

Clemson Department of English

Fall 2022 Course Descriptions

Critical Writing:

3100 Critical Writing about Lit: Brian McGrath

The main aim of this course is to introduce you to the vocabulary, strategies, and techniques of advanced literary criticism. We will discuss significant methods for and approaches to literary study. 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 this course 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 and understood. 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 Critical Writing about Lit: Dominic Mastroianni

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 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. By reading, talking, and writing we will discover and sort out our responses to the course texts, while keeping in mind the ongoing need to develop more precise and forceful ways of doing so.

Anticipated reading: Elizabeth Bishop, Kate Chopin, Stephen Crane, Emily Dickinson, John Donne, Paul Lawrence Dunbar, Langston Hughes, Henry James, Philip Larkin, Toni Morrison, Mary Oliver, Plato, Sappho, Anne Sexton, William Shakespeare, Wallace Stevens

3100 Critical Writing about Lit: Clare Mullaney

This course introduces us to the art and practice of literary criticism. Rather than focus on a particular theme, theory, or historical period, we will figure out how to read a range of textual material: prose-poems, one-sentence stories, novellas, and graphic novels. Not only will we consider the knowledge we bring to texts but how texts shape this knowledge. Our archive of materials coalesces around writers invested in conveying what it means to write. In turn, we’ll consider what it means to read about such writing. We’ll shift across various scales of analysis—from a single word to a sentence, then paragraph, and then essay. Over time, we’ll develop a vocabulary for how and why literature makes meaning and why such discoveries are crucial for discovering who we are as people.

Literature Survey:

3960 British Literature Survey I: Erin Goss

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 traces 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 can be established, both in the past and the present, English and otherwise. More broadly, 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 see 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 and learners within an English department, 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: Kimberly Manganelli

This survey of British literature will explore texts that reflect the variety of cultural experiences in Great Britain from the Romantic Period to the 21st century. Through the study of such texts as the poems of William Wordsworth, Samuel Taylor Coleridge, and John Keats, the autobiographies of Mary Prince and Mary Seacole, the novels of Jane Austen and Emily Bronte, we will examine how these works represent class and race relations, the construction of social, gender, and racial identities, and the rise of British imperialism. Our careful reading and discussion of these texts will be supplemented by thought-provoking explorations of contemporary works created by Black British artists, actors, and authors, such as *Bridgerton*, the poems of Warsan Shire, and the novels of Caryl Phillips and Helen Oyeyemi.

3980 American Literature Survey I: Susanna Ashton

This junior-level class for English majors, Education majors, and other enthusiasts will wander through a couple of centuries and across all sorts of hazy borders... Do a couple of letters written on a boat that was sailing back from the Caribbean document the “discovery” of America? If someone wasn’t allowed to be a full citizen, what are we doing by calling her work “American?” If the speeches by Native American warriors, Tecumseh and Red Jacket, are possibly fake, is it worth reading them? Is a Narragansett dictionary written by a missionary really “literature” and what story can a dictionary tell, anyway? Narratives by formerly enslaved people were written to manipulate readers, and yet is that different from any other sort of text? What is “sentimental fiction” as opposed to “realist fiction” and why on earth might that label matter? Does any of this material belong in a public school K-12 curriculum? Let’s get talking. Assignments will involve a substantial academic project with a creative option, a number of low-stakes scaffolding quizzes, active reading engagement with Perusall, creation of a lesson plan, and meaty class participation.

3990 American Literature Survey II: Dominic Mastroianni

This course is an introduction to American literature from the Civil War to the present. Over the course of the semester we will read and think together about some of the most vital, beautiful, thought-provoking works of later American fiction, poetry, and nonfiction prose. By participating actively in our course you’ll learn more about American literature, becoming better positioned to think clearly about everyday life in the United States. You’ll also develop the skills needed to closely read and interpret texts, and to craft and defend arguments about them.

