

## GRADUATE ENGLISH COURSE SCHEDULE Fall 2005

**ENGL 600 Seminar in Verse Composition Dings TTH 2-:315 Hu 312**  
A year-long course in the art of writing poetry in which students will attempt to revisit and master various aspects of poetic craft as well as discover and/or develop their poetic style. As burgeoning poets who will in many cases be teachers, students should have a wide range of poetic capabilities and not be defined by narrowly developed poetic technique and predispositions. The course will include readings of canonical and contemporary poetry in English as well as usually one paper in response to the readings. The majority of class time, however, will be spent critiquing peer poems in the workshop mode.

**ENGL 610 Writing the Novel Blackwell TTH 3:30-4:45 Hu 308**  
TBA

**ENGL 700 Introduction to Graduate Study Gieskes TTH 12:30-1:45 Hu 308**  
ENGL 700 is designed to provide an introduction to the theoretical and practical elements of graduate study in English. Attention will be paid to the history of the profession, to current trends in scholarship, to research skills, to the practice of literary close reading, and to professionalization. We will read a diverse collection of historical and theoretical texts and will engage in practical activities designed to inculcate some of the skills necessary to be successful in English studies at the graduate level.

**ENGL 701A Teaching of Composition Friend MW 10-11:15 (001) Hu 308  
MW 2:10-3:25 (002) Hu308**  
Teaching writing can be a lonely business--especially when you're doing it for the first time. Although USC offers dozens of sections of 101 each semester, when you step into your classroom, you may have little idea of what colleagues are doing in their teaching and only vague memories of the writing courses you took as an undergraduate. This course aims to bring your teaching out of this anxious, solitary realm by giving you a background in pedagogical theories and practice and a community of teacher-scholars with whom you can share your work.

During the semester, we'll explore some of the best current theories and research in composition and rhetoric, the academic field that deals most closely with methods of writing instruction. We'll bring in experienced professionals in the field to model approaches that work well for them and to help you adapt their ideas to your own classrooms. We'll give you hands on practice with electronic technology for teaching writing, including Internet resources, listservs, and instructional software. But most importantly, we'll use part of each class to discuss the day-to-day challenges you face in your own classrooms, and we hope to create a supportive community of colleagues with whom you can share your ideas and successes even after the term has ended.

Note: Enrollment in English 701A is limited to teaching assistants teaching English 101 at USC for the first time. If you have any questions about whether you can take this course, please contact the First-Year English Office or Professor Friend ([chfriend@gwm.sc.edu](mailto:chfriend@gwm.sc.edu)).

**ENGL 703 Beowulf Gwara MW 12:50-2:05 Hu 308**  
Intensive study of the Old English epic poem *Beowulf* with particular reference to historical and grammatical features. Other Old English texts may be read. This course emphasizes philology as an approach to meaning. Papers: 1 essay-translation (3-4 pages). Reports (written): annotated transcript of teleconferencing seminar. Quizzes: 5. Exams: One hour mid-term, 3 hour final. Texts: F. Klaeber, *Beowulf* (3rd ed.); J.R. Clark-Hall, *A Concise Anglo-Saxon Dictionary*. Enrollment is limited to students who have completed ENGL 702.

**ENGL 712 Shakespeare II: The Tragedies Rhu MW 12:50-2:05 Hu 312**  
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 715      Non-dramatic Literature of the 17<sup>th</sup> C.      Richey      TTH 9:30-10:45      Hu 312**

As this course involves the non-dramatic work in the seventeenth century, I would like to explore the reading by genre, reading the writers in relationship to and against one another:

In the first part of the course we will read the poetry of men and women writing in the Early Seventeenth Century (Ben Jonson, Aemilia Lanyer, John Donne, George Herbert, Lady Mary Wroth, John Milton) over against the lyric poetry of others writing during and after the English Civil War (Robert Herrick, Richard Lovelace, Katherine Phillips, Henry Vaughan, Andrew Marvell, and John Milton). We will analyze how figurations of gender, read in terms of power relations, subjectivity, and spirituality, can be seen to illuminate the sociopolitical and religious position of each writer. We will also consider Renaissance ventriloquism--how writers of the first half of the Seventeenth Century are appropriated and transformed by writers of the second half.

In the second part of the course, we will read the prose of men and women (among these Lancelot Andrewes, Frances Bacon, Margaret Hoby, Eleanor Davies, Ann Clifford, Bathsua Maken, Milton, Robert Burton, Thomas Browne, and Thomas Hobbes) looking at the way they articulate their attitudes toward the new science, education, religion, politics, and the nature of the self. Requirements: Short close reading, oral presentations, one researched critical paper, 10-15 pages).

