FALL 2019 Course Descriptions

2000 Level Literature Courses

- **ENGL 2120 World Lit: Nihilism and Morality in Russian Literature**: Bree Beal
  This course is based on the shocking true story of how the high falutin ideas of European philosophers, scientists, and public intellectuals invaded 19th century Russian society and contributed to a radical reshaping of everyday life. We will be exploring this phenomenon by looking at the remarkable literature that emerged in Russia during the 19th century, as Russian intellectuals responded to the powerful ideas that were invading their society and infecting younger generations with a desire for radical change: for the denial of old values and the reorganization of society in terms of positivistic ideas of scientific rationality and utopian visions of liberal progress. We will take the case of 19th century Russia as a particular example illustrating how philosophical and scientific ideas can powerfully impact the lives of everyday people: by bending the ontological frames that organize the meaning of our lives.
  Key words: Nihilism, Morality, Russia, Dostoevsky
  Anticipated books: All of our readings can be accessed on the web for free. I will recommend purchase of Dostoevsky’s novel *Demons*, but it is not required.

- **ENGL 2120: World Lit: Childhood and Alienation**: Hannah Godwin
  We will experience and analyze various prose and poetic forms from different global perspectives and locations. We will pay careful attention not only to each work’s historical context, but also to how form influences and shapes content and meaning. You will encounter key literary terms and devices, perform close readings, formulate responses to both the form and content of our selected texts, take responsibility for guiding discussion, complete a midterm and a final, and create thesis-driven original papers. You must be prepared to read aloud from our texts, and to share your own reflections and work with your classmates. You’ll explore literary analysis not only through writing but also through in-class, in-person, rigorous discussion. Together, we’ll investigate what it means to think critically, read consciously and closely, and write effectively.
  Keywords: (race, gender, sexuality, childhood, power, modernity, family)
  Anticipated books: Arundhati Roy’s *The God of Small Things*, Olive Schreiner’s *The Story of an African Farm*, Carson McCullers’s *The Member of the Wedding*, Sara Baume’s *Spill Simmer Falter Wither*

- **ENGL 2120 World Lit: Reading in Resistance**: David Foltz
  This course explores themes of *structure* and *resistance* through parallel readings in Russian and American literature.
  Key words: propaganda, STEM, simulacra, modernity
  Anticipated books: *Notes from Underground*, *We*, *Invisible Man*, *Bartleby*

- **ENGL 2120 World Lit: On Beauties and Beasts in Global Folktales, Literature, and Film**: Karen Kettnich
  This online world literature course will follow one of the world’s most popular and beloved folktales, known best to contemporary audiences as “Beauty and the Beast,” and trace it through treatments from around the globe and through various generic forms. We will ground our discussions with some critical scholarly readings on folktale and film; explore various versions of folktale types AT402, 425, and 425C region by region; closely read several literary
adaptations; and finally analyze filmic approaches to the story. As we do so, we will examine
definitions of the beautiful and the bestial from culture to culture, and how they feature in the
negotiations of romantic love, interpersonal relationships, and human experience. This course
will also participate in Clemson’s CT² program emphasizing critical thinking.
Key words: fairy tale, folklore, adaptation, film
Anticipated books: works by William Shakespeare, Gabrielle-Suzanne de Villeneuve, Helen
Oyeyemi, Emma Donoghue, Jean Cocteau, and Walt Disney

• ENGL 2120 World Lit: Comedy and Satire in World Lit: Lindsey Kurz
  In “Laughter: An Essay on the Meaning of Comic” French philosopher Henri Bergson argues that
  “the comic demands something like a momentary anesthesia of the heart.” In this class we will
  consider theories of comedy, laughter, and satire. Combined with this critical framework we will
  read a variety of literary genres (including novels, nonfiction, drama, etc.) from different time
  periods and countries. Through a close reading of comical and satirical texts, we will explore
  how humor can function as a way to look seriously at issues relevant to the literature’s historical
  context.
  Key words: Comedy, satire
  Anticipated books: The Government Inspector, Nikolai Gogol; The Importance of Being Earnest,
  Oscar Wilde; Excellent Women, Barbara Pym; The Remains of the Day, Kazuo Ishiguro; My Year
  of Rest and Relaxation, Ottessa Moshfegh; Mr. Fox, Helen Oyeyemi

• ENGL 2120 World Literature: Andrew Mathas
  This course will focus on mostly contemporary literature via selected authors from around the
  globe. This course will promote awareness (and engagement) of the human condition via close
  reading, discussion, and writing. We will also discuss texts in a historical context as needed. To
  explore the human condition within each text, we will connect them with existentialist
  philosophy, and a focus of our readings will be on the general subject of identity; how (and why)
  we define ourselves, each other, and the world around us. This course will cover readings and
  discussion of short stories and four novels.
  Keywords: existentialism, identity, contemporary fiction

• ENGL 2120 World Literature: Mystery & The Unknown: Exploring World Literature: Ingrid Pierce
  Description: We will explore some of the greatest works of literature written in the last 300
  years and coming from Latin America, Europe, Southern Asia, Africa, East Asia, and the Middle
  East. Exploring various genres such as drama, poetry, and fiction as well as relevant historical
  contexts, biographies, and literary movements will help deepen our understanding of individual
  texts. As a guiding theme, we will ask how works of world literature engage the concept of
  mystery: What makes something mysterious? How does mystery take on different meanings?
  What creates mystery? How do people respond to mystery? Our goal will be to appreciate the
  uniqueness of each text while also considering how different texts speak to each other across
  space and time.
  Key words: World Literature; mystery
ENGL 2120 World Literature: The Making of the Atlantic: Jamie Rogers
This course reimagines the contours of literary traditions that are commonly taught within national frameworks by exploring representations of clashes and connections that make the Atlantic World. Our purpose is two-fold: One is to study the development of literary and cinematic genres, forms, and aesthetics as they emerge through the creation of the modern and contemporary Atlantic world (characterized by the triangulation of the Americas, Africa and Western Europe); and two, to interrogate the development of hierarchies of identity categories that emerged through these geographic, political, and economic entanglements, from colonization of the Americas and the inauguration of the Atlantic slave trade, to contemporary manifestations of neo-imperialism and flows of global capital. Our approach will be shaped by studies in empire, race theory, postcolonialism, and gender studies.
Key words: Transatlantic studies, postcolonial theory, gender studies, the Black Atlantic, diaspora
Anticipated books: The History of Mary Prince A West Indian Slave by Mary Prince, The Tempest by William Shakespeare, The Tempest by Aimé Césaire, A Small Place by Jamaica Kincaid, Americanah by Chimamanda Ngozi Adichie, and Our Men Do Not Belong To Us by Warsan Shire, supplemented by theoretical essays and films.