Anticipated reading: James Baldwin, Elizabeth Bishop, Kate Chopin, Lucille Clifton, Countee Cullen, Emily Dickinson, Frederick Douglass, W. E. B. Du Bois, Paul Lawrence Dunbar, Ralph Waldo Emerson, Langston Hughes, Zora Neale Hurston, Henry James, Audre Lorde, Claude McKay, Marianne Moore, Toni Morrison, Mary Oliver, Anne Sexton, Wallace Stevens, Booker T. Washington, Edith Wharton

Literature I:

4070 The Medieval Period: Kendra Slayton

This course will provide a survey of medieval literature from the Old and Middle English period, covering a range of genres such as historical chronicles; poetry; mythology; chivalric romance; mystical and religious texts; and travel narratives (yes! Medieval people traveled!). With some exceptions, these works will primarily be read in translation. As to truly appreciate medieval British literature it must be read in a more global context, we will also read excerpts of literature outside the British tradition, which may include texts such as: Ibn Fadlan's *Risala*, a real-life account of the *Rus* Vikings written by a 10th century Muslim ambassador from Baghdad; Dante's *Divine Comedy*; Christine de Pizan's *Book of the City of Ladies*; and Chretien de Troye's Arthurian romances. Major projects may include a presentation; researched literary analysis paper; and a creative project.

4140 Milton: Lee Morrissey

John Milton, author of *Paradise Lost*, *Paradise Regained*, *Samson Agonistes*, was a member of Oliver Cromwell's Republican government and a public participant in the major political events of his day. This course will read a selection of his poetical and prose works against the background of the Reformation, early colonization, and the Wars of Three Kingdoms. In addition to Milton, readings likely include: Bacon, Calvin, Charles I, Derrida, Irigaray, Luther, and the Putney Debates. Additional readings for graduate students TBA.

Literature II:

4640 Topics in Lit from 1700 to 1899: Kim Manganelli

Victorian Secrets and Sensations

Thrilling readers with tales of insanity, infidelity, imperiled bodies, impetuous heroines and sinister villains, sensational literature flourished in Britain during the second half of the nineteenth century. In this course, we will examine the evolution of Victorian gothic and sensation fiction by studying a range of texts that will most likely include Charlotte Brontë's *Jane Eyre*, Mary Elizabeth Braddon's *Lady Audley's Secret*, Wilkie Collins's *The Woman in White*, and Bram Stoker's *Dracula*. Situating these works within their cultural contexts, we will explore how these texts represent the institution of marriage, the construction of social, gender, and racial identities, the rise of British imperialism, as well as the expression of sexual desire.

4820 African American Lit to 1920: Rhondda Thomas

Mic Drop Moments in Early African American Literature

This course traces representations of a diverse array of Black people's lived experiences from freedom in Africa to enslavement, quasi freedom, and citizenship in the British colonies that became the United States of America in the variety of literature they produced. We will be especially attentive to the language and community resources that Black authors drew on in different texts – including petitions, poems, songs, letters, lists, narratives, novels, speeches, etc. – to conceptualize the complexities of their lives at every juncture of this journey. We'll think and write critically about some insightful literary moments when authors from Isabel de Olvera in her 1600 affidavit in which she demanded protection from marriage and enslavement during a Spanish expedition to the New Mexico territory in 1600 to Langston Hughes in his compelling short story collection about *The Ways of White Folks* during the Harlem Renaissance could have dropped the mic after publishing or voicing their powerful prose.

Literature III:

4280 Contemporary Lit: Cameron Bushnell

In this course, we will read twenty-first century novels by authors such as Elif Shafak, Lauren Groff, Marilynne Robinson, Kazuo Ishiguro, Colson Whitehead, Tommy Orange, and Monica Ong. Our aim will be to explore the wide range of voices that constitute the contemporary literary vista, exploring issues affecting and interfering with human interaction and connection, including terrorism and violence, immigration and dispossession, and other unsettling presences on families and communities. The guiding questions for the course will be: what constitutes contemporary society? How does contemporary literature shape our understanding of the world today? Students will write both informal and formal papers with the idea of building competence in critical analysis, close reading, and a vocabulary that allows us to engage and face the pressing problems of today's global world.