**ENGL 723      British Poetry of the Romantic Period      Jarrells      MW 10-11:15      Hu 312**

James Chandler describes the literature of the Romantic period in terms of "...a new preoccupation with the dating of the cultural place, the locating of the cultural moment." This preoccupation has continued in our own critical moment, where a number of new historicisms have worked to change the way we view Romantic-period poetry--indeed, the Romantic period itself. In this course we will survey the poetry of the period while paying close attention to a few key texts: William Blake, *America. A Prophecy*, Charlotte Smith, *The Emigrants*, William Wordsworth and Samuel Coleridge, *Lyrical Ballads*, Anna Barbauld, *Eighteen Hundred and Eleven*, James Hogg, *The Queen's Wake*, Lord Byron, *Childe Harold*, and Percy Shelley, "England in 1819" and *Peter Bell the Third*. How did / do these texts locate their cultural moment? How did critics, reviewers, and poets of the period situate them? How do we? To help us answer these questions we will look at some of the relevant criticism, from William Hazlitt's *Spirit of the Age* to the problems of periodisation that preoccupy the present.

**ENGL 733      History of European Literary Criticism      PA Miller      T 5:30-8      Hu 303**

Cross-listed with CPLT 701. See <http://www.cas.sc.edu/DLLC/CPLT/courses/synopses.html> for a description.

**ENGL 735      Post-Colonial Literature and Theory      Garane      TTH 2-3:15      Hu 214**

Meets with CPLT 703. See <http://www.cas.sc.edu/DLLC/CPLT/courses/synopses.html> for a description.

**ENGL 745      American Realism and Naturalism      Davis      TTH 11-12:15      Hu 312**

It is probably more true of this period (1865-1915) than any other in American literary history (except perhaps the 1930s) that its writers watched, read about, and commented on the events of their day -- social, political, technological, philosophical, artistic, historical, literary. In this course, so will we. In addition to the readings and a final exam, each student will be responsible for two presentations/papers: one based on 19th-Century archival material and social history, the other on her/his reading of an assigned critical text related to the writer or mode of writing currently being discussed. These two short papers may or may not form the basis of a final article-length paper. Writers covered will include De Forest, Howells, Jewett, Freeman, Zitkala-Sa, Chesnutt, James, Twain, Crane, Norris, Chopin, Harper, and Wharton. We'll also try to squeeze in a Dime Novel, since, for reasons we'll want to examine, at the time these typically outsold any of the above writers' works.

**ENGL 752      Modern American Novel      Forter      W 5:30-8Hu 312**

This course will focus on the American novel from the turn of the twentieth century to the early 1950s. I hope that student interests will help determine the issues we pursue—but the kinds of things that most

concern me are: the relationships among modernist, realist, and naturalist modes of storytelling; questions of gender and sexuality, especially in the context of social and personal loss; the forces of capitalist modernity and how these are related to literary modernism; the role of WWI in shaping modern American literature; the place of African American experience and literature in the construction of an "American" canon; and the connections between psychological and political experience on one hand, and literary forms on the other.

Texts: K. Chopin, *The Awakening*; W. Cather, *The Professor's House*; J. Toomer, *Cane*; F. Scott Fitzgerald, *The Great Gatsby*; E. Hemingway, *The Sun Also Rises*; W. Faulkner, *Absalom, Absalom!*; N. Larsen, *Passing*; T. Olsen, *Yonnondio*.

**ENGL 757      20<sup>th</sup>-C. African-American Literature      Whitted      T 5:30-8:00      Hu 308**

Our study of twentieth-century African-American literature combines major and lesser known texts with cultural criticism and theoretical interpretation. Questions of racial representation, vernacular traditions, canonicity, intertextuality, and social responsibility will shape the way in which we read and evaluate the imaginative works of African-American writers. After establishing a contextual framework through the writings of Booker T. Washington, W.E.B. DuBois, and Anna Julia Cooper at the turn of the century, our readings will be divided into four thematic units that have become particularly widespread in African-American literature: 1) "Modernity and the Folk"; 2) "Navigating the Urban Landscape"; 3) "The Black Bildungsroman" and 4) "Drama and African-American Identity." Course assignments include weekly response papers, an oral presentation, and a final research paper (20-25 pages).

**ENGL 776      Descriptive Bibliography & Textual Criticism      Scott      W 9:05-11:35**

This 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 Burns, Darwin, Emerson, Whitman, Fitzgerald, Hemingway, and others. For CLIS students, this cross-listed 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 500 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; and the procedures, and theories about text, that editors commonly use to construct new editions of established works. A sub-theme of the course will be the interrelation between formal bibliographical scholarship and the apparently different aims and methods of, e.g., the book dealer's sale catalogue, on-line vendor cataloging, auction catalogues, exhibition catalogues, or the library cataloguer contributing to one of the major established electronic bibliographical utilities such as OCLC or RLIN. Written Work: 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; (2) two short exams based directly on material covered in class; and (3) a case-study, either bibliographical or editorial, on a book or short text chosen by the student after discussion with the instructor. Texts: to be announced. Meets in the Rare Books Room at Thomas Cooper Library.

