Fall 2021 Department of English Course Descriptions

Critical Writing:

3100 The Practice of Criticism: Erin Goss (MW 02:30 pm-03:45 pm)
This course aims to develop the critical acumen and analytical proficiency requisite to articulate and compelling critical writing, which we will consider the basis of the practice of criticism. We will begin with the assumption that good writing depends upon caring about what you have to say, and we will work together to find ways to care. The objects about which you will be asked to care are literary texts, and the class will ask you to have things to say about literary texts and the reflections they might instigate on the world in which we live. Our focus will be on coming to ask the kinds of questions about literary texts that will yield writing in which you can be invested. Our work together in class will primarily be the work of reading, and we will operate on the assumption that careful writing begins with careful reading, for it is unlikely that one can write well about that to which one has paid little attention. Along the way, the course will provide vocabulary expected of the advanced student of literature and will consider some key elements of writing style.

3100 The Practice of Criticism: Brian McGrath (TR 11:00 am-12:15 pm)
Unlike introductory survey or period specific courses (like “The Romantic Period” or “Modern Fiction”) that organize literature around historical narratives, ENGL 3100 emphasizes literature as language about language. In ENGL 3100 we will read a series of increasingly difficult texts (poetic and narrative, as well as historical, philosophical, and critical) to discover together the potentially bewildering variety of ways in which texts can be read. Through an emphasis on exegesis and interpretation we will explore the linguistic and rhetorical models that may explain this semantic complexity. The purpose of the course is practical: we will focus attention on the process of reading and writing about literature by drawing attention to some of its intrinsic complications in order to develop our capacities as readers and writers.

3100 The Practice of Criticism: Dominic Mastroianni (TR 12:30 pm-01:45 pm)
This course will help you acquire and develop the skills needed to closely read and interpret literary texts, and to craft and defend arguments about them. The course will focus primary on poetry, although we might read a bit of prose. The course is oriented less by a particular theme than by a desire to respond to literary texts with sensitivity, intensity, and discipline. Our class meetings will be a series of experiments in close reading, the sort of patient, meticulous attention to textual detail called for by literary texts and practiced by literary scholars. In each meeting, our goal will be to practice thinking together. Anticipated reading: Elizabeth Bishop, Lucille Clifton, Stephen Crane, Countee Cullen, Emily Dickinson, John Donne, Paul Lawrence Dunbar, Ralph Waldo Emerson, Langston Hughes, Audre Lorde, Claude McKay, Marianne Moore, Mary Oliver, Sappho, Anne Sexton, William Shakespeare, Wallace Stevens, Henry David Thoreau, Phillis Wheatley, and Ludwig Wittgenstein.

Literature Survey:

3960 British Literature Survey I: Erin Goss (MWF 12:20 pm-01:10 pm)
This course offers a survey of British Literature from its Middle English beginnings to the early eighteenth century. Telling a story about the coming into being of what we will call Englishness, the course will trace the consolidation of English identity over the course of several hundred years. The story of Englishness, as we will see, is also a story of race, of gender, and of class, and in our readings we will attend to the ways that English identity as represented in canonical literary texts emerges as a primarily white, masculine, and upper-class ideal. Ultimately, the course will invite reflection on the
mechanisms of negation and opposition to difference by which national and personal identities are often established, both in the past and the present.

As we read, we will attend to the ways that literature both represents the world from which it comes and aims to produce effects within that world. Though the texts we read may seem distant, we will ask how the kinds of thinking they reveal can help us to think about the world in which we currently live and the language we currently use. What can the apparently historically and culturally distant world of early British literature tell us about the world in which we continue to live? How are we, as speakers of the English language, inheritors of the world this literature has produced? How might we find ourselves and our present implicated in the literature of the past?

