**Course Descriptions Spring 2019**
**Department of English**

**ENGL 2120: World Literature (AAH Only)** – Walt Hunter

Curiosity about the world has occupied great works of literature from the earliest prose narratives and poetry to contemporary novels. In this course, we’ll explore world literature through the global journeys that texts imaginatively undertake and the visions of the world that they create. From Ithaca to Carthage to the Hebrides and Antigua, works of world literature are always traveling, and their cosmopolitan ambitions and cross-cultural encounters will provide us with the promontories we need to consider the shifting relations between literary form, culture, commerce, history, and politics. This grand tour of literary genres will range from ancient prose narratives and religious texts to epics, from lyric poetry and plays to the novel. We’ll often find ourselves at the mercy of strangers, or in the middle of a dark wood; notions of hospitality and community as ways of being in the world will help to structure our itinerant course as we move from fictions of creation to fictions of consciousness and beyond. Texts may include Homer’s *Odyssey*, *Genesis*, Tamil love poetry, Augustine’s *Confessions*, Behn’s *Oroonoko*, Shakespeare’s *The Tempest*, stories by Lu Xun and Feng Meng-Long, Woolf’s *To the Lighthouse*, and Kincaid’s *A Small Place*. This lecture course will have two midterms and a final exam; shorter writing responses will be due most weeks as well.

**ENGL 2120: World Literature** – Elizabeth Stansell

*Somewhere In Between: Identity in Flux*

In this World Literature course, we will study texts that explore the issue of being “in between,” texts with characters that find themselves unable or unwilling to wholly identify with one particular label, group, or category (male/female, black/white, etc.).

**ENGL 2120: World Literature** – David Foltz

This course explores themes of *structure* and *resistance* through parallel readings in Russian and American literature.

**ENGL 2120: World Literature** – Luke Chwala

*The Gothic Tradition in Global Literature*

This course will explore how fundamental Gothic novels such as *The Castle of Otranto* and *Frankenstein* continue to influence world literature. Specters, monsters, and vampires help us to think more critically about what it means to be human in a variety of global settings and cultures. We will study how Gothic elements resurface in 20th and 21st-century Iraqi, Caribbean, and American texts to help readers confront social anxieties and fears revolving around nation, race, class, gender, and sexuality. Our study will primarily focus on the novel, with some readings from other Gothic texts, including poetry, short stories, and essays. Assignments may include participation in online discussion forums, written analyses, and a multimedia presentation on a contemporary visual or digital text influenced by the Gothic novel.

**ENGL 2120: World Literature** – Kathy Nixon

This course will investigate questions posed by literature written by a selection of authors from around the globe. We will engage texts that challenge us to think about the manner in which we think “American” and how that influences us to regard “others” or the rest of world. This course will tackle broad questions relating to themes of identity, nationalism, power, and alienation. As readers performing close-reading, we hope to discover the insights gained when we remove our ethnocentric lenses. Students will be asked to think critically and consciously as we endeavor to discover points of connection as well as those of historical and cultural differences.

**ENGL 2120: World Literature** – Heather Williams

This course will explore canonical and emerging global women writers. We will address aesthetics, genres, and themes of contemporary world literature through close reading, research, and critical questioning. Our writing and discussion will expand our knowledge and perspective of global issues and our position in the world. Our readings will cross genres,
and in addition to short fiction and critical texts, we will focus on Sindwe Magona’s Mother to Mother, Jean Rhys’s Wide Sargasso Sea, Marjane Satrapi’s Persepolis, and Leanne Betasamosake Simpson’s Islands of Decolonial Love.

ENGL 2120: World Literature – Chloe Whitaker
Readings and analysis of a wide range of global authors from Africa, Asia, and the Caribbean whose works explore the formation of identity in colonial, post-colonial, and immigrant contexts. We will examine novels and short stories authored by Joseph Conrad, Chinua Achebe, Nadine Gordimer, Jhumpa Lahiri, Jamaica Kincaid, and others.

