina/o studies. We will read a cross-section of texts from the three major national groups of Latinos—Chicana/o (Mexican American), Puerto Rican (including Nuyorican), and Cuban American—and from Latinx writers of other national origins, ranging from Chile to Central America. Our texts will be in many genres, anti-genres, and trans-genres: fictions, nonfictions, plays, poetries, performances, essays, auto-ethnographies, auto-fictions, and various border-crossing combinations thereof. Broad attention will be given to the historical-geographical foundations of Latino subjectivities, primarily from the 1960s to the present, but also as far back as mid-19th century "proto-Latino" cultural formations. Close attention will be paid to the ways in which language, border, and immigration politics are subverted in formally innovative Latina/o texts. How do these texts contest representations of Latinos as simultaneously ascendant in the body politic and as abject aliens to be expelled from it? Readings will be in English. Knowledge of Spanish is not required, although it will inform our texts and conversations. Expect to read one major work a week with supplemental theoretical and scholarly readings. Requirements include participation, a presentation, and a final project. Email Professor Dowdy at mdowdy@mailbox.sc.edu with questions.

ENGL 733 Classics of Western Lit. Theory Dal Molin T 4:25 – 7:10 pm GAMBRELL 404

Cross-listed with CPLT 701

In his essay "The Archetypes of Literature" Northrop Frye argues that it is not really possible either to teach or to learn "literature." What teachers teach, and what students learn, in "literature" courses, Frye concludes, is really the criticism of literature, because literature itself cannot be grasped except through some sort of criticism. Therefore much of the texts that will be studied in this class is comparable to that which is studied in literature courses, the difference is that the students will approach the material with a higher degree of self-consciousness.

This course underscores the complex questions at the foundation of all literature such as "what is reading?" and "what is literature?"

DURING THIS COURSE, STUDENTS:

- Will engage in intelligent discussions about the writers, works, and issues covered from the classical period through the beginning of the Enlightenment;
- Will write well-informed essays and response papers about the readings in order to apply the theories to literature and topics that coincide with the students' personal scholarly interests.
- Will come to understand aspects of their own critical practices in light of the subject matter of the course
- Will acquire the tools to writing a successful paper abstract as well as to delivering a thoughtprovoking conference paper.

ENGL 748 Special Topics in Postcolonial Gulick R 6:00 – 8:30pm Literature & Culture HUMCB 312

Decolonizing Knowledge: Postcolonial Perspectives on the Twenty-First-Century University This seminar has two central aims. The first is to introduce students to two distinct fields of

interdisciplinary critical inquiry that have significant purchase for the twenty-first-century humanities scholar: postcolonial studies and Critical University Studies. The second is to make a case that these two fields have quite a lot of underexplored areas of overlap. We'll begin with some classic works of colonial discourse theory (Said's Orientalism, Viswanathan's Masks of Conquest, Ngugi's Decolonizing the Mind) in order to explore the historical connections between present-day English departments and eighteenth- and nineteenth century imperialism. We'll then mine the archive of twentieth-century anti- and postcolonial intellectuals, such as Aimé Césaire, Frantz Fanon, Paulo Freire, Audre Lorde, Gloria Anzaldúa, and Gayatri Chakravorty Spivak, who have envisioned alternatives to the pedagogical and curricular models that are a product of the colonial knowledge project. From there we'll shift focus to recent critical accounts of what has happened to the institution of the modern university in a post-1968, post-Cold War era of "culture wars" and neoliberal austerity. Finally, we'll examine the ways in which students, faculty, and, yes, even administrators have begun to articulate alternatives to the university as a hegemonic, neoliberal twenty-first-century institution. We'll draw on the theoretical apparatus we've set up throughout the semester to interrogate contemporary debates over diversity, equity, and academic freedom. We'll read up on recent efforts in the U.S., Latin America, and Africa to develop institutional alternatives to the corporatized university, and take seriously all kinds of student movements—from South Africa's #feesmustfall campaign to U.S. student protests about everything from police brutality to school shootings to Eurocentric core curricula—for what they can tell us about the project of decolonizing knowledge in the twenty-first century.