3970 British Literature Survey II: David Coombs (MW 04:00 pm-05:15 pm)
In this class, we will survey the literary history of Britain since 1789, the year that marks the beginning of the French Revolution. As both the term “literary history” and our beginning with the French Revolution suggest, we will pay close attention to how literary texts are influenced by and respond to their historical contexts, focusing especially on: the transformations of British and global society wrought by industrial modernity; the changing status of women and sexual relationships; the expansion of democratic voting rights and the emergence of universal compulsory education; and British imperialism and its legacies. Since we will be surveying a literary history, however, we will seek primarily to understand how our texts' literariness—their formal qualities as poems, novels, and plays—shapes the way they represent or seek to intervene in history. To that end, students will learn to engage in close analysis of texts from a wide variety of genres in the service of thinking critically about literature and history.

3980 American Literature Survey I: Kim Manganelli (asynchronous online)
Early American Literature I: The Remix
This course is a survey of American literature from the American Revolution through the Civil War. Our careful reading and discussion of eighteenth- and nineteenth-century American literature will be supplemented by thought-provoking explorations of how contemporary works, such as Lin-Manuel Miranda’s Hamilton, Quentin Tarantino’s Django Unchained, and Beyoncé’s Lemonade, reimagine the founding, destruction, and reformation of our nation.

3990 American Literature Survey II: Clare Mullaney (TR 08:00 am-09:15 am)
This course charts the evolution of U.S. literature from the Civil War to the present. In analyzing a range of literary genres -- from poems to short stories, novels, and plays -- we will consider how the U.S. has framed bodies as central to its understanding of nationhood and national belonging. U.S. authors craft representations of gendered, racialized, classed, and disabled bodies that reinforce but also challenge American ideals of progress and freedom. We begin with the poets Walt Whitman and Emily Dickinson whose poems address the bloody aftermath of the Civil War, a national conflict that resulted in over one million deaths and injuries. Reconstruction gave rise to realist and naturalist writings; Jacob Riis and Frank Norris depict the sordid conditions of working-class bodies living in urban poverty. Stephen Crane and Sui Sin Far address anti-immigration sentiment, which specified which bodies were welcomed into the national fold and which were excluded from it. And with increased industrialization came the rise in technology. Edward Bellamy’s, Ralph Ellison's, Langston Hughes's, and Gertrude Stein's early twentieth-century writing turns to trains, typewriters, and phonographs, which altered human senses and perception, thus giving rise to modernism's fragmented literary forms. To conclude our semester-long conversation, we will consider writings by Octavia Butler, Claudia Rankine, and Zadie Smith to assess what role the body plays in our present moment of racial unrest and ongoing global health crises.
Literature I:
ENGL 4140 Milton: Will Stockton (MWF 03:30 pm-04:25 pm)
This course offers a close study of John Milton’s three major poems – *Paradise Lost* (1667), *Paradise Regained* (1671), and *Samson Agonistes* (1671)–prefaced by his defense of press freedom, *Areopagitica* (1644). Our questions will be historical, aesthetic, and philosophical, and largely determined by student interest. They may include some of the following: How does *Paradise Lost* respond to the failure of the English Civil War? How does Milton adopt the conventions of classical epic for Christian purpose? Do human beings have free will? And if God exists, how do we know what he wants from us?

ENGL 4200 American Literature to 1799: Jonathan Beecher Field (TR 12:30 pm-01:45 pm)
This course considers intertwined American discourses concerning land obtained from Indigenous people through settler colonialism, and the labor obtained from Africans through chattel slavery. As a perspective on these questions, we will return from time to time to the ongoing debates regarding the date of America’s real founding. We will spend significant amount of time considering American literature as it reflects and shapes understandings of issues relating to race, class, and gender. If you don’t think race, class, and gender are interesting to talk about or important to think about, this is probably not the class for you. I cannot promise that this class will make you more well-rounded, better at *Jeopardy*, or an asset to your pub trivia team, but I can promise that you will have the chance to practice skills like critical thinking, empathy, and argumentation.