4310 Modern Poetry: Brian McGrath

The word *modern* comes from the Latin word *modo*, meaning "just now." In a general sense, then, modern poetry is new or innovative poetry. We will situate this definition of modern poetry in the context of various literary historical periods, including romanticism, modernism, and post-modernism, paying particular attention to 20th and 21st century poetry in English. How does poetry work to engage a now? What sorts of innovative poetic techniques have poets used to engage not only their historical now, but also, in a more philosophical sense, *the* now? Poets may include: Walt Whitman, Emily Dickinson, Gertrude Stein, William Carlos Williams, Langston Hughes, W. H. Auden, Sylvia Plath, NourbeSe Philip, etc.

Theory and Cultural Studies:

4190 Postcolonial and World Literature: Angela Naimou

We will read literature in a world formed and fractured by the projects of empire. Situating major writers from Lebanon, Iraq, Algeria, Palestine/Israel, and the United States within a wider global literary and historical context, we will examine the interplay between anticolonial thought and contemporary literature. We'll read historical novels, speculative fiction, lyric poetry, memoir, drama, and essays. We will also consider how writers, artists, intellectuals, workers, and political actors were involved in the daily operations of colonialism and imperialism from 1900 to the present. Booklist TBD. For undergraduate and graduate students.

4360 Feminist Literary Criticism: Erin Goss

This class offers an introduction to Feminist Literary Criticism as a way to think about the assumptions we bring to our reading and about what it means to read literature both inside and outside the university. On the one hand, the class describes and reflects on the rise in Anglo-American universities in the mid to late twentieth century of what is called feminist literary criticism. On the other hand, the class asks what place continues to exist for something called feminist literary criticism and how readers occupying various subject positions might make it our/their own. In reading the critical texts that form our course material, we will look to understand the assumptions that ground their unfolding arguments as well as the ways those assumptions have (or have not) changed over time. Feminist literary criticism asked the literary academy to recognize that reading and thinking about reading necessarily has political consequences, both for individuals and for the worlds that they occupy. We will work to understand how that recognition arose and to ask how it may have changed in the decades that have passed since literary criticism emerged as a recognizable field. Ultimately our questions will be simple. How does how we read matter? How can we make it matter more? Readings will be primarily theoretical and critical essays chosen to provide an overview of the field of feminist literary criticism; assignments throughout

the course will include reflection essays on course readings as well as independent research and analytical work toward a term paper on a literary work chosen by each individual student.

4420 Cultural Studies: Jonathan Field

Clemson University's *Undergraduate Announcements* describes English 4420 as the "investigation of the similarities and connections between a wide variety of cultural products, events, and practices - from fast food to opera to online shopping - using theories ranging from Marxism to hybridity."

In this iteration, we will read, think, and write about things. We will evaluate theoretical frameworks from scholars including Jane Bennett, Bill Brown, and Bruno Latour, and consider texts from the Object Lessons series as examples of recent academic thinking in this vein.

4510 Film Theory and Criticism: Aga Skrodzka

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.

4920 Modern Rhetoric: Michelle Smith

Material Rhetorics

From the classical period onward, rhetorical theory has been preoccupied with the relation between rhetoric and reality—that is, how do our words shape the world, and how does the world determine what we can say, think, and believe? In this course, we will consider how modern, post-modern, and contemporary rhetorical theory answers these questions. After a brief introduction to rhetoric, we will explore two major approaches to material rhetorics. The first examines language itself as material, through performative theories of language as "symbolic action." In these views, to say something is to do something, and identity is viewed not only as something we are (a question of "being") but as something we create (a question of "becoming"). The second approach examines the rhetoricity of the material world itself, viewing space, embodiment, time, and objects as persuasive, as encouraging us to act, speak, and think in particular ways. On the whole, this course will introduce students to how modern rhetorical theory challenges enduring cultural binaries: speech and action, mind and body, object and agent.