ENGL 2120: World Literature – Patricia Sunia
This course examines representations of nature in literature from different regions of the world and different historical periods. We will read a variety of fiction and non-fiction works including poems, short stories, novels, and essays to understand the relationship between literature and the physical environment. Some of the questions we will ask throughout the course are: How is nature represented in a poem? What is the role of the physical setting in a novel’s plot? How do the metaphors we use about nature and land affect the way we treat it? How do different authors conceive of the relationship between humans and the natural world? (Are humans always at the center?) What views of nature can be linked to what some are calling the environmental crisis of our contemporary/present time/moment? We will try to understand, among other things, how nature-writing helps us understand concepts of race and racial difference, gender difference, identity, and the very concept of the human. We will read chronologically, starting with the earliest representations of nature in creation stories. We will then proceed to the dominant western concepts of nature in British and American literature. We will end with speculative fiction as we discuss the concept of the Anthropocene, a period in world and geologic history when humans begin to exert significant, often irreversible impact on the earth.

ENGL 2120: British Literature – Karen Kettnich
Global Snow Whites in Folktales, Literature, Film, and Television
While they may appear simple on the surface, traditional folk and fairy tales offer us complex models for thinking about culture, about the nature of human relationships, and about ourselves. In this World Literature course, we will follow one of the most popular and ubiquitous global folktales, known to most Americans as the story of “Snow White,” as it appears in various cultures from around the globe and in various generic forms. We will ground our discussions with some critical scholarly readings; explore various folk versions of the tale region by region; closely read several literary adaptations, including a play by William Shakespeare and a contemporary novel by Helen Oyeyemi; and finally, we will analyze twentieth- and twenty-first-century filmic and television approaches to the story. This course will also participate in Clemson’s CT² program emphasizing critical thinking.

ENGL 2120: British Literature – Ken Tuite
Love Is A Battlefield: Love and Epic in the Ancient World
This class will focus on the development of love poetry as a genre in Greek and Roman Literature and the interplay of its themes with those that appear in epic literature. Particular emphasis will be given to the literary influence one author had upon another through the use of intertext and allusion.

ENGL 2120: British Literature – Spencer Tricker
World Literature in Postcolonial Context
This course surveys world literature from the late nineteenth-century to the present. Students consider how writers from the British Commonwealth and American colonial territories represent the lived experience of colonialism and the complexities of decolonization. Because it is impossible to adequately address the literature of the entire “world” in a single course, the syllabus emphasizes literature from three key areas: Southeast Asia, West and Central Africa, and the Caribbean. Texts may include Rizal’s Noli Me Tangere (1887), Conrad’s Heart of Darkness (1899), Greene’s The Quiet American (1955), Kincaid’s A Small Place (1988), and Hagedorn’s Dogeaters (1990).

ENGL 2130: British Literature – Kristen Aldebol-Hazle
In conversations about the written word, we frequently use the metaphor of the body; we talk about the body of the texts we read and body paragraphs in the papers we write. In this course, we will explore what the body is and what role it plays in British Literature from the medieval period to the 19th century. We will find a way into the texts of this long time period and recognize connections that cross the span of time by beginning with the following questions: 1. What kind of bodies are in this text? 2. What do these bodies communicate to the reader? 3. How do these bodies communicate with the reader? 4. What might focusing on the bodies in the text cause the reader to overlook?

We will seek to understand the body (human or otherwise) as a method of representation in order to identify critical frameworks available in approaching any text, literary or otherwise, within this class or without. We will work on three kinds of skills: (1) seeing a big picture by spanning time and surveying the globe to track the emergence, development, and dissemination 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) positioning your interpretation of a literary text in relation to other scholarship on it.

ENGL 2130: British Literature – Megan MacAlystre
Victorian Literature in Adaptation
We will be focused on Victorian literature as it was written and as it has been understood and transformed in various adaptations. We’ll be addressing a broad scope of "literature," including some short stories from Doyle and Gaiman, novels from Carroll and Stoker, films from Chadha and Coppola, as well as some games and tv episodes. Throughout the semester, while working on developing writing and analysis skills, the class will look to answer the following questions:
• What were the literary, cultural, and ideological concerns of the long 19th century?
• How are they represented in both literature of the era and in later years?
• How have historical events impacted literature and how we read it?
• Why do we tell and retell the same stories?
• How does literature reflect social fears and anxieties?
• Why are some vampires villains and some heroes?
• How is gender, race, ethnicity, religion, ability/disability, or sexuality utilized in the stories?
• How do different mediums make use of the Victorian era?
• What happens to a text’s meaning when it is adapted to a new medium?
• What values are we teaching/reinforcing in our literatures?
• How can these stories help us understand ourselves?