ENGL 2120 World Lit: Love Poetry in the Greco-Roman World: Ken Tuite
This course will examine the development of love poetry as a genre and themes in love poetry from Sappho to Ovid. Emphasis will be placed on intertextuality and the influence one poet had upon another.
Key words: Love, Poetry, Greece, Rome
Anticipated books: Homer’s Odyssey, Vergil’s Aeneid, & Course Reader.

ENGL 2120 World Literature: Chloe Whitaker
This class explores the nature of dominant and subaltern narratives in global texts, unpacking how such distinctions arise, the effects of such distinctions on literature and the people and groups creating that literature, and how we might profitably engage with a variety of narratives in order to broaden our understanding of the world. The class begins with a selection of colonial narratives which provide an outsider’s perspective on different cultures before moving into a selection of postcolonial responses to those perspectives and alternate narratives. The class closes with a look at some more contemporary global literature that explores the notion of creating an identity composed of elements from both dominant and subaltern narratives.
Key Words: colonial, postcolonial, race,
Anticipated Books: Heart of Darkness by Joseph Conrad, Things Fall Apart by Chinua Achebe, Interpreter of Maladies by Jhumpa Lahiri

ENGL 2130 Brit Lit: The Body in Literature: Kristen Aldebol-Hazle (Dr. KLAH)
How do bodies communicate identity? Are people more than their bodies? Do their bodies define them? This course turns to British literature to see how texts have grappled with these questions of identity. Our reading will span texts from 1000-1800CE and will focus on four types of bodies: supernatural, female, punished, and monstrous. We will investigate the body as a method of representation. Using this lens provides a door into literature that might otherwise be difficult and offers a procedure available in approaching any text, literary or otherwise. We will work on three main skills: (1) seeing a big picture by tracking the emergence and
development of the English language and its literatures; (2) focusing carefully on key literary
texts and some strategies for interpreting them, or “close reading,” of poetry, prose, and drama;
and (3) using comparative analysis to discover patterns in literatures of different cultures and
time periods.
Key words: bodies, identity, supernatural, monsters
Anticipated books: Beowulf, "Bisclavret (The Werewolf)," Sir Gawain and the Green Knight, The
Canterbury Tales, The Faerie Queene, Twelfth Night, Paradise Lost, Oronoko, Frankenstein, The
Strange Case of Dr. Jekyll and Mr. Hyde

- **ENGL 2130 Brit Lit: Romantic and Victorian Survey:** Chris Benson
  A survey of the major (and some minor) British authors of the Romantic and Victorian periods,
  1760-1890, the course focuses close readings in the context of Romantic philosophy and British
  colonialism, with attention paid to female writers.
  Key words: romanticism, Victorianism, colonialism
  Anticipated books: Norton Anthology of English Literature, The Major Authors, Volume 2, 10th
  Edition; Frankenstein, by Mary Shelley

- **ENGL 2130 Brit Lit: Gothic Evolutions in British Literature:** Gregory Luke Chwala
  In her 2014 anthology, Gothic Evolutions, Corinna Wagner writes, “Since the mid-eighteenth
century, a time commonly identified with the birth of modern gothic literature, audiences have
been fascinated by representations of society’s darker and more ambiguous underside. . . . This
longevity is due in part to the malleable quality of gothic characters, tropes, and themes, which
have evolved in response to many of the social, scientific, political, and cultural changes of the
last 250 years.” This course will examine the ways in which British fiction has evolved from a
gothic tradition. Through the study of three foundational gothic novels, Romantic poetry, and
Victorian poems and short stories, the course will explore how ghosts, monsters, vampires, and
other creepy, mysterious, and dark things, help us to think more critically about what it means
to be human; how monsters are often representative of our own irrepressible desires and our
own insecurities.
  Key words: gothic, gender, race, social class, sexuality
  Anticipated books: The Castle of Otranto, The Monk, Frankenstein, and Corinna Wagner’s Gothic
  Evolutions (2014)

- **ENG 2130 Brit Lit: The Crises and Anxieties of Capitalism in British Literature and Beyond:**
  Lucian Ghita
  This course explores the ways in which British writers from Thomas More and Shakespeare to
Virginia Woolf and George Orwell dramatize the tensions and contradictions of capitalism in
their works. How do literature and culture reflect the growing tension between the capitalist
ethic of self-interest and profit-maximization and the movement toward democracy, justice,
fairness, and human rights over the last two centuries? How can fiction and film help us think
about capitalism, the conditions of its emergence, as well as the anxieties surrounding the
transformations introduced by industrialization, consumerism, and free market enterprise?

- **ENGL 2130 Brit Lit: The Making of Public and Private Life in British Literature:** Henna Messina
Description: This course will examine works from the eighteenth through the late nineteenth century that depict the tension between public and private life in British society. I hope to explore a wide-range of issues through this lens such as: the rise of the middle class; women’s writing and education; class hierarchies; debates over slavery, the slave trade, and colonialism; the influence of art; expressions of queer identity; and the juxtaposition of the rural and the urban.

Key Words: 18th century British literature, 19th century British literature, gender, class

Anticipated Books: Our main texts will be Frances Burney's *Evelina*, Jane Austen's *Persuasion*, Elizabeth Gaskell’s *North and South*, and Oscar Wilde's *The Picture of Dorian Gray*. The course will also include poetry by Alexander Pope, Jonathan Swift, Charlotte Smith, William Wordsworth, Samuel Taylor Coleridge, Elizabeth Barrett Browning, Robert Browning, Alfred Lord Tennyson, and Amy Levy.

- **ENGL 2130 Brit Lit (Honors): Literature and the Arts:** John Morgenstern
  This class will survey the literary history of Britain from 1789 to the present, with particular emphasis on literary texts in dialogue with other art forms. Our cross-medial and trans-historic investigation will allow us to consider broader questions, including what makes literature distinct from other art forms.
  Key words: interarts, ekphrasis, aesthetics
  Anticipated books: representative works include Oscar Wilde’s *The Picture of Dorian Gray*, Joyce’s *A Portrait of the Artist as a Young Man*, and Jackie Kay’s *Trumpet*

- **ENGL 2140 American Lit: American Poetry:** Chelsea Clarey
  Does the post-apocalyptic trend in young adult literature have its roots in World War I poems? How do Queen Lili‘Uokalani, Johnny Cash, and *Lilo & Stitch* share a poetic tradition? What were disabled poets writing about during the Victorian era? Phillis Wheatley can’t possibly have been serious ... can she? And if she was, how does that reflect on *Hamilton*? In this section of ENGL 2140, we will explore the American poetry tradition from the eighteenth century to Beyonce. Instruction focuses on close-reading techniques and the application of theory to develop your own readings of written and visual texts, with the option of a creative final project.
  Key words: poetry, regionalism, post-apocalyptic, black authors, Jewish authors, disability studies, creative project
  Anticipated books: None! The vast majority of readings will be available for free online.