**ENGL 790      Introduction to Composition Studies      Watson      M 5:30-8      Hu 312**

Introduction to Composition Studies is designed to prepare both MA and PhD students to do scholarly work in the field of Rhetoric and Composition. To that end, we will read about the contested history of composition pedagogy and research; the development of the field within contemporary American colleges/universities and English departments; and the major intellectual movements within the field. Students will be expected to complete weekly reading responses/posts, a major class presentation and short paper (8-10pp) on a book/study not covered in our course readings, as well as a final bibliographic essay (10-12pp).

**ENGL 792      Classical Rhetoric      Holcomb      MW 11:30-12:45      Hu 308**

This course surveys the major thinkers and practitioners of rhetoric in ancient Greece and Rome. As we read the works of these thinkers and practitioners, our primary focus will be on constructing an historical pragmatics or sorts: that is, we will try to extrapolate from course readings the concrete and material conditions of persuasiveness in western antiquity. The assumption informing this process of extrapolation is that "persuasion" is not a trans-historical phenomenon; rather, it is invariably linked to available arenas for oratory and broader cultural contexts. Accordingly, we will be especially interested in the "strangeness" and "unfamiliarity" (from a modern point of view) of rhetorical theory and practices in ancient Greece and Rome.

**ENGL 796E Teaching Shakespeare to Undergraduates Miller M 3:45-6:15\* Hu 308**

This class will prepare you to teach a one-semester survey of Shakespeare's plays at the undergraduate level. You'll get an intense introduction to several of Shakespeare's plays as well as to the basics of teaching literature at the college level, from text selection to evaluating written work. You'll experiment with and be exposed to a wide range of teaching styles and assignments, and you'll leave the course with your own teaching portfolio, including a number of well-researched lesson plans.

Requirements: The main requirements for this class will include attending the practicum (a section of ENGL 405), preparing and offering a practicum teaching unit, and submitting a series of written assignments to be gathered into a final portfolio.

Practicum: \*All students enrolled in 796 will be required to attend a section of ENG 405 that serves as the practicum for the course. This section meets T/Th at 12:30.

It will be imperative for students enrolling in 796 to hold open a place on their schedules for the practicum, and to attend regularly. (The practicum requirement involves a significant commitment of time and energy, but it is the unanimous recommendation of students and faculty and who have been through the course.)

Students in 796 will form teaching teams of 2-3 students each. These teams will design and then teach one-week units in the practicum sections. Your plans will be discussed in advance, and we will regularly evaluate one another's performances.

The probable list of plays to be covered in the practicum is *Much Ado About Nothing*, *The Merchant of Venice*, *Titus Andronicus*, *Othello*, *Macbeth*, and *King Lear*.

Portfolio: Written assignments for the course will be gathered into a teaching portfolio similar to those many institutions require their faculty to submit.

**ENGL 820B The Gothic Novel Feldman TTH 11-12:15 Hu 308**

This course investigates the popular culture craze for Gothic literature of the 18<sup>th</sup> and 19<sup>th</sup> centuries. We will start with the earliest examples of this phenomenon in Britain by examining key novels by Ann Radcliffe and M.G. Lewis, which helped to define the phenomenon. Then we will consider how Gothic literature developed in poetry, fiction and drama both in England and America by considering such texts as S. T. Coleridge's "Christabel," Mary Robinson's "The Lady of the Black Tower," Bronte's *Wuthering Heights*, Byron's *Manfred*, William Godwin's *Caleb Williams*, Mary Shelley's *Frankenstein*, and Charles Brockton Brown's *Wieland*, as well as later works such as William Faulkner's "A Rose for Emily." Along the way we will try to understand why the Gothic so captured the popular imagination and why it continues to do so today.

**ENGL 825B "After Postmodernism From Postmodernism to Complexity" Rice MW 2:10-3:25 Hu 312**

This course will begin with a brief overview of the principal topoi of postmodernism—observer-created reality, the "game," metanarrative, pastiche, undecidability, magic realism—and attempt to trace the international cultural paradigm shift towards a complexity-based view of reality—chaos, self-organization, emergence—as reflected in several major works of fiction. The course will also feature collateral readings of accessible, popular accounts of theories of chaos and complexity in a wide range of fields. A seminar paper—suitable for conference presentation—on a topic arrived at in consultation with the instructor, will be due at the conclusion of the course.

Texts: Postmodernism: Jorge Luis Borges, *Labyrinths*—observer-created reality, the "game"; Pynchon, *The Crying of Lot-49*—undecidability; Italo Calvino, *If on a winter's night a traveler*—metanarrative; Gabriel Garcia Marquez, *One Hundred Years of Solitude*—magic realism. Transition: Iris Murdoch, *The*