ENGL 2130: British Literature – Lucian Ghita
The Crises and Anxieties of Capitalism in British Literature and Beyond
Description: 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: British Literature – Daniel Citro
Narratives of Estrangement
ENGL 2130 is an introduction to selected authors and major periods of the British literary tradition, from the Middle Ages to World War II, with attention to drama, fiction, and poetry. This section will examine the notion of strangeness, looking at works that offer portraits of outsiders, strangers, figures who find themselves on the margins. The reading list will include works by authors such as Joseph Conrad, Virginia Woolf, Samuel Beckett, Mary Shelley, and others. During the semester students will read and analyze works in multiple genres and styles and produce two formal papers of literary analysis, sit for a midterm exam, and complete a final project.

ENGL 2130: British Literature – Ingrid Pierce
Quests in British Literature
Characterized by magic, intrigue, adventure, and psychological inquiry, many great works of English literature center around quests. In these works, characters traverse landscapes such as the Welsh wilderness, the streets of London, and even the inner world of dreams. Beginning with Anglo-Saxon poetry and ending with a contemporary fantasy novel, we will closely study some of the most influential English works of poetry, drama, and fiction while expanding our definition of "quest" as a literary motif. Class discussions and writing assignments will help us understand the human experiences portrayed in these texts. Our goal will be to uncover the diverse perspectives these quest stories reveal, including the perspectives of men, women, lovers, warriors, rulers, and outcasts. To this end, we will study individual texts within their specific historical moments while also considering how quest stories from English literature still speak to us today.

ENGL 2130: British Literature – Caitlin Watt
Students will read a variety of genres and authors in medieval and early modern British literature as we examine different conceptions of familial, romantic, spiritual, and political love as represented in these texts. Texts read include Beowulf, excerpts from The Canterbury Tales, William Shakespeare’s Twelfth Night, and sonnets by Philip Sidney and Lady Mary Wroth.

ENGL 2140: American Literature – Melissa Dugan
American Gothic
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.

ENGL 2140: American Literature – 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 through the lenses of sense of place and the sublime. Focusing on the ways that American ideals lead poets (and songwriters!) to explore the universal or magnify the specific, we'll discuss such topics as regionalism, cosmic horror, immigration, race, class, and gender. The earliest poetry in the course is from the eighteenth century, but the applications we'll explore reach as far as Beyonce. There’s no anthology to purchase -- the vast majority of readings will be available for free online. 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.

ENGL 2140: American Literature – Melissa Makala

ENGL 2140: American Literature – Jennifer Forsberg
This class explores the periods, concepts, and themes of American Literature between 1600-1945. Given this large period of time, we will focus on literary texts including the essay, the short story, the novel, poetry, and drama in an effort to investigate the way that American culture defines, represents, and justifies work. This course will include topics that range from the importance of social class to national identity, and will examine the varied socio-historical configurations of race, ethnicity, gender, and sexuality as the foundations of a plural American experience.

ENGL 2140: American Literature – Caroline Young
American Idiom
This course is an immersion in the diverse, developing world of American (U.S.) literature and its capacity to “contain multitudes,” in poet Walt Whitman’s phrase. To think about literature’s capacity to represent or make heard a variety of different and unique voices, we’ll focus on American poetry, taking up a wide range of poetic modes and genres. Rather than reading broadly from an anthology, we will read deeply in the work of 19th and 20th poets who were invested in
carving out their own vision of an authentic American voice. While reading book-length collections by these writers, we will analyze the patterns, departures, and complex tapestry of voices being woven into a modernizing America. Poets explored include but are not limited to Walt Whitman, Emily Dickinson, Henry David Thoreau, William Carlos Williams, Elizabeth Bishop, Langston Hughes, Jean Toomer, Gertrude Stein, Gwendolyn Brooks, Allen Ginsberg, and Mina Loy. Across the course, we will interrogate the notion of the individual “voice” and its relationship to society: how do writers make their voices heard, and how can we learn to listen to them? How can poetry help preserve the variety of perspectives necessary to maintain—or challenge—the unsteady equilibria that have always characterized American democracies? We will also consider the legacy these writers have left on contemporary music, literature, and culture. In terms of assignments, students will choose from three creative and critical writing project prompts during the semester and create their own ‘American Idiom’ anthologies accompanied by a critical introduction to the work. While no prior experience with poetry is necessary, a willingness to read poems and to think hard and creatively about them is required.

ENGL 2140: American Literature – Mary Nestor
This section will focus on selected authors and periods of American literature through the lens of imitation, appropriation and innovation. 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.