- **ENGL 2140 American Lit: The Place of American Literature:** Will Cunningham
  This survey course will examine selections of American Literature produced in the 18th, 19th, and 20th century. Covering multiple genres, including travel narratives, slave narratives, novels, poetry, and short stories, students of this course will consider how the concept of place and space intersect with race, class, religion, and the production of literary texts.
  Key words: Place, geography, race, class, capitalism
  Anticipated books: *Norton Anthology of American Literature*

- **ENGL 2140 American Lit: American Gothic:** Melissa Dugan
  The Gothic has been a significant part of the American literary imagination since colonial times, providing an imaginative space in which uncomfortable subjects such as race, sexuality, and
mental illness can be confronted. We will explore this “dark side” of American literature chronologically, from accounts of the Salem witchcraft trials to the eerie works of HP Lovecraft. The core texts include *Incidents in the Life of a Slave Girl* by Harriet Jacobs, *The Turn of the Screw* by Henry James, and *Nightwood* by Djuna Barnes. There will be a midterm and a final, two papers, and a group presentation on Gothic themes in contemporary American culture.

Anticipated books: *Incidents in the Life of a Slave Girl* by Harriet Jacobs, *The Turn of the Screw* by Henry James, and *Nightwood* by Djuna Barnes.

- **ENGL 2140 American Lit: The U.S. as Imagined and Real:** Tareva Johnson
  This course will examine how the American novel uses the topics of imagination, mobility, race, protest, justice, the body, and more to begin to construct national identities prevalent today. We'll ask, what is fragmented about the ways the U.S. is described by its authors and texts? What is coherent? What is imagined and what is real? We'll answer these questions via our readings of three pairs of novels that portray both nation-building efforts and domestic rifts from the 1800s to present.
  Key words: American Novel, Race, Resistance, Adaptation, Slave Narrative, Protest Literature, Satire

- **ENGL 2140 American Lit: Imitation, Appropriation and Innovation:** Mary Nestor
  This section will focus on selected authors and periods of American literature through the lenses of imitation, appropriation and innovation and with a focus on the relationship of these categories to horizons of expectation. We will be examining the ways in which American writers sought for originality even as they were anchored to the ideas and traditions of other times and cultures. In particular, we will be exploring the question of whether something can be truly either only imitative or purely original, or whether these two categories necessarily go hand in hand.
  Key words: imitation, appropriation, innovation, horizons of expectation, poetry, short stories, novels
  Anticipated books: Public domain works

- **ENGL 2140 American Lit: American Mobilities:** Patricia Sunia
  This course will introduce you to the major periods and themes in American literature with particular attention to practices of mobility. Through close readings of the movements of bodies in and through space, we will examine how identities and communities take shape. This course contends that mobility, both physical and social, is a marker of both privilege and dispossession that helps us understand in very concrete terms how the U.S. is continually imagined and created both as a nation and empire. Our topics will range from large-scale to more local, everyday movements in texts such as John Winthrop’s sermon, *A Model of Christian Charity*, Francis Parkman’s frontier sketches, *The Oregon Trail*, Harriet Jacobs’s slave narrative, *Incidents in the Life of a Slave Girl*, John Steinbeck’s short stories, and Rebecca Roanhorse’s speculative fiction, *Trail of Lightning*.
  Key words: American literature, mobility

**ENGL 2150 Lit of the 20th and 21st Century: Literature of Dissent:** Katalin Beck
Description: In this course we will study how literary texts express dissatisfaction with the status quo at various critical times of the 20th and 21st centuries. Analyzing contemporary novels, short stories, drama and poetry, we will explore the ways language operates in the intersection of its aesthetic and social function as it challenges dominant discourses. What are the constrains different regimes try to force on dissent? Can the fictional, poetic and metaphorical expression subvert these controls? How does dissident literature affiliate with other forms or art to overcome its limitations? As we seek answers to these questions, we challenge our conventional understandings of power, class, race, gender, and even reality. In addition to investigating our readings through student-led discussions and critical analyses based on close reading, we will also produce creative texts and multimedia responses through which we can practice thoughtful dissent ourselves.
Key words: dissent, power, language

**ENGL 2150 Lit of the 20th and 21st Century: Dystopia/Utopia:** Daniel Citro
This course will examine the intersection between the twin concepts of utopia and dystopia in contemporary literature. In its most literal sense, the word utopia means “not-place”—that is, a place that does not exist because it is perfect, an impossible place. Dystopia, much more common in recent literature, designates a nightmarish, cruel place. However, often the line between the two terms is complicated, and we will study the ways in which the utopian impulse often leads to nightmarish consequences. We will discuss significant examples of work that engages with these ideas in British and American literatures from the mid-twentieth century to the present in order to consider the cultural, political, and literary histories of these terms.
Key words: dystopian fiction, genre, new weird, horror, form, theory
Anticipated reading list: Margaret Atwood, Samuel Beckett, Octavia Butler, Brian Evenson, Cathy Park Hong, Jeff VanderMeer, and others

**ENGL 2150 Lit of the 20th and 21st Century: Imagined Worlds:** S.M. Cooper
Exploration of the identity of selves in imagined worlds published in the 20th and 21st century literature.
Key words: Utopia, dystopia, culture

**ENGL 2150 Lit of the 20th and 21st Century: Movement and Mobility:** Jennifer Forsberg
This course explores the influence of movement and mobility on 20/21st century literature. In an era of fast growing technology and wide-circulating media, the readings from this course test the individualism of the road and the politics of migration. We will discuss the complexity of
expression by studying movement, mobility and access in relation to national traditions, identity formation, and environmental impact.

Key words: race, class, nationality, ethnicity, gender, environment

Anticipated books: Norton Anthology: American Literature since 1945, Ishiguro Never Let Me Go, supplemental online readings

- **ENGL 2150 Lit of the 20th and 21st Century: Summer Camp:** Julia Koets
  In this course, we will read and analyze short stories, creative nonfiction essays, a novel, and poems with the thematic focus of summer camp. Summer is often associated with freedom and possibility (freedom from school, from schedules, from work, from winter cold). How, too, is summer a time when we are free to change ourselves, to challenge our identities? Mandy Berman, author of Perennials, a novel about summer camp, writes, “[Summer camp] felt like a safe place to be able to figure out who you were, away from the ‘real world.’” Summer landscapes are often written as places of freedom, a time when nature is full and green. This association with freedom and flourishment, though, often masks the deep sadness of some summers, the pain of growing up, and the seriousness and strangeness of childhood. In her short story “Child’s Play,” Alice Munro writes, “Every year, when you’re a child, you become a different person.” Is summer a season of nostalgia? Is it the season of childhood? From stories about sleepaway camps, to a summer camp to cure homosexuality, to a horse camp where girls turn into horses, we will discuss summer camp in relationship to family, mystery, freedom, adolescence, childhood, disability, race, sexuality, gender, nostalgia, possibility, and identity.
  Key words: childhood, freedom, identity, race, gender, sexuality, disability, possibility, adolescence