Literature II:
ENGL 4170 Victorian Literature: David Coombs (MW 02:30 pm-03:45 pm)
We live in a world of rapid and intensifying climate change caused by human social and economic activities. This is a world many of whose fundamental conditions date to the Victorian period, which marked an inflection point in the human relationship to climate. The nineteenth century witnessed the development and rapid global expansion of an industrial economy powered by fossil fuels, and that economy changed the way people live in ways that created unprecedented environmental challenges requiring new forms of infrastructure: to accommodate the huge expansion of the urban population, the world’s first modern sewage systems; to accommodate the emergence of modern packaging, the world’s first household garbage collection. In this course, we will explore these new human relationships with the environment by attending to how Victorian literature figures, produces, and repurposes four different waste materials: coal smoke and ash; glass; and paper. Possible texts include ecological histories and criticism as well as fiction and poetry by Charles Dickens, Alfred Tennyson, Emily Brontë, Joseph Conrad, Thomas Hardy, and others.

ENGL 4210 American Literature from 1800: Dominic Mastroianni (TR 02:00 pm-03:15 pm)
In this class we’ll examine various forms of relation as they are described, imagined, and elicited in nineteenth-century American literature. Writers in this period posed questions that remain pertinent, such as: How can we describe the ideal, and the actual, forms of relationship among human beings? What is the difference between an interpersonal relationship and a relation to society? What does it mean to say that each of us has a relation to the world or the universe? How is one natural phenomenon related to another, and why should we care? Is it useful to think of solitude and loneliness as forms of relation? How can writing create relationships? What’s the difference between thinking alone and thinking together? Anticipated reading: Louisa May Alcott, Martin R. Delany, Emily Dickinson, Frederick Douglass, Ralph Waldo Emerson, Margaret Fuller, Frances Ellen Watkins Harper, Nathaniel Hawthorne, Herman Melville, Edgar Allan Poe, Henry David Thoreau, David Walker.
**Literature III:**

**ENGL 4310 Modern Poetry:** Walt Hunter (T 04:00 pm-06:45 pm)
In this course we’ll read the works of modern poets from W.H. Auden, Marianne Moore, and Claude McKay to Kamau Brathwaite, Seamus Heaney, and Jorie Graham. We’ll pay close attention to the enchanting details of poetic form and genre, as well as to the cultivation of individual styles and to the place of poetry in a world defined by global movements of many kinds. No prior love of poetry required!

**ENGL 4650 Topics in Literature from 1900:** Maziyar Faridi (MW 02:30 pm-03:45 pm)
This seminar explores the interaction between modern literature and various media forms, including photography and cinema, over the past century. The invention of photography and moving-image technologies introduced new modes of representation to artists around the world. These new representational modes influenced and were themselves influenced by literature. We will begin our course by reflecting on the nature of representation in the twentieth century and the relationship between verbal and visual signs. Our seminar then interrogates the politics of representation across media, focusing on the problems of memory and identity over the past century. We will study a wide range of literary and artistic texts from across the world, including works by Franz Kafka, W. H. Auden, Man Ray, Jorge Luis Borges, Maya Deren, Michelangelo Antonioni, Abbas Kiarostami, Stanley Kubrick, Mona Hatoum, Forough Farrokhzad, Patrick Modiano, Tayeb Salih, Roland Barthes, Claudia Rankine, and Layli Long Soldier, among others.

**ENGL 4830 African American Literature 1920 to the Present:** Maya Hislop (MW 04:00 pm-05:15 pm)

*Harlem and Beyond*

The Harlem Riots of 1935 are often cited as the events that marked the end of the Harlem Renaissance. Though scholars debate the accuracy of this, it is impossible to ignore that the period of great Black artistic output did eventually decline due, in part to the Great Depression, a rise in white supremacist violence, and other factors. In this class, we will examine works that showcase the Harlem Renaissance as well as the works that bear and/or defy its legacy into the 21st century. We are at an extreme moment in the history of the world. And, in the United States, we are at a crucial moment in Black history: what Keeanga-Yamahtta Taylor calls “the age of Black uprisings”. There have been countless moments like this in U.S. history. So, aside from making literary connections and disconnections between the past and the present, in this class, we will also track political legacies. One of the goals of this course will be for us to contextualize the contemporary movement for Black lives by considering the literature of the movements that came before. This does not mean that we will be confining ourselves to “political/Political” literature, whatever that may mean. All Black art is political in its own way. We will read from 20th and 21st century luminaries Nella Larsen, Richard Wright, Zora Neale Hurston, Ann Petry, James Baldwin, Toni Morrison, Claudia Rankine and watch films by directors Barry Jenkins, Dee Rees, Cheryl Dunye and others. Here are some of the questions that I hope will animate our curiosity this semester: What is Harlem? How does Harlem get represented in literature? What do we make of this neighborhood as a political and/or cultural space? How is the relationship between race and space explored in our course readings? What is protest? Is protest always explicitly a movement against a particular system? Can protest be storytelling? Can protest be escape? Can part of protest be failure? What is the “protest novel”? What is “protest literature”? What does it mean to depict a radical Black freedom struggle in fiction? How do Black artists also portray (or fail to portray) class struggles, gender struggles, struggles for queer and trans liberation? There will be two written assignments and a final project.