ENGL 2140: American Literature (HONORS) – Jonathan Beecher Field
This is a course that purports to familiarize students with American literature from European settlement to the present. That is impossible. Instead, we will read selected texts offering a variety of perspectives on encounters between Americans -- Native and otherwise -- separated by various combinations of race, gender, class, and ethnicity. This narrative will begin in Plymouth, MA in 1620, and end somewhere around Los Angeles in the late 20th century. Detours may include Connecticut boarding schools, Chicago meatpacking plants, The Underground Railroad, Death Valley, CA, Gulf The Gulf Of Mexico, border towns, boom towns, and the projects. I solemnly swear we will not read The Scarlet Letter.

ENGL 2150: Literature of the 20th and 21st Century – Allison Harris
It has been five years since the genesis of the Black Lives Matter movement in the wake of Trayvon Martin's murder. This class will examine literature and film from 2016 and 2017 by situating it in its social and historical contexts in order to understand how race informs issues of capitalism, embodied experience, violence, and the Black Lives Matter movement. We will investigate themes relating to current events, Black studies theories, and genre-specific concerns. This course will introduce you to the methodologies of both literary and cultural studies. Especially timely in its approach, this course engages with Clemson’s drive to better understand its own history and its position in the current debates around the country and around the world. We will ask: what are the concerns for the 21st century?

ENGL 2150: Literature of the 20th and 21st Century – Lindsey Kurz
Tragicomedy in American and British Literature
In this class we will explore how a variety of storytelling mediums (novels, short stories, graphic narratives, memoirs, essays) use the genre of the tragicomedy to create complex narratives that make audiences laugh, cry, and reflect (often all at once). Theorists of the genre have long argued that the tragicomedy is the literary form that most accurately reflects lived experience, and in this course we will be engaging with texts that ask the reader to consider themes from everyday life: personal and collective identity, family relationships, perseverance, struggle, trauma, love, et cetera.

ENGL 2150: Literature of the 20th and 21st Century – Allen Swords
In this brief survey of authors in 20th and 21st-century literature we will enjoy, study, and critically analyze major genres of literature including novels, poetry, narrative non-fiction, a philosophical essay, and works of sequential art. We’ll do close reading of the assigned texts and think critically about them in their historical and cultural contexts, as well as
ENGL 2150: Literature of the 20th and 21st Century – Julia Koets

In this course, we will read and analyze short stories, essays, nonfiction, novel excerpts, 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 free and green. This association with freedom, though, often masks the deep sadness of some summers, the pain of growing up, and the seriousness and strangeness of childhood. Summer is a season of nostalgia—is it the season of childhood? In reading texts about summer and summer camp, we will discuss the themes of mystery, possibility, childhood, nostalgia, and identity. Texts may include works by ZZ Packer, Margaret Atwood, Nick White, Ursula Le Guin, and David Sedaris, among others.

ENGL 2150: Literature of the 20th and 21st Century – Kathleen Nalley

The focus of this course will be literary works published in the last three years. We will read a variety of literary genres, including novels by David Joy, Mohsin Hamid, Jesmyn Ward, and Omar El Akaad; short stories by Viet Thanh Nguyen and others; poetry by Rachel McKibbens, Terrance Hayes, Ocean Vuong, Chen Chen, Maggie Smith, Danez Smith, Ray McManus, and others; as well as numerous essays and articles that supplement our primary readings. In addition to honing their writing craft, students will complete creative projects using Adobe Spark technologies.

ENGL 2150: Literature of the 20th and 21st Century – Hannah Godwin

Welcome to 20th and 21st Century Contexts! In this course, we will experience and analyze prose and poetry from both American and British perspectives. We will pay careful attention not only to each work’s historical context, but also to how form influences and shapes content and meaning. Some of our readings will be more experimental than others and will thus challenge our established modes of reading and comprehension. The thematic current running through our readings will center on the topic of heartbreak. However, our consideration of how contemporary writers treat heartbreak will not focus solely on romantic relationships. We will also interrogate how our writers engage with heartbreak in relation to familial dynamics, pethood, and ghosts. In addition, we will consider how these writers create feeling in their readers. 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 which analyze these texts. You must be prepared to read aloud from our chosen texts, and to share your own reflections and work with your classmates. You will explore literary analysis not only through writing but also through in-class, in-person, rigorous discussion. Together, we will investigate what it means to think critically, read consciously and closely, and write effectively.