- **ENGL 2150 Lit of the 20th and 21st Century: The Many Faces of Hill House:** Megan MacAlystre
  How do we relate to the supernatural in 20th- and 21st-century America? What social fears feed the trope of the haunted house? What’s in the Red Room, and has Eleanor really come home? The Haunting of Hill House emerged from the mid-century, but the novel in many ways functions as a bridge between the Victorian imagination and postmodern realities. In this section of ENGL 2150: Contemporary Literature, we’ll read Shirley Jackson’s watershed horror novel with a focus on close reading, analysis of ideology, and evaluation of gender, class, disability, family, and queerness as presented in the text. Then, we'll explore a variety of written and filmed adaptations to see how our relationships with this intensely domestic horror story have altered through the decades since.
  Key words: horror, adaptation, gothic, gender, film

- **ENGL 2150 Lit of the 20th and 21st Century: The Social Supernatural:** Melissa Makala
  This course will examine how literature about ghosts in 20th and 21st-century British and American literature reflects our individual and national anxieties about the dark side of life: our
fears of the unknown, the irrational, the supernatural; our fears of victimization, of gender difference, of identity-loss; our fears of dissolving or transgressed boundaries between self and other, sanity and madness, civilization and savagery, good and evil. We will delve into what lies beneath these supernatural works, discussing social elements linked to real world fears and anxieties.

Key words: Gothic, novels, ghost stories, gender, race, class

- **ENGL 2150 Literature of the 20th and 21st Century: Coming of Age**: Amy Monaghan
  Coming-of-age stories constitute one significant subset of late 20th and early 21st century literature. In this course, we will examine a variety of texts that represent growing up—some explicitly, others more obliquely—and its effects on individuals, families, and societies. We will discuss, among other topics, the multiple ways that race, class, and gender inflect the experience of growing up. Likely authors include Angela Carter, Ann Sexton, Jeanette Winterson, Colson Whitehead, Frank O'Hara, Marjane Satrapi, Nick Hornby, Roddy Doyle, and Susanna Kaysen.

- **ENGL 2150 Literature in 20th & 21st Century Contexts**: John Pursley
  ENGL 2150 is a survey course of contemporary literature of the twentieth and twenty-first century, focusing primarily on those works following World War II. We will be moving chronologically through these works to develop a better understanding of the literature and a better appreciation for literary study, not only as it pertains to the literature itself and the lives of its authors, but also as it pertains to our own lives and the historical circumstances that have come to shape our lives. Many of the readings in this class will be challenging; our daily class goal will be to create a synthesis of these texts and understand how they speak to one another, reaching beyond the traditional boundaries of culture, race, class, gender and sexuality.
  Key words: (Modernism, Postmodernism, WWII, Race, Class, Gender...)
  Anticipated books: *Nine Plays of the Modern Theatre, Postmodern American Fiction, Vintage Book of America Poetry, The Orphan Master's Son*

- **ENGL 2150: Lit of the 20th and 21st Century: Grit, Grime, Gifts, Gallantry, Greed, and Gestalt: A Small Group of Great, Galling, and Grievous Literature**: Allen Swords
  In this brief survey of 20th and 21st-century literature we will enjoy, study, and critically analyze major genres of literature including a philosophical foundational essay (that we’ll then apply to all course readings/texts), two short poems, a 2001 film adaptation of the philosophical essay, three distinct novels, one work of difficult creative non-fiction, and one work of sequential art (a comic book, some might say).
  Key words: choices, self-determination, war, warfare authorship, genre, literacy, race, authoritarianism, triggers, assault, on-campus culture and mores, brutality, ethnicity, racism, class, self-awareness, censorship, violence, governments, friendships, investigation, guilt, PTSD, feminism, and the future
by Ralph Ellison, *The Road* by Cormac McCarthy, *Superman for All Seasons* by Jeph Loeb, Tim Sale, and Bjarne Hansen, and *Lucky* by Alice Sebold

- **ENGL 2150 Lit of the 20th and 21st Century: Literature of Adaption:** Edward Troy
  This course emphasizes 20th and 21st century literature that has been adapted for the movies. Reading British and American literature published after WWII, students will examine a range of texts, from Toni Morrison’s *Beloved* to Phillip K. Dick’s *Do Androids Dream of Electric Sheep?* Throughout the course, we will develop close reading techniques and formal analysis by comparing our literary texts with short clips from the film adaptations. The class will focus on developing written comparative analyses across media in an effort to theorize the relative strengths and weaknesses specific to the cinematic and literary texts under consideration.
  Key words: American, British, Adaptation, Film

- **ENGL 2150 Lit of the 20th and 21st Century: Other worlds and the Human:** Caitlin Watt
  Through a range of surrealistic and speculative novels, stories, and poems, the class will examine unfamiliar or alternate worlds and the ways they can be used to think about race, gender, class, and how we define ‘the human’ in our own world.
  Key words: speculative fiction, posthumanism

- **ENGL 2160 African American Literature:** Allison Harris
  This course will survey literature by black authors addressing major periods in American history through the lens of black life. This course will require daily reading responses, one formal essay, and a multi-media component.
  Keywords: African American, graphic novel, history
  Anticipated Books: *The Underground Railroad* by Whitehead; *Their Eyes Were Watching God* by Hurston; *Incognegro* by Johnson and Pleece; *March* by Lewis, Aydin, and Powell; *Men We Reaped* by Ward; *The Hate U Give* by Thomas; *Black* by Osajyefo

- **ENGL 2160 African American Literature:** Maya Hislop
  Black writers and artists have used varied forms of expression--from poetry to film, from activism to photography-- to explore and represent the issue of race in America. W.E.B. Du Bois, Carrie Mae Weems, Zora Neale Hurston, and Langston Hughes are just some of the artists whose work we will examine. The written and multimedia assignments offer opportunities for practicing the skill of critical analysis while in-class discussion will be a vital way to practice the skill of thoughtful experimentation and collaboration. Questions will largely be generated by students, but here are some of the questions that may guide us: how do black authors use specific forms/genres to understand, mediate and/or interrogate what it means to be black in America? Why are some forms more or less viable for the exploration of race than others? What does it mean to create “political” art?
  Key words: race, black art, American history,

**Critical Writing:**

- **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 set of texts, than by a desire (mine, and hopefully yours) to respond to texts with sensitivity, intensity, and discipline. We will read, discuss, and write about poetry, short fiction, a novel, and a range of important works of literary criticism and theory. 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. Anticipated books: Stanley Cavell, Stephen Crane, Emily Dickinson, John Donne, Ralph Waldo Emerson, Jacob and Wilhelm Grimm, Henry James, Toni Morrison, Friedrich Nietzsche, Plato, Edgar Allan Poe, Anne Sexton, William Shakespeare, Wallace Stevens, and Henry David Thoreau.