**Theory and Cultural Studies:**

**ENGL 3530 American Lit of Race, Ethnicity, & Migration:** Matt Hooley (W 04:00 pm-06:45 pm)
Indigenous Literature

Indigenous literary traditions are separate and self-determining; their historical and intellectual scope is unsurpassed in the Americas. They have also evolved alongside U.S. colonialism, as traditions of political opposition and cultural invention. This course will consider major developments in Indigenous writing from the 18th century to the present. We will pay particular attention to the ways Native writing intervenes in concepts central to American political life: land, law, citizenship, sovereignty, and community. We’ll read texts by David Treuer, Louise Erdrich, Sarah Deer, Santee Frazier, Tommy Pico, and Layli Long Soldier. In addition we’ll also situate Indigenous-driven analyses of these texts in a study of US colonial law and political theory, and in this way the course will open opportunities for students to consider the many connections between Indigenous and other intellectual traditions in the Americas.

ENGL 3800 British and American Women Writers: Melissa Makala (MWF 10:10 am-11:00 am)

This course examines the relationship between women writers and their work through the study of literature by and about women. We will discuss key themes and areas of interest for British and American writers, including women and work, education, race and racial inequality, class, sexuality, identity, and family. We will read works by women as they relate to broader implications involving social, historical, political, and cultural issues. The course will include writers who represent diverse racial, economic, and regional backgrounds. We will consider both continuities and changes in how women’s lives are depicted and how women use literature as both a form of artistic expression and as a vehicle for voicing socio-cultural issues. We will also reflect on how social attitudes have shaped perceptions of women and women’s perceptions of themselves. Classes will include discussion, lectures about each writer, as well as oral and written projects. We’ll read a variety of genres including novels, short stories, poetry, and non-fiction, focusing on critical analysis of various kinds of writings done by women and how these writings reflect diverse definitions of feminism. Through these texts, we will investigate how the margins are being redefined in women’s writing and how the canonical center is being relocated and redefined. Authors will include a broad range of British and American women, including Charlotte Brontë, Margaret Fuller, Amy Levy, Pauline E. Hopkins, Ellen La Motte, Nella Larsen, and Jean Rhys.

4190 Postcolonial and World Literature: Angela Naimou (TR 12:30 pm-01:45 pm)

This seminar will explore questions about literature in a world bound, fractured, and remade by imperial formations and liberation movements. We will discuss theories of postcolonial and world literature and read a variety of literary texts, with special attention to the United States, Iraq, Mexico, and Nigeria. Understanding literature as capacious and sometimes audacious, we will explore how postcolonial and world literature raises questions about coloniality and democracy, border politics and migration, race, sexuality, class, embodiment, environment, law, knowledge, and relationships between art and life. Writers TBD. Along with reading and conversation, course involves frequent writing and a final project.