ENGL 2150: Literature of the 20th and 21st Century – 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.

**ENGL 2150: Literature of the 20th and 21st Century** – Andrew Mathas
This English 2150: Literature in 20th and 21st Century Contexts course is an introduction to mostly contemporary literature via selected authors – primarily American. Beyond this concentration, this course will promote awareness of the human condition via close reading, discussion, and writing. To explore this concept, we will connect the texts in this course with existentialist philosophy, and a focus of our readings will be on the subject of identity; how (and why) we define ourselves, each other, and the world around us. This course will cover fiction through readings and discussion of short stories and four novels.

**ENGL 2150: Literature of the 20th and 21st Century (HONORS)** – 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, Anne Sexton, Jeanette Winterson, Colson Whitehead, Frank O’Hara, Marjane Satrapi, Nick Hornby, Roddy Doyle, and Susanna Kaysen.

**ENGL 2150: Literature of the 20th and 21st Century** – Sarah Cooper
*Identity Constructs*
This course is designed to investigate how characters construct identity in contemporary literature. Our readings are thematically organized: we will begin by analyzing poems, short stories, novels and theory that provide narrative regarding identity as it pertains to race, ability, education, family, gender and sexuality. Students you will be expected to compare and contrast various ideas represented in the literature regarding the aforementioned concept. The primary objective of sophomore literature is to provide students with the skills necessary to perform close reading of texts to develop critical thinking techniques. Therefore, the importance of reading actively will be emphasized and necessary for daily discussion. As a result of practicing these reading, students should become more confident in their abilities to analyze literature, both formally (in written essays) and informally (in class discussion).

**ENGL 2160: African-American Literature** – Maya Hislop
This course will serve as an introduction to African American literature. However, we will engage with texts from a particular vantage point, using W.E.B. Du Bois’s *The Souls of Black Folk* to guide that perspective. In his seminal work, *The Souls of Black Folk*, published in 1900, Du Bois declares that “the problem of the color-line” is the problem of the twentieth century (239). Du Bois uses his book to consider this “problem” using a wide variety of forms: songs, essays, poems, and short stories. Since then, other black authors have attempted to tackle some version of this problem using an even wider variety of forms: film, photography, the novel, etc.. We will investigate these artworks through a number of questions: what forms have black authors chosen to contemplate the issues of race and identity in America? What are the limits and/or liberative aspects of these forms? What do some forms allow authors to accomplish that other forms do not? Though a large portion of our texts will be written, we will also consider music, dance and a number of visual art forms. The goals of this course are as varied as the texts we will examine:

1) to think complexly and deeply about the texts/artworks under examination
2) to ask substantial questions that do not have easy answers
3) to analyze texts/artworks keenly and clearly
4) to learn how to infuse our own personal/academic interests into the study of art

We will practice these goals through class discussion and writing assignments.

**ENGL 2310: 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, editing, and reporting skills valuable to those seeking careers in either broadcast or print media. Coursework will emphasize revision and culminate in a number of shorter and longer
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.

ENGL 3100: Critical Writing about Literature – Kim Manganelli
This semester I am going to share with you everything I know about writing and reading at the 3000- and 4000- levels to fully prepare you to write and speak thoughtfully about the texts you'll encounter as a Clemson English major. As we learn processes for reading, speaking, and writing critically, we will also investigate specters of slavery in British and American literature and culture. Specifically, we will explore how works ranging from William Shakespeare’s *The Tempest* and M. NourbeSe Philip’s *Zong!* to Jane Austen’s *Mansfield Park* and Toni Morrison’s *The Bluest Eye* engage with the legacy of the Atlantic slave trade. Indeed, as Morrison explains in a 1993 interview in *The Paris Review*, “although history should not become a straitjacket, which overwhelms and binds, neither should it be forgotten. One must critique it, test it, confront it, and understand it in order to achieve a freedom that is more than license, to achieve true, adult agency.” Through written assignments and lively class discussions, we will explore how the texts above, as well as recent works from such poets and artists as Natasha Trethewey, Terrance Hayes, Claudia Rankine, Childish Gambino, and Beyoncé, critique, test, and confront the specters of slavery that continue to haunt our society and culture. By semester’s end, you will leave this 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.