- **3100 Critical Writing about Lit:** David Coombs
  This class is designed to serve as your gateway to the English major. Our primary goal will be to prepare you to read and to write about literature critically. To that end, this class will familiarize you with some key concepts and methods of literary criticism, most centrally with close reading—the practice of making texts meaningful through careful analysis of their verbal structures—as well as with how to apply what you've learned in rhetorically effective writing. Key words: critical writing, close reading
  Anticipated books: Oscar Wilde, *The Picture of Dorian Gray*; J. M. Coetzee, *Diary of a Bad Year*

- **3100 Critical Writing about Lit: Specters of Slavery** Kim Manganelli
  As the gateway course to our English major, ENGL 3100 will prepare you to write and speak thoughtfully about the texts you’ll encounter at the 3000 and 4000 levels. Through written assignments and lively class discussions, we will learn processes for reading, speaking, and writing critically about texts ranging from William Shakespeare’s sonnets and Jane Austen’s fiction to such contemporary texts as Claudia Rankine’s poetry and Beyoncé’s most recent visual album. By semester’s end, you will leave class with a set of practices to help you write thoughtfully and contribute meaningfully to conversations about texts both inside and outside the literature classroom.

**Literature Survey:**

- **3970 Brit Lit II:** Brian McGrath
  ENGL 3970 aims to introduce students to the English literary tradition from 1789 to the present. We will consider how writers engaged with vital historical events and developments such as the rise of democracy and popular sovereignty, and accompanying expansions of individual rights,
the emergence of a middle class, and the rapid development of commodity capitalism. By putting authors and texts in dialogue with each other as the semester progresses, we will become aware of how literary traditions and canons are dynamically created as well as re-created. The course will also familiarize students with some important techniques of literary analysis used to account for the power of literary writing.

- **3980 American Lit Survey I:** Kim Manganelli
  In this survey, 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 Lit Survey II: Uncivil American Literature from the Civil War to the Civil Rights Movement:** Rhondda Thomas
  This course provides an introduction to an intriguing array of American literature from 1865 to 1965 that explore *uncivil* actions associated with major events between the Civil War and Civil Rights, with a focus on the authors’ varied and sometimes contradictory representations of American identity. We will consider how particular historical moments, including, the Civil War, the Great Migration, World Wars I and II, the Great Depression, and the Women’s Rights Movement, the Civil Rights Movement, as well as other sociological and political forces that caused people to commit what they or others characterized as “uncivil” acts as represented in American literature and the development of American identity, such as protesting for equal rights or presenting characters in non-traditional roles. We will also examine shifts in the major-isms of the American literary tradition, from 19th-century regionalism, realism, and naturalism to 20th–century modernism.
  Key words: American identity, historicism, regionalism, realism, naturalism, modernism

- **3990 American Lit Survey II: Disaster, Displacement, and the Folk Traditions in American Literature:** Daniel Citro
  A study of selected works from 1865 to the present, this course will focus on the influence of the folk tradition on the development of a distinctly “American” literature during this period, paying special attention to stories of disaster and displacement. We’ll look at travel narratives, murder ballads, reenactments of national tragedy, witch trials, folk tales, weird happenings, and more; and we’ll discuss the ways in which identity is formed, maintained, and negotiated in a dynamic relationship with the community in these works. During the term, students will examine a range of innovative works in multiple genres in order to consider how the folk base has contributed to the unique quality, the particular *strangeness*, that defines American literature(s).
Key words: disaster, identity, race, gender, folk, form, genre
Anticipated reading list: William Faulkner, Langston Hughes, Zora Neale Hurston, Shirley Jackson, Arthur Miller, Suzan-Lori Parks, Jean Toomer, Cathy Wagner, and others

Literature I:

- **4070 The Medieval World Without Europe**: Andy Lemons
  A traditional survey of Medieval Literature and History almost guarantees a European focus. You might read Marie de France or Dante or Chaucer and learn about 1066, bad popes, and the Hundred Years War. This is not that class. We will look at something like the negative image of that traditional, Eurocentric medieval survey. In this course, Europe appears in the borderlands of peoples, cultures and literatures that flourished before the European colonial project transformed the world. We will see the Crusades from the perspective of the Muslim and Jewish people who inhabited the Holy Land before, during, and after its occupation by European armies; the rise and collapse of the international literature of the Mongolian World Empire, which stretched from China to Eastern Europe; the songs and epics of the powerful West African kingdoms; and the sagas and poetry of the independent arctic outpost of medieval Iceland.
  Key words: Medieval, colonialism, Islam, Africa, Mongolia, Vikings
  Anticipated books: TBD

- **4140 Milton**: Will Stockton (TR 12:30 pm-01:45 pm)
  A close reading of the three major poems (*Paradise Lost*, *Paradise Regained*, *Samson Agonistes*) prefaced by Milton’s defense of press freedom (*Aeropagitica*)
  Keywords: God, sin, salvation

Literature II:

- **4180 The English Novel**: David Coombs
  Is the English Novel dumb? The novelist and public intellectual Mary McCarthy once observed that “unlike the great novels of the [European] Continent, the English novel is seldom searching...on the plane of articulated thought.” In this class, we’ll take try to answer the questions McCarthy’s observation raises about the English Novel by investigating the novel of ideas, a literary genre defined by the combination of philosophy and narrative fiction. We’ll read twentieth-century novels of ideas with an eye towards tracing back the origins of the genre to the nineteenth-century novel.
  Key words: philosophy, the novel, the novel of ideas

- **4820 African American Lit to 1920: Mic Drop Moments in Early African American Literature**: Rhondda Thomas
  This course will not only trace representations of the transitions Black people experienced from slavery to quasi freedom to citizenship in the British colonies that became the United States of America in the literature they produced, but it will be especially attentive to the language
resources Black authors drew on in a variety of texts – including petitions, poems, letters, lists, narratives, novels, etc. – to conceptualize the complexities of their lives at every juncture of this journey. We'll explore some insightful literary moments when authors could have intentionally dropped the mic on the floor after publishing or presenting their powerful prose. A two-day trip to Washington, D.C., to visit the Smithsonian National Museum of African American History and Culture is also being planned for this course.