4590 Special Topics in LCT: Maria Bose (T 04:00 pm-06:45 pm)

Culture Industries

A methodological survey of ideology critique beginning with Marx and proceeding through contemporary accounts of creative production under New Economy regimes of financialization and intensified global interindustriality. Put simply: we’ll investigate how capital-rich cultural objects—in this course, television, films, and videogames—are embedded in the economies of their production, and how paying attention to that embeddedness can help us figure out what they mean. We’ll consider in particular how culture’s progressive disintermediation—provisioned by, for instance, the streaming giants Netflix and Youtube, and the multinationals Amazon and Google—has eroded traditional medium specificities and conditioned new fantasies about the nature of mass media. Anticipated texts: television
Shakespeare:
4110 Shakespeare: Elizabeth Rivlin (TR 09:30 am-10:45 am)
In this course, we’ll read a number of Shakespeare’s plays to investigate how they represented human identities, problems, and relationships in his own time—the late sixteenth and early seventeenth centuries—and how they raise questions about gender, sexuality, race, class, politics, nationalism, globalization, and religion that are still timely today. We’ll also discuss how Shakespeare reshaped genres and created new possibilities for literature and drama. And we’ll work with performance, both our own and others’, so that we can understand how performing—not just reading—the plays gives rise to a range of interpretations. Shakespeare’s plays are living things, and throughout the semester, we will pay attention to the ways in which their meanings are always changing. Writing is an important course priority. Requirements include three papers and a take-home final exam, as well as active class participation and student performances!

4110 Shakespeare: Lucian Ghita (MWF 12:20 pm-01:11 pm online)
This course is designed to introduce students to the study of Shakespeare’s drama in historical, literary, and theatrical perspective. Emphasis will be placed on the political themes of the plays, as well as the generic conventions of Shakespearean drama. We will also study Shakespearean adaptations in all its forms (literary, theatrical film).

Writing and Publication Studies:
3320 Visual Communication: Tharon Howard (TR 11:00 am-12:15 pm)
The major goal of this course is to provide you with readings and hands-on experiences that will enable you to plan, design, and develop visual communication projects typically found in business and industry. The course is a hands-on survey of visual communication theories and practices where experience with desktop publishing, web authoring, multimedia design, or social media authoring is expected. The class will meet in computer classroom and will involve completing series of creative, hands-on publishing projects in a studio-type environment. By the end of the course participants will be able to demonstrate their creativity, marketing abilities, editing abilities, and, of course, visual communication abilities to potential employers through a variety of 21st Century publishing media.

3460 Intro to Creative Writing: Poetry: John Pursley (TR 09:30 am-10:45 am)
Throughout this course we will approach the craft of writing poetry from a variety of different angles. The first goal of this course is to make us all into better readers of poetry (a lifelong task). During the semester, we will discuss poems by published authors, and each of you will be expected to give a presentation on a single poet. Poetic forms, sound effects, rhythm, diction, line breaks, and imagery will all be studied in-depth. Since imitation is the sincerest form of flattery, and the way we learn to speak in the first place, it will be encouraged. We will also practice our writing with both in-class and out-of-class exercises, as well as in our eventual weekly workshops.

3480 Intro to Creative Writing: Screenplay: April Lawson (MWF 12:20 pm-01:10 pm)

4410 Literary Editing: Clare Mulaney (TR 11:00 am-12:15 pm)
This course considers the history and practice of editing literary texts. We will begin by discussing why texts undergo editing—whether for the purpose of legibility, accessibility, or revision. Readings will oscillate between foundational scholarship in book history, which outlines the importance of reliable source texts and accurate methods of collation, as well as primary texts that will ask us to put this theoretical work into practice. Throughout the semester, we will embark on a series of hands-on lab exercises, which encourage experimentation with textual production and reception, asking us to imagine how to present a range of textual artifacts in visual, auditory, and tactile formats. Throughout the term, we will also explore and contribute to newer scholarship, which questions the ideological, social, and political effects of editorial practices. At the end of the term, each student will be responsible for editing a short text of their choosing. A mix of critical and creative approaches are encouraged.

4460 Poetry Workshop: Walt Hunter (M 04:00 pm-06:45 pm)
In this workshop, students will write poems and help each other write poems. Together we’ll create a supportive, affirmative environment in which each student can explore different themes, forms, and styles. Workshop will be supplemented by readings in contemporary poetry and occasional essays.