Shakespeare:

4110 Shakespeare: Will Stockton

This course centers its survey of Shakespeare on the tension between performance and reality. To what extent are we all actors, moving through the world with a series of scripts that dictate how we behave as friends, spouses, and citizens? To what extent do these scripts conceal another identity – perhaps a truer identity – behind the performance? As we will see, Shakespeare creates characters with varying degrees of awareness about their own and others' theatricality; some are alert to and others ignorant of the secrets that performance may conceal. The plays we will study include *Twelfth Night*, *The Merchant of Venice*, *Richard II*, *Hamlet*, *Othello*, *Macbeth*, and *Measure for Measure*. With the goal of increasingly facilitating your own analysis of complex texts, discussion and writing assignments will focus on close

reading as script reading: attending carefully to language as drama's primary means of building character.

4110 Shakespeare: Elizabeth Rivlin

In this course, we'll read a number of Shakespeare's plays—*Much Ado about Nothing*, *1 Henry IV*, *Julius Caesar*, *Measure for Measure*, *Othello*, and *The Winter's Tale*—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, globalism, and religion that speak to us today. We'll also discuss how Shakespeare reshaped genres and created new possibilities for literature and drama. And we'll study performances 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. For that reason, we will read Keith Hamilton Cobb's recent play, *American Moor*, which dramatizes a Black American actor's experience playing Othello and opens new perspectives on Shakespeare's play. Requirements include three papers, one of which can be a creative intervention in the Shakespearean canon, and a take-home final exam, as well as active class participation and possibly student performances.

Writing and Publication Studies:

3320 Visual Communication: Tharon Howard

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 a 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.

3330 Writing for the News Media: Mike Pulley

The course covers advanced forms of news reporting and writing, including assignments in literary forms such as features for magazines and the Web, as well as analytical stories based on data and spreadsheets. Curriculum emphasizes revision and culminates in news and feature articles suitable for a resume and possible publication in *The Tiger*. Taught by a seasoned journalist, the class will be of interest to anyone seeking a career in writing, whether for traditional media or the Internet, or for any position at a company, organization or website where professional writing skills will be in demand.

3490 Technology and the Popular Imagination: Michelle Smith

Technology in Utopian Literature

This class will survey the role of technology in utopian and dystopian fictions, motivated by two questions. First, why do humans tend to adopt utopian or dystopian attitudes towards technology, as something that will either doom or save us? Second, how do these attitudes relate to the depictions of technology in utopian and dystopian literature? Moving chronologically, we will consider what utopian and dystopian fictions illuminate about attitudes toward technology over time, informing our discussions with relevant theoretical readings in the philosophy and theory of technology. Fictional readings will include works by Thomas More, Aldous Huxley, and N.K. Jemisin. Throughout our time

together, we will consider varying perspectives on how to define technology and how to understand its agency: in other words, we will approach technologies as entities that act on and alongside (not merely under the control of) humans.

4600 Issues in Writing Technology: Tharon Howard

Every time the technology of writing production changes, culture changes and the ways we create knowledge changes. The printing press and the Internet are only two of the more famous examples of the ways that changes in writing technologies have had an impact on us. Beyond learning about the dates, places, and technologies involved in different methods of textual production (from cave paintings to iPads to VR Gear), this class will explore the impact that writing technologies have had on how information gets valued, circulated, and understood. We will examine how different methods of textual production might reflect the ways different cultures constructed knowledge or placed importance on different aspects of their world. This course grows out of the assumption that the ways we produce texts dictate the ways in which we interact with written information — and, in some cases, that production methods constrain the very subject matter that a particular text can contain. In this course, participants will discuss issues such as how is information understood and circulated? What does writing aim to represent or communicate? How are “texts” legislated or guarded, based on the ways they are produced? From cuneiform and papyrus to wikis and podcasts—at every turn, we will look at the material genesis for a given writing technology, so that it becomes clear how production methods influence the more abstract questions involving culture and cognition. Please note that this course is “hands-on” and will require extensive use of laptop computers since we will be working with different writing technologies.