Key words: oral tradition, code-meshing, intersectionality, rhetorics, Afro-futurism, talking book, style

Anticipated readings: an intriguing mix that includes excerpts from – Olaudah Equiano’s *Interesting Narrative*, David Walker’s *Appeal*, Harriet Jacobs’ *Incidents in the Life of a Slave Girl*, Harriet Wilson’s *Our Nig*, James Weldon Johnson’s *God’s Trombones*, Zora Neale Hurston’s *Mules and Men*; texts – Isabel de Olvera’s 1600 affidavit for permission to travel on an expedition, Phillis Wheatley’s letters, Caesar Lyndon’s grocery list for a pig roast in 1776, Maria Stewart’s speech “Why Sit Ye Here and Die?”, and William Wells Brown’s short story “A Man without a Name,” and books – Venture Smith’s *A Narrative of the Life and Adventures of Venture, a Native of Africa: But Resident Above Sixty Years in the United States of America*, Frank J. Webb’s *The Garies and Their Friends*, Frances Harper’s *Iola Leroy*, and Anna Julia Cooper’s *A Voice from the South*.

**Literature III:**

- **4280 Love Stories, 2010-2019**: Walt Hunter
  
  What does the love story look like in the twenty-first century? We’ll read novels, short stories, non-fiction, and poems from the ten years, with a major emphasis on queer, non-binary, and trans narratives. How do different genres of writing capture the unruly desire, heartbreak, ecstasy, and comedy of love? What about the topos of the love story proves indispensable to the exploration of interlocking histories of sexuality, race, gender, disability, and class? While our emphasis will be on the works themselves, some theory and criticism by Ferguson, Garriga-López, Gopinath, Muñoz, Sedgwick, Stryker, and others will be included.
  
  Key words: novel, short story, non-fiction, poetry, LGBTQ studies, contemporary literature


- **4340 Literature and the Environment**: Matt Hooley
  
  The environment is what we call the parts of the world that are beyond us, that are other-than-human. And yet, the tools we have to think about the environment are themselves deeply human: our curiosity, memory, imagination, care, and critique. This course explores texts that wrestle with this paradox. What do human practices of knowing tell us about animals, objects, and landscapes that exceed our ability to know them fully? Can reading and writing improve our relationship with ecosystems that we can’t know, but nevertheless need to live? This course will be rooted in the social and environmental history of Americas, and will pay particular attention
Black, Indigenous, and diasporic texts. In addition, students will have the chance to think and write about the environments they come from and/or care about.

Keywords: Environment, Ecology, Race, Colonialism, Indigeneity, Decolonization

Anticipated course texts will include: Henry David Thoreau's *Walden*, Chris Abani's *The Secret History of Las Vegas*, and Leslie Marmon Silko's *Ceremony*

- **4650 Topics in Lit from 1900: Reading Sexual Violence: Representations of Sexual Violence at Clemson and Beyond: Maya Hislop**
  
  The #MeToo and #TimesUp movements have propelled the issue of sexual violence into our national discourse. Simultaneously, recent revelations of criminal behavior by powerful men like R. Kelly and Bill Cosby publicly raise the issues of sexual assault and race. However, sexual violence and race/racism are somewhat inextricable from one another and have been so entangled for centuries, especially in the context of American history. College campuses, like Clemson, are also spaces where these issues tend to run into one another, sometimes in ways that are horrific and other times in ways that are radically liberative. In this class, we will use literature, film, and historical materials at our own university to think through sexual violence and representation. What stories about sexual violence and race does literature tell us? What stories on these issues does our own history tell us? Written and multimedia assignments will require students to practice the skills of research and analysis while in-class discussion will foster experimentation, creativity, and collaboration.

  Key words: race/racism, sexual violence, black feminist theory, anti-rape activism, American history


- **Theory and Cultural Studies:**

  - **3530 Literature Across the Border Wall: Angela Naimou**
    
    How have writers in the Americas conceptualized borders and the borderlands? How does narrative fiction, poetry, and drama imagine and reckon with colonial and militarized sites of grief, joy, beauty, rights, statelessness, speculative fantasy, speculative finance, and competing narratives of history? These are some of the questions we will consider together in this course. We will read literature and develop close readings alongside our study of multi-disciplinary scholarship.

    Key words: Environment, race, postcolonial, feminist, gothic, Migration, Race, Postcolonial/decolonial, Indigeneity, Americas, Human Rights, Translation

    Anticipated books: May include work by Valeria Luiselli, Cristina Garza Rivera, Juan Rulfo, Jorge Luis Borges, Gloria Anzaldúa, Sandra Cisneros, Guillermo Gomez-Peña, Sara Uribe, Griselda Gambaro, Silko, and others TBD.

- **3540 Iraq in Translation: Angela Naimou**

  This course devotes a semester to studying the literary and intellectual history of Iraq, from the Epic of Gilgamesh to the present. Our focus will be on artists, intellectuals, and the imperial and nationalist politics that have shaped Iraq in the twentieth and twenty-first centuries. We will read literature and develop close readings alongside our study of multi-disciplinary scholarship.

  Key words: (Environment, race, postcolonial, feminist, gothic, etc...
Postcolonial, Middle East, Poetry, Fiction, Drama, Essay, History, Politics, Law, Human Rights, Translation
Anticipated books: TBD

- **4000 The Histories of the English Language**: Andy Lemons
  There are many ways we can construct histories of a language: linguistic, political, social, historical, philological, geographical. From these perspectives and more, this course will study the biography of the English Language, beginning with the most distant past of English, long before and far away from England. We will trace the development and change of the language over time, from the shadowy prehistory of all the Indo-European languages all the way to the many different forms and dialects of English alive in the world today. As we survey the sounds, forms and meanings of Old English, Middle English, Early Modern and Modern English, we will also consider the changing attitudes toward the language, the political and social factors, and the philosophies of language that have shaped and been shaped by its long and complex life. Subjects will include: phonetics, morphology, syntax, etymology, comparative philology, dialectology and social linguistics.
  Key words: language, grammar, socio-linguistics, philology, Vikings
  Anticipated books: Seth Lerer, *Inventing English: A Portable History of the Language*  
  Baugh and Cable, *A History of the English Language*

- **4010 Grammar Survey**: Brian McGrath
  Grammar is a system that puts words together into meaningful units. We’ll study grammar in order to analyze those units and their relationships. We will diagram sentences. Our goal is to understand how sentences are constructed out of words, phrases, and clauses.

- **4360 Feminist Literary Criticism: We Should All Be Feminists**: Jamie Rogers
  An Introduction to Critical Feminisms. This course introduces foundational and contemporary works of feminist literary theory and criticism, with a particular focus on queer theory, and women of color, Black, and decolonial feminisms. Our examinations of feminist texts will introduce critical feminist methodologies, concepts, and debates related to Marxist, psychoanalytical, poststructuralist, postcolonial, and critical race theories. While the course provides a broad overview of feminist thinking, our aim is to enter into detailed conversation about specific works. To that end, depth of analysis will be emphasized over breadth. Students will produce written responses to readings each week, present on course material, and engage in lively class discussions.
  Key words: Feminisms, race theories, decolonial theories
  Anticipated books: Selections from Angela Davis, Audre Lorde, Kimberlé Crenshaw, Chandra Talpade Mohanty, Hortense Spillers, Silvia Wynter, Katherine McKittrick, Michelle Wright, Sara Ahmed, Silvia Federici, and Judith Butler.