Senior Seminars:
4960 Senior Seminar: Maria Bose (W 04:00 pm-06:45 pm)
China Rising
Four years into America’s now decades-long military adventures across the Greater Middle East—better known as the “War on Terror”—, economic historian Giovanni Arrighi prognosticated the unravelling of US hegemony in tandem with a newly-liberalized China’s ascendance. In this course we’ll begin with work from the premier theorists of that hegemonic conjuncture before turning to a range of cultural products, emanating from America and China both, that have accompanied and mediated the global economy’s rebalancing toward China. In between, we’ll read widely in the tradition of “ideology critique” derived from Marxist analysis to think about how cultural objects—in this course, independent films as well as capital-intensive blockbusters—both manifest their political-economic determinants and motivate those determinants’ fundamental contradictions. Anticipated theorists: Giovanni Arrighi, David Harvey, Ho-Fung Hung, Branko Milanovic Wolfgang Streeck; Theodor Adorno & Max Horkheimer, Fredric Jameson, Raymond Williams, Slavoj Zizek. Filmmakers: Ben Affleck, Kathryn Bigelow, Li Chen, Clint Eastwood, Frant Gwo, Wu Jing, Ang Lee, Ridley Scott, Denis Villeneuve, Jia Zhangke.

4960 Senior Seminar: Cameron Bushnell (MW 02:30 pm-03:45 pm)
Women Writers & the Orient in Letters and Literature
In this senior seminar, we will read both the letters of early women travelers to the Orient, such as Lady Mary Wortley Montagu, Lady Lucie Duff Gordon, Jane Dieulafoy, and Freya Stark, and the literature of contemporary women novelists and poets, such as Latife Tekin, Négar Djavadi, Ahdaf Soueif, and Dunya Mikhail. While the earlier women traveled and lived in the Orient, the contemporary women write back to early conceptions of it, creating an alternative “disorientalized” orient. In both cases, the Orient that women reveal to readers differs from the masculine versions written about most extensively in Edward Said’s Orientalism. We will ask: What kind of real and imagined spaces are created by women who travel to and reside in countries, such as Turkey, Iran, Egypt, and Iraq? How would scholarship on the Orient differ with the inclusion of women’s insights on the region? How are women today “writing back” to the Empire through reconceiving the Orient differently?

Film:
3570 Film (WCIN Majors): Maziyar Faridi (MW 01:25 pm-02:15 pm)
This course is an introduction to aesthetics, history, and politics of cinema. We will specifically examine aspects of film language, major film movements and genres, and politics of cinema over the past century. Studying film elements such as cinematography, editing, and sound, we will collectively think about the processes through which a film produces meaning or elicit an affective response. We will also reflect on the political roles of movies in our society. Our journey will come to an end by thinking about the most recent transformations of the film medium. This course combines film analysis, secondary theoretical and analytic readings, and creative practices. It will also provide a chance for the students to talk directly to a filmmaker.

3570 Film: Amy Monaghan (asynchronous online)
To study the moving image is to study history, art, economics, technology, and philosophy. This course offers an introduction to film studies. It focuses on detailed analysis of (primarily Hollywood narrative) films, looking closely at the ways in which the elements of cinema come together to make, or unmake, meaning. We will cover the basic elements of film grammar, from cinematography to editing to sound; how that grammar is used to create different kinds of narratives, including documentaries; and how certain values of storytelling style have been privileged over others. We will also consider questions posed by film theory.

4500 Film Genres: John Smith (MW 12:20 pm-01:10 pm)
This course examines film genres. We will read classic and contemporary writing on film genre and screen selected films from Hollywood relevant to the historical and theoretical issues this writing takes up. We will compare and contrast what Steve Neale refers to as “major genres”—the western, the musical, horror—with two genres that are more ambiguously defined (and ones that will be the primary focus of the course): film noir and the woman’s film/melodrama. The guiding questions for our study include: How does the representation of gender within the genre affect the gender that is drawn to the genre? What happens when directors choose to deviate from a genre’s usual gendered formula? What are the scholarly processes of naming genres, and how do they differ from industrial ones? What is at stake in these processes, and how do they change over time?

4510 Film Theory: Aga Skrodzka (TR 12:30 pm-01:20 pm)
This course is a survey of the main developments in film theory. During the course of the semester we will explore the primary texts of film theory and film criticism in conjunction with examples of Hollywood and World Cinemas. In addition to analyzing the aesthetics of cinema, we will study the social and cultural influences on cinema and its theoretical discourses. Discussion topics will include race, ethnicity, gender, genre, narrative & expressive techniques in cinema, spectatorship, and the work of representation. Our study of film theory will be guided by an understanding that cinema is always already situated within structures of power among individuals, communities, nations and the global forces of culture, economy and politics.