4780 Digital Literacy: Megan Eatman

Who do we become in online spaces? Who do the apps and devices we use ask us to be? In Digital Literacy, we’ll explore how identity functions in digital spaces through discussion of digital inequality, privacy and surveillance, and mis/disinformation. Many of our readings will focus on the cultural and social assumptions embedded in specific digital technologies and how users react and respond to those assumptions: for example, changing your accent so Siri can understand you or posting at a specific time of day to ensure more engagement on Instagram. We will also look at work that pushes back on those norms, like masks designed to thwart facial recognition technologies. Possible readings include work by Lisa Nakamura, Ruha Benjamin, Virginia Eubanks, Stephanie Vie and Jennifer deWinter, and Jim Ridolfo and William Hart-Davidson. Assignments will include both analytic writing and composition in other formats (with guidance and support), including video and audio.

Writing and Publication Studies (Creative Writing):

3450 Introduction to Creative Writing: Fiction: Keith Morris

This course focuses on reading short stories, discussion of fiction writing techniques, and workshop sessions in which students write their own fiction and share it with their peers. Students turn in 20 to 30 pages of fiction in portfolio form at the end of the course.

3460 Introduction to Creative Writing: Poetry: Dan Citro

An introduction to the creative writing and critical study of poetry, this course will introduce students to poetry’s many forms, genres, and media, and to the daily work of poetic creation. The coursework will combine creative and critical components: we will engage with a wide range of poetic styles and use these encounters as invitations to produce weekly creative responses; in so doing, each student will build a substantial collection of poems during the term. Alongside this creative production, we will hone

a critical vocabulary and understanding of poetic terms that will assist in our discussions of poetry, both of published work and the in-process poems of the class, and students will produce examples of literary analysis, including a review of a contemporary book of poetry at midterm. In the second half of the term, students will participate in group workshopping activities, reviewing the work of their classmates, and revising their own work in response to peer feedback. For the final project, students will present a portfolio of their best work from the term, revised and organized into a chapbook and introduced with a brief artist's statement/poetics.

3480 Introduction to Creative Writing: Screenplay: Melissa Dugan

The outcome of the course is to develop a professional approach to creating a polished short script (25-30 pages). We will work through every step of the screenwriting process from idea, to outline, to revision, to finished script. The class will involve weekly reading, viewing, and writing assignments, as well as regular opportunities for students to read and discuss each other's work.

4220 Topics in Writing Poetry: Su Cho

Building Our Own Worlds

When we think of a poem, what shape do we see? How do poems tell stories? Can poetry do things fiction can't? In this course, we will expand our definition of a poem and the narrative feats it can accomplish. We will study narrative poems, lyric poems, and poems in sequence to discover, as a class, what these distinctions mean and if these distinctions are useful. Our class will be structured around creative workshops and reading contemporary writers who are actively writing today. By using guiding frameworks like utopias/dystopias, we will create a body of narrative poems that will sketch out the imaginative and realistic worlds we want our creative minds to exist inside. Together, we will actively contribute to what people consider American literature today.

4450 Fiction Workshop: Nic Brown

Students write and workshop their own original works of fiction.

4460 Poetry Workshop: Desiree Bailey

How does the poet write at the threshold — of language, landscape, country, dream? What might it mean to write in the in-between forged by coloniality, exile or migration? What can we learn from contemporary poets who lean into the liminal in order to make sense of or interrogate the world around them? In this course, we will write poems and read books of poetry that consider our experiences of liminalities, the in-between that can encourage us to question or see beyond rigid notions of who we are. Through writing prompts and discussion, we will learn more about our own writing processes, about what calls us to the page. We may also draw upon film, music and visual art to inspire us on our journey of writing and reading poems.

4480 Screenplay Workshop: April Lawson

In this advanced creative writing workshop, students will create and workshop their own original screenplays. Each student will have at least two workshops, and craft discussions will be at a more sophisticated level than with the introductory class. We're going to hit the ground running with workshop, and so students are encouraged to enter class with screenplay excerpts they're already prepared to workshop. This class will provide a stimulating and supportive environment for growing writers. Completion of Introduction To Screenwriting is a prerequisite for this class.