ENGL 3100: Critical Writing about Literature – Erin Goss
This course focuses on developing the critical acumen and analytical proficiency requisite to articulate and compelling critical writing, with the assumption that good writing depends upon having things to communicate and finding ways to care about those things. The objects about which you will be asked to have things to say are literary texts, and our focus together will be on coming to ask the kinds of questions about literary texts that will yield writing in which you can be invested. Along the way, the course will provide vocabulary expected of the advanced student of literature and will consider some key elements of writing style. Our work together in class will primarily be the work of reading, and we will operate on the assumption that careful writing begins with careful reading, for it is unlikely that one can write well about that to which one has paid little attention. Texts will include *The Tempest*, *Frankenstein*, and a great deal of poetry from a range of historical periods.

ENGL 3100: Critical Writing about Literature – Matt Hooley
This is a course about how to read, talk about, and write about texts critically. It’s a gateway course to the English Major because interpreting different kinds of texts is the basis for all the learning you will do as an English major. In this sense, literary interpretation is a set of skills you’ll learn in and after this course, but it’s also more than that. It’s how remake ourselves and our worlds through (attempts at) understanding. As this course introduces you to practices of interpretation, we’ll center a set of texts that think about the stakes and challenges of becoming ourselves or being at home in a world that we are still learning to understand, including: *Refuge* (Williams), *Paradise* (Morrison), *Borderlands/La Frontera* (Anzaldua), *Fun Home* (Bechdel), and *Climate Refugees* (Colectif Argos).

ENGL 3120: Advanced Composition – Christopher Stuart
Composing in Digital Environments is a course that will redefine how we view composition by learning about, analyzing, and producing digital compositions. Digital environments are more than black words typed on a white “page” and require a more complex rhetorical understanding to be composed effectively. It is important to understand the human role in the production, dissemination, and consumption of these texts, but also our digital identity in relation to them. We will analyze and discuss the way digital texts communicate messages to audiences using different modalities such as alphabetic text, image, and sound. As a class, we will approach situations and solve problems in and understand how to
interpret, plan, compose, revise, and circulate new media texts in a more efficient manner. ENGL 3120 will focus on building digital literacy and creativity while using the professional software Clemson University supplies its students—the Adobe Creative Cloud, Camtasia, and others—in addition to other popular and niche software that employ skills in coding, spatial reasoning, digital creativity, and design aesthetics. By learning about rhetoric, we will become more effective writers paying special attention to persona, audience, medium, genre, design, and persuasive appeals. We will learn about and engage in visual, written, oral/sonic, and digital rhetorics by using, analyzing, and producing images, video, audio, and web texts. Our projects and assignments will build on this knowledge, providing us with the scaffolding and tools needed to engage in digital creativity and literacy. This class welcomes understandings of digital literacies of all levels.

**ENGL 3120: Advanced Composition — Chris Benson**

A workshop in researching and writing a personal occupational narrative, such as a record of a specific project or of experiences within a vocation or avocation. We will emphasize a multi-modal creative process – drawing, poetic writing, experiential activities – as well as traditional writing strategies – composing, revising, editing – to produce a work of creative nonfiction. This work will be grounded in a discipline about which the student has expertise and that makes connections to larger themes within that discipline.

**ENGL 3370: Creative Inquiry (Clemson Literary Festival) — John Pursley**

Students will engage in a discussion and examination of ideas and issues in contemporary literature, and will make selections and begin preparations for Clemson Lit Fest 12, which is scheduled for April 10-12, 2019. 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 second semester of a two semester course.

**ENGL 3450: Introduction to Creative Writing: Fiction — John Pursley**

Throughout this course we will approach the craft of writing fiction from a variety of different angles. The first goal of this course is to make us all into better readers of fiction (a lifelong task). During the semester, we will discuss short stories by published authors, and each of you will be expected to give a presentation on a single writer. Narrative craft, Freytag’s triangle, characterization, story forms and revision will all be studied in-depth. Since imitation is the sincerest form of flattery, and the way we learn to speak in the first place, it will be encouraged. We will also practice our writing with both in-class and out-of-class exercises, as well as in our eventual weekly workshops.

**ENGL 3460: Introduction to Creative Writing: Poetry — Sarah Cooper**

This course is designed to expose students to a variety of poetic forms and poets. Our primary textbook will direct our readings about form and language. Additionally, a poetry packet will serve as supplementary material for additional examples of forms. This course adheres to the belief that poetry packs power: the power to move readers, to motivate action, to drill into the deepest of human emotion. Poetry relies on compression, tension, vocabulary, diction, and the harnessing of abstract ideas into concrete images. Students will learn these skills and be expected to produce and critique poems.