- **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 students read primary texts of film theory and film criticism in conjunction with examples of World Cinema. In addition to analyzing the aesthetics of cinema, students explore the social and cultural influences on cinema and its theoretical discourses. Discussion topics will
include race, ethnicity, gender, genre, narrative, spectatorship, and the work of representation. Showcased directors include Dziga Vertov, Pawel Pawlikowski, Agnes Varda, Trinh T. Minh-ha, Alejandro González Iñárritu, Ai Weiwei, and Lars von Trier.

- **4920 Modern Rhetoric:** Cynthia Haynes
  This course focuses on modern rhetorical theory from the mid-20th century to the present. Readings will generate discussions on topics such as war and propaganda, language in politics, rhetorical situations, technology, conflict, gender, and race relations.
  Key words: Rhetoric, war, conflict, persuasion
  Anticipated books: Kenneth Burke’s “The Rhetoric of Hitler’s Battle”; Heidegger’s “The Question Concerning Technology”; other works on feminist rhetoric, race, and technology

Shakespeare:

- **4110 Shakespeare:** Lucian Ghita
  Renaissance England was a period of intense socio-political change and artistic experimentation. It was a time when theater itself emerged as an institution and art form that increasingly challenged prevailing ideas and beliefs. Shakespeare was at the heart of this theatrical and cultural revolution. This course explores his drama in its historical and intellectual context, as well as through its modern stage and cinematic incarnations. Readings will include Macbeth, Hamlet, Richard II, Titus Andronicus, The Merchant of Venice, Sir Thomas More, etc.

Writing and Publication Studies:

- **3120 1 Adv Comp: Writing the Personal Occupational Narrative:** Jennie Wakefield
  In creative fields – and what field isn’t creative -- life and work can’t be separated. In this workshop-style course, you write personal narratives focused on your experience in a vocation, avocation, project, or area of interest. You research and make connections to larger themes within that discipline. We emphasize a multi-modal creative process (drawing, poetic writing, experiential activities) as well as traditional writing strategies (composing, revising, editing) to produce works of creative nonfiction grounded in what you do, make, contribute, are called to.
  Keywords: personal narrative, creative nonfiction, creative process, multi-modal
  Anticipated book: *Keep it Real* by Lee Gutkind

- **3450 1 Intro to Creative Writing Fiction:** Nic Brown
  This is an introductory workshop in the writing of fiction. Students will examine examples of the contemporary short story, write short creative exercises exploring style and voice, and workshop short stories of their own.
  Keywords: Fiction, Creative Writing, Short Story, Workshop

- **3460 1 Intro to Creative Writing Poetry:** S.M. Cooper
  We will read, analyze, and comment on poems during the semester. Students will become familiar with poetic techniques and language by studying what others have written. We will focus on poetic forms and styles. We will also practice writing in those forms and styles. Students will read one another’s work and offer thoughtful and helpful critique.
  Key words: Poetry, contemporary, workshop, writing
Anticipated books: TBD

- **3480 Intro to Creative Writing Screenplay**: Julia Koets
  This course is an introduction to studying, learning, and practicing screenwriting. We will study screenplay structure, analyze dramatic strategies in feature-length film and television, learn and apply correct script form, and engage in the various stages of original scriptwriting. There is a heavy emphasis on both reading (which includes watching) and writing; we cannot learn how to write without reading actual screenplays closely. The assignments include readings about craft and form, screenings of television pilot episodes, writing exercises on technique and story-building, and finally, writing your own original tv pilot. You will work up to writing your pilot by completing: 1) in and out-of-class short writing exercises to learn screenplay form and develop story, dialogue, scene, and character and 2) an outline of your tv pilot.
  Key words: creative writing, screenwriting
  Anticipated books: n/a

- **4230 Topics in Writing Fiction**: Keith Morris
  In this course, students will work on *The South Carolina Review*, Clemson University’s literary journal. Students will assist in the production, design, selection process, editing, and distribution of the journal, completing the course with an issue of the journal ready to send out for printing. In addition, students will read contemporary literary journals such as *Tin House*, *Cincinnati Review*, *Southern Review*, *Iowa Review*, *Ploughshares*, etc. and become familiar with the submission/publication process. Prerequisite: Permission of instructor.

- **4450 Fiction Workshop**: Keith Morris
  Advanced Fiction Workshop: (Prerequisite ENGL 3450, Structure of Fiction) This course builds on the techniques learned in the introductory fiction writing course, primarily through writing workshops in which students present their work and receive feedback from the instructor and classmates. Each student will workshop at least two stories and will prepare a fiction portfolio by semester’s end. This is an excellent course for both casual writers looking to hone their skills and for those whose goals include graduate school for creative writing and/or publication of their work. The course also includes craft discussions and readings from contemporary authors such as George Saunders, Kelly Link, Junot Diaz, and ZZ Packer. Repeatable once for credit. Fiction writing minors are required to complete two semesters.

- **4480 Screenwriting Workshop**: Nic Brown
  Students write and workshop their own original screenplays.
  Keywords: Screenwriting, Creative Writing, Film, Workshop

- **4750 Writing for Electronic Media**: Jonathan Beecher Field
  Description: We will explore the challenges and opportunities of writing for online platforms by reading work published online, interviewing established online writers, and by pitching, writing and publishing pieces for actual online outlets. Expect to share your writing with classmates as well as the Internet.

- **4890 Content Strategy and UX Design for Writers**: Tharon Howard
Unlike traditional seminars, our class will be organized in a studio format around client-based projects. We’ll run the class as though we were a small consulting firm and will be working with and developing a content strategy for an actual, not-for-profit organization. We will read a great deal of the literature on content strategy and user experience design in order to decide how to assess the communication needs (both internal and external) of the organization and how to craft a content strategy that best meets our clients’ needs. Some of the deliverables our class might provide include needs assessments, focus group testing, journey mapping, persona design, wire frames and prototype websites, social media development and plans, online community development, logo designs and branding guidelines.