4520 Great Directors: John Smith (MW 01:25 pm-02:15 pm)
This course will address institutional and creative parallels that can be found between the films of studio era filmmakers Alfred Hitchcock and Dorothy Arzner and filmmakers in world cinema that may include Michael Haneke, Claire Denis, Juliano Dornelles, Kleber Mendonça, William Greaves, Bong Joon Ho, Céline Sciamma, Yasujirō Ozu, or Wim Wenders. We will discuss selected directors within the context of the national cinema(s) in which they work, their thematic preoccupations, and aesthetic signature. What does “studio authorship” mean in Classical Hollywood and in “world cinema” in 2021? What filmmakers and writers shaped the debates surrounding auteurism, and how do these debates continue in the age
of Netflix? As we move from Classic auteur theory to more recent approaches to authorship and filmmaking, we will question what it means to be a “great director.”

**Electives:**

**2310 Intro to Journalism:** Mike Pulley (MWF 12:20 pm-01:10 pm)

English 2310 (Introduction to Journalism) introduces students to the history and practice of writing for media. The course focuses on foundational writing, editing, and reporting skills valuable to those seeking careers in journalism and related fields such as public relations, marketing, political science and law. Coursework will emphasize revision and culminate in news and feature articles suitable for a resume and worthy of publication. A unit on broadcast journalism is also included.

**3010 Great Works:** Lee Morrissey (TR 02:00 pm-03:15 pm online)

As the Introduction to the Great Works Minor, this course teaches a selection of what are sometimes known as "The Great Books," while at the same introducing students to the controversies involved in studying those works.

**3370 Creative Inquiry:** Angela Naimou (TBA)

**3370 Creative Inquiry:** Nancy Paxton-Wilson (TR 02:00 pm-03:15 pm)

Narratives of Incarceration: Upstate Critical Thinking Initiative 1745

Mass incarceration and recidivism rates have reached alarming proportions in the U.S. This is a subject that U.S. citizens rarely think about but it directly affects them – 95% of prisoners are released and over 70% commit another crime within seven years that lands them right back in the prison they left – which directly affects public safety. Education is the only known method of reducing recidivism. However, prisons mostly punish rather than rehabilitate. This Initiative attempts to instill a deep commitment to social engagement and involvement on the part of both South Carolina incarcerated men and Clemson University students. The aim of this project is to create a critical thinking initiative in order to develop a grass roots solution to reduce recidivism into Perry Correctional Institute in Pelzer, S.C. This course will introduce students to the current state of incarceration and high percentage of recidivism in the U.S. prison system through readings in theory, the prison-industrial complex, the history of incarceration, and prison related literature. The program will focus on ways to evolve reading and writing (narratives, academic papers) skills as a means of empathetic rehabilitation. These activities will culminate in the creation of several annotated bibliographies as well as a syllabus for Dr. Paxton-Wilson’s Perry class. Clemson students will tour Perry and design a program where Clemson students peer tutor (using the conversational model) select inmates, developing a new understanding of incarcerated life that may be quite different from main stream media representation. The students will collect and archive artifacts in portfolios to permanently document the written work of incarcerated students. Students could assist the men in their research of independent topics of interest.

**3850 Children’s Literature:** Megan MacAystre (MWF 08:00 am-08:50 am)

**4990 Student Directors of the Clemson Literary Festival:** John Pursley

Students will engage in a discussion and examination of ideas and issues in contemporary literature and will make selections and begin preparations for the 15th Annual Clemson Literary Festival. Students will gain valuable insight into the culture of contemporary literature by planning the festival at every stage, coordinating multiple events, and working one-on-one with festival authors both before and during their visits to Clemson. Student interaction may extend to conversations and planning with local business
owners, city officials, literary booking agents, editors, campus organizations, and various friends of the festival. This is the first semester of a two-semester course.