4490 Creative Non-Fiction: Nic Brown

Students write and workshop their own original works of creative non-fiction. These may include personal essays, reportage, and nature essays, among many other forms. Readings of creative non-

fiction from a variety of writers – including John Jeremiah Sullivan, Jesmyn Ward, Sarah Gerard, and Beth Anne Fennelly – will be included. This rarely offered class is double guaranteed to be radical.

Senior Seminars:

4960 Senior Seminar: Angela Naimou

Across a Bordered World

What is a boundary? How do political borders interact with people, ecologies, environments, histories, futures, capital, and commodities? Where might the idea of a borderless world take us? This senior seminar will explore the border as idea and as lived practice in contemporary literature and thought. From the state line between Georgia and South Carolina to the international border that cuts across sovereign Indigenous territories to mark the boundary between Mexico and the United States, we will study border systems and literary works that reimagine what it means to cross a bordered world. Booklist TBD. Students will design a relevant capstone project in consultation with me.

4960 Senior Seminar: Matt Hooley

This seminar asks how we write and interpret history when its archives are lost. In the unfolding aftermath of enslavement, colonialism, diaspora, and climate change, how do we give narrative shape to histories that define our experiences no less powerfully because they are unrecorded or obscured? This course's texts answer these questions in part by using imagination to remake history. Each in its own way, they mix memory, speculation, and poetry to create narratives that linger in archival gaps but that never only aspire to recovery. Building on Black, Indigenous, Marxist, and feminist theories of history, this seminar investigates how writers make sense of historical silences and how they make new histories with those silences. Texts by writers including Michel-Rolph Trouillot, Tiya Miles, Abby Chabitnoy, Saidiya Hartman, Eyal Weizman and Fazal Sheikh, and Thirri Myo Kyaw Myint.

Major Electives:

3370 Creative Inquiry: Rhondda Thomas

Students on this CI team will research and document the history of African Americans in Clemson history, including enslaved persons and sharecroppers who worked on the Fort Hill Plantation; convicted laborers who built the university and planted and harvested crops on its farm; wage workers and cooperative extension agents employed to work for the college beginning when the school opened and in the early twentieth century, respectively; prominent musicians like Duke Ellington and Ray Charles who performed at social events starting in 1920; students, faculty, and staff who came to Clemson after desegregation in 1963; and 21st century student-activists. Research may include travel to archives in South Carolina and for meetings with tour guide experts at other universities and historical sites. Projects will include the development of a play, campus tour, social media posts, and completion of research on the Fort Hill enslaved community for the On These Grounds Initiative. For more info about Call My Name, see www.callmyname.org.

3850 Children's Lit: Hannah Godwin

This course will examine magical realism in works of children's fiction, poetry, and visual culture from the twentieth and twenty-first centuries. Considering our chosen texts alongside critical readings from the interdisciplinary field of childhood studies, we will investigate how and why writers and illustrators juxtapose the mimetic and the magical in engaging child readers. By elucidating the relationship between literary form and historical contexts, our work together will demonstrate how our texts draw upon the energies of fabulous and supernatural events to develop implicit societal critiques. You will

encounter key literary terms and devices, perform close readings, complete a midterm exam, compose creative work, design a final project, and demonstrate clear investment in our course objectives. I look forward to learning with you! Texts may include: Kat Leyh's *Snapdragon*, Anne Isaac's *Swamp Angel*, Eden Royce's *Root Magic*, Wendy Xu and Suzanne Walker's *Mooncakes*, Kelly Barnhill's *The Girl Who Drank the Moon*, Cassie Beasley's *Tumble and Blue*, Nikita Gill's *Fierce Fairytales*, Kathi Appelt's *The True Blue Scouts of Sugar Man Swamp*, and Sarah Gailey's *When We Were Magic*.