Keywords: Content Strategy, user-experience mapping, persona design, social media development, logo designs and branding guidelines


Senior Seminars:

- **4960 1 Two Poets: Adrienne Rich and John Ashbery** Walt Hunter
  Adrienne Rich (1929-2012) and John Ashbery (1927-2017) reinvented American poetry in the second half of the twentieth century, opening up new possibilities for what poets could do and say. We’ll read the major works of both poets, following them as they move from an early virtuosic formalism to a plain-spoken late style. While primarily concentrating on the poems themselves, we’ll also pay special attention to encounters with painting, theater, and performance art; to epochal developments in queer, feminist, and anti-racist activism; and to poetic friendships with an extraordinary company of writers, including Toni Cade Bambara, June Jordan, Audre Lorde, Bernadette Mayer, Frank O’Hara, and James Schuyler.
  Key words: poetry, LGBTQ literature, feminism, post-1945 American literature

- **4960 Hegemonic Futures and the Ends of Cinema**: Maria Bose
  D.N. Rodowick writes that “the twentieth century was unquestionably the century of cinema.” Among political economists, it was also the “American century,” a period of political, economic, and cultural expansion that solidified America’s status as global hegemon. This course considers the conjunctive decline and strategic reinvention of both. Keyed to a moment of waning American hegemony and Asian ascension, we’ll consider how cinema—considered as a theoretical construct, material object, collectivizing perceptual practice, and site of national interpellation—reflects upheavals in the world-system while rationalizing its persistence as a privileged cultural pillar of empire within a rapidly evolving global mediascape.
  Key words: cinema, hegemony, cultural politics, comparative media
  Anticipated books: films by Kathryn Bigelow, Paul Greengrass, Karan Johar, Dante Lam

- **4960 Thinking About Love**: Dominic Mastroianni
  In this course we will think carefully and adventurously about the complexities of love, as they have been described and imagined in particular moments over the past two and a half millennia.
The word love is sometimes felt to be “worn out and debased,” as Emmanuel Levinas once noted. From a certain viewpoint, there is nothing new to say about love. Yet we often hear that love is just the thing that words never adequately describe. What makes it so easy, and so hard, to talk about love? We will approach questions like this one by closely reading a series of literary and philosophical accounts of love, comparing them with each other and testing them against our own ideas and experience. Our historical range will be broad, running from seventh-century BC Greek poems to a late twentieth-century American novel. Anticipated books: Sappho, Plato, Paul of Tarsus, William Shakespeare, Ralph Waldo Emerson, Elizabeth Barrett Browning, Emily Dickinson, Friedrich Nietzsche, Anton Chekhov, Pablo Neruda, Toni Morrison, Anne Carson.

Major Electives:

- **2310 1 Introduction to Journalism**: Mike Pulley
  Introduction to Journalism introduces students to the practice of writing for mass media. The course is taught by a seasoned journalist and focuses on foundational writing, reporting, editing and speaking skills valuable to those seeking careers in either broadcast or print media. Coursework will emphasize revision and culminate in a number of news and feature articles suitable for a resume and worthy of publication in newspapers, magazines and websites. Students will also work in teams to complete one multimedia project. Skills include how to identify worthy topics or stories, how to conduct online research, and how to approach sources and perform successful interviews. Other topics include basic libel law and journalism ethics. While the course emphasizes practice in basic news writing, it will also be of interest to those who simply want a better understanding of how journalism functions in our democracy. Initial topics include a brief history of journalism and a look at the rapidly changing nature of mass media and journalism in today’s multimedia environment—one in which social media plays an expanded role.

- **3370 1 CI: Lit Fest**: 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 Clemson Lit Fest 13. 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.
  Key words: Literary Festival, Contemporary Literature, Spoken Word, Event Planning, Design
  Anticipated Books: To be determined by the Student Directors

- **3500 1 Mythology**: Ken Tuite
  This course will examine the myths and legends of the Mediterranean World, including Greece and Rome. The focus will be upon the interplay between the mortal and divine worlds from a literary as well as cultural viewpoint.
  Key words: Mythology, hero, gods, monsters
  Anticipated books: Homer’s *Iliad*, Apollonius of Rhodes’ *Argonautica*, Euripides’ *Bacchae*, et al.
• **3570 Film: John Smith**

This course examines film as art, cultural product, and political instrument. We will learn the basic elements of formal film analysis as well as the formal devices filmmakers use to create meaning. Most (but not all) of the films we screen in this course will be narrative films from Hollywood. One purpose in such a selection is to develop new ways of understanding cultural products familiar to many of us. Another purpose is to become familiar with ways in which Hollywood’s influence has led to important discussions in film studies, including those that touch on authorship, gender, race, ideology, genre, and national cinemas. This course will equip you with the tools necessary for upper-level film classes, where you would explore more deeply the sorts of questions we’ll raise in the coming weeks. If this is your last stop in film studies, this course offers the same tools to help strengthen your critical awareness as a moviegoer.

**Keywords:** film studies, Hollywood, narrative films, national cinemas, genre

**Anticipated Texts:**

- Ed Sikov, *Film Studies: An Introduction*. (Available at the Clemson University Bookstore and Amazon Marketplace),

• **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.

• **3850 Children’s Lit: Immigration and American in Children’s Literature: Megan MacAlystre**

How do children (and authors writing for children) see the possibilities of changing where "home" is? How do picture books teach us to see people who immigrate -- with or without meaning to teach it? Which elements of the experience of migration do we find it hard to talk about -- and which do we find impossible? We’ll explore these questions and more in this section of ENGL 3850: Children’s Literature. Discussion-based and largely student-led, this course allows students to collaborate with the instructor in developing a syllabus that will explore familiar and lesser-known works, from nomadic existences, forced migration, and border patrols to little houses on the prairie, the long lines at Ellis Island, and beyond.

**Key words:** children's literature, picture books, post-colonialism, migration, diaspora

**Anticipated books:** *The Birchbark House, The Arrival, An American Tail, Esperanza Rising, Grandfather's Journey, Inside Out and Back Again, The Glory Field*

• **3860 Adolescent Lit: Allison Harris**

This course will revisit young adult classics nominated or selected for Newberry and/or Coretta Scott King awards. We will consider the role of nostalgia in reading practices, develop a critical language for discussing sensitive topics with young people, and explore the continuity between young adult and adult literary concerns.

**Keywords:** young adult, multi-ethnic
Anticipated Books: *Island of the Blue Dolphins* by O’Dell; *A Wrinkle in Time* by L’Engle; *Across Five Aprils* by Hunt; *Julie of the Wolves* by George; *Roll of Thunder, Hear My Cry* by Taylor; *Jacob Have I Loved* by Paterson; *Number the Stars* by Lowry; *Walk Two Moons* by Creech; *The Watsons Go to Birmingham – 1963* by Curtis

- **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 and contrast what Steve Neale refers to as “major genres”—the western, musicals, 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 particular 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?
  Keywords: genre, gender, Hollywood, melodrama, film noir, musical, western

- **4540 Selected Topics in International Film: Labor in International Cinema**: Edward Troy
  This course examines film from African, European, Middle-Eastern, South American, and Asian contexts in an effort to study the cinematic representation of work. The course investigates questions such as the following: In what ways is work suggestive of the global character of everyday existence? How is labor mediated by gender and race? What role do colonial and neocolonial relations play in the way that work is represented? Throughout, the course will examine the cultural contexts specific to the films in question. Students will be trained in foundational methods and terminology in film studies and visual analysis.
  Key words: Global cinema, labor, race, gender