This course is ideal for any graduate student interested in gaining confidence and skill in reading, synthesizing, and making use of literary and cultural theory. It will also provide ample opportunity for participants to reflect on their own experience with higher education, as well as imagine how they might play an active role in the future of the university. Despite the heavy emphasis on theory and institutional history, however, literary analysis will be at the heart of this course. Each "unit" will be framed by our reading of a set of brilliant literary texts that themselves pose crucial questions about educational institutions, critical pedagogy, and what it means to "decolonize the mind." These texts will be drawn primarily from the postcolonial canon and will likely include Dangarembga's Nervous Conditions (and possibly also The Book of Not); J.M. Coetzee's Disgrace; Phaswane Mpe's Welcome to Our Hillbrow, Binyavanga Wainaina's One Day I Will Write About This Place, and Zadie Smith's On Beauty.

Requirements will include the submission of critical reading responses to our course blog; a conference paper, researched and prepared in several structured stages; a book review or minisyllabus; and regular, thoughtful, generous engagement with our in-class discussions.

Learn more about the course as I plan it over the next few months by visiting the <u>course</u> <u>blog</u>. And feel free to email me at <u>agulick@mailbox.sc.edu</u> with any questions.

ENGL 796 Special Topics in the Teaching Rule R 6:00 – 8:30 pm Of English HUMCB 314

Teaching Writing (after) Post/Process

This course explores contemporary composition theory related to writing pedagogy, work which grapples with a range of challenges and *impossibilities*, especially the question of whether writing can really be taught at all. Our readings will begin amidst of the rupturing discourse of post-process, and proceed through to the immediate present, exploring pedagogical attempts and theoretical critiques related to transfer, the deconstruction of general-skills instruction, new media, liberatory and critical pedagogies, translingualism, paralogics, writing about writing, transmodalities, and postpedagogy, among others. The course thus focuses on the cutting edges of the field's pedagogical imagination and its possible futures.

Reading will be extensive and include texts such as Sidney Dobrin et al., Beyond Postprocess; Kathleen Yancey et al, Writing Across Contexts: Transfer, Composition, and Sites of Writing; Paul Lynch, After Pedagogy: The Experience of Teaching; Kyle Jensen, Reimagining Process; etc. Students can expect to lead seminar discussion and write two response papers, present on a recent pedagogy-focused article or book of interest, and produce a final project (a conference-length paper, or a course or assignment sequence proposal with rationale).

ENGL 803 Special Topics: Seminar in Keyser MW 12:45 – 2:00pm Sec. 001 Literary & Cultural Studies HUMCB 308

Vehicles of Modernity

The twentieth-century brought new speeds, new distances, and new heights into the lives of Americans, both literally (automobiles, subway trains, transatlantic cruise liners, hot air balloons, airplanes) and figuratively, and this process could be both exhilarating and profoundly dislocating. As American writers attempted to find a way to channel this velocity, transportation technologies became central tropes in literary works trying to keep up with the pace of modernity. From L. Frank Baum's *The Wonderful Wizard of Oz* (1900) to Jack Kerouac's *On the Road* (1957), this class will consider the ways that literary form attempts to capture, harness, resist, or redirect technological and cultural change. From realist depictions of working-class Pullman porters (Claude McKay's *Home To Harlem*) to modernist collages of the urban whirl (John Dos Passos' *Manhattan Transfer*), from the cream-colored car as status symbol (F. Scott Fitzgerald's *The Great Gatshy*) to the broken-down jalopy as Dust Bowl icon (John Steinbeck's *The Grapes of Wrath*), this class will consider a wide range of tones and modes in order to map some of the thematic richness and stylistic diversity of the literary landscape in modern period.

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 Snowdon'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.

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.