3570 Film: Maziyar Faridi

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 the 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 elicits an affective response. We will also reflect on the political roles of movies in our society. Finally, 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 an award-winning international filmmaker.

3570 Film: Amy Monaghan

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.

3570 Film: Eddy Troy

This course examines foundational approaches to film studies. Students will learn to identify and analyze cinematic uses of sound, editing, mise-en-scène, cinematography, and color. The course will also cover the role of distribution, industry norms, and reception in shaping cinematic forms. Students will practice strategies for writing critically about film by crafting arguments that address technique and form. Films will be selected from both Hollywood and a range of national cinemas spanning movements across film history. Anticipated films: *Working Girls* (Dorothy Arzner, USA, 1931); *Stagecoach* (John Ford, USA, 1939); *Bicycle Thieves* (Vittorio De Sica, Italy, 1948); *Singin' in the Rain* (Gene Kelly, Stanley Donen, USA, 1952); *Touch of Evil* (Orson Welles, USA, 1958); *À bout de souffle* (Jean-Luc Godard, France, 1960); *The Conversation* (Francis Ford Coppola, USA, 1974); *Do the Right Thing* (Spike Lee, USA, 1989); *Three Colours: Red* (Krzysztof Kieślowski, France/Poland/Switzerland, 1994); *In the Mood for Love* (Wong Kar-wai, Hong Kong, 2000); *35 Rhums [35 Shots of Rum]* (Claire Denis, France, 2008); *Selma* (Ava DuVernay, USA, 2014)

3570 Film: Jamie Rogers

Examination of the film medium as an art form; its history, how films are made, why certain types of films (western, horror movies, etc.) have become popular, and how critical theories provide standards for judging film.

4500 Film Genres: John Smith

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 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?

4990 LitFest: John Pursley

Student Directors of the Clemson Literary Festival

Students will engage in a discussion and examination of ideas and issues in contemporary literature and will make selections and begin preparations for the 16th 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.

HUM 3090 Studies in Humanities: Jennie Wakefield

The Role of Dance in Human Culture

We explore dance and movement in cultural contexts – as experience, social glue, ritual, and entertainment. Pushing our thinking beyond the artistic traditions and histories of the west and global North, we search out how dance practices capture values about the body and its relationship to mind, language, spirituality, nature, and community, as well as how dance forms reflect concepts of beauty, ability, race, gender, and sexuality.

HUM 3090 Studies in Humanities: David Foltz

Modern Labor and Power Dynamics

A study of the evolving relationships between the post-Enlightenment labor class and power, understood socially, economically, and politically.

WCIN 4550 History of Non-Western Cinema: Mazyar Faridi

Iranian New Wave and Art House Cinemas

Iranian cinema is widely recognized as one of the most prominent “national cinemas” in the world. Much of this international acclaim comes from what cinema historians have called the Iranian “new wave” and “art house” films. These films introduced an aesthetics that was radically foreign to not only the international film festivals but also Iranian viewers. Our seminar interrogates the very idea of “national cinema,” focusing on the emergence of these cinematic movements in Iran and the political context to which they responded. Engaging with some of the most internationally-acclaimed Iranian films and scholarly studies on them, our course will also provide an opportunity to think critically about the imagined dichotomies between East and West, global and national. As such, we will consider the ways through which the studied films create new cinematic worlds in their intertextual dialogues with other cinemas of the world. Our journey begins by examining a new cinematic language that deviated from Iranian commercial cinema and imagined new political and aesthetic sensibilities in 1960s Iran. And we will gradually move toward contemporary international films that have inherited and complicated this cinematic language beyond the borders of Iran. The films in our syllabus come from a wide range of genres, including the social dramas of Oscar-winning Asghar Farhadi, the playful children's films of Abbas Kiarostami, the feminist poetic documentary of Forugh Farrokhzad, and some of the most recent experimentations with the film medium in the works of Shahram Mokri and Alireza Khatami, among

others. At the end of the semester, the students will have the opportunity to attend a Q&A session with an award-winning filmmaker.