**ENGL 3480: Introduction to Creative Writing: Screenplay — Julia Koets**

This creative writing workshop is an introduction to studying, learning, and practicing screenwriting. We will study screenplay structure, analyze dramatic strategies in feature-length and television, learn and apply correct script form, and engage in the various stages of original scriptwriting. There is 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 films and television episodes, writing exercises on technique and story-building, and finally, the screenplay for your own original television pilot or movie that we will workshop.
ENGL 3490: Technology and the Popular Imagination – Gabe Hankins
This class will briefly survey classic technological fictions, from Thomas More’s *Utopia* to Descartes’s evil demon, and then focus on the way digital technology shapes and informs contemporary fiction. We will move from cyberpunk to the “internet novel” to very short fictions on digital experience. How does a social network inform the networks of character and experience in a novel? What happens to the short story form in a time of pervasive distraction? How should the writer respond to a moment of pervasive reading and invasive technology? As we answer those questions, we will develop positions on the future of serious and popular fiction in a time of breakneck change. Readings will include short stories and fiction by William Gibson, Ted Chiang, Kristen Roupenian, Ben Lerner, Jennifer Egan, Octavia Butler, Lydia Davis, and Sheila Heti, among others.

ENGL 3530: American Literatures of Race, Ethnicity and Migration – Angela Naimou
In this course, we’ll read literature by writers whose art prompts us to ask questions about art--its forms, processes, effects, uses, or resistance to usefulness--as well as questions about the history of migration and race in the United States--its forms, practices, effects, uses, or resistance to usefulness. Readings may include twentieth- and twenty-first century poetry, drama, prose, and comix by Jewish, Southeast Asian, African, Arabic, and Latinx writers in the United States. We will also read relevant histories and legal documents. And of course, we’ll read, think, talk, write, and work together extensively.

ENGL 3550: Global Studies in Popular Culture – Spencer Tricker
*Transpacific Crossings in Popular Culture*
How does our understanding of American culture change when we consider the nation’s transpacific history? How do texts by Asian, Asian American, and Oceanian writers reveal and contest images of the United States as a land of desire and suffering? How have literary, cinematic, or other genres changed or acquired new characteristics through transpacific crossings? A recently emergent concept in the Humanities and Social Sciences, the idea of the “transpacific” emphasizes the movements or flows of people, objects, and ideas across Pacific space. Through analyses of best-selling novels, comics, poetry, legal documents, films, television episodes, and anime, we will investigate how transpacific texts provide new ways of comprehending the intertwined cultural histories of Asia, Oceania, and America. Texts may include Buck’s *The Good Earth* (1931), Honda’s *Godzilla* (1954), Murakami's *Norwegian Wood* (1987), Tan's *The Joy Luck Club* (1993), Watanabe's *Cowboy Bebop* (1998), Sanders and DuBlois's *Lilo & Stitch* (2002), Tarantino's *Kill Bill* (2003), Waititi’s *Boy* (2010), and Chu's *Crazy Rich Asians* (2018).

ENGL 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.

ENGL 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.

ENGL 3860: Adolescent Literature – Megan MacAlystre
*The Play's The Thing!*
Play becomes a complicated space for adolescents, as they are told to stop playing and focus, to play fair, to play at role-model emulation, to play sports to get into college, to sit down and read that play for school. In this section of
ENGL 3860: Adolescent Literature, we'll explore play in multiple media intended for young adults, including novels, video games, films, and the learning process itself. We'll question the roles of critical theory (e.g. power, agency, jouissance, and plaisir) in forming and reforming and perhaps limiting the adolescent subject position. To help us collectively explore the shifts in play from a passive noun to an active verb, students will take a leading role in constructing the syllabus for this course, which can engage with cultural presumptions about the teen and adolescent reader; the role of YA literature in developing activist personae; the cultural ideologies of race, gender, and class that shape characterization and setting in speculative fiction; and how the space and concept of play are redefined in the movement from literature "for children" to literature "for adults."

ENGL 3960: British Literature Survey I – James Funk
This course will provide a survey of English literature from the medieval period to the eighteenth century. Our analysis of literary texts will revolve around an examination of genre: what are the affordances offered by genre? In what ways does genre limit or restrict expression? How do writers both work within generic constraints and subvert them? What is the role of genre (and fiction more generally) in constructing identity, both personal and national? Key texts might include Sir Gawain and the Green Knight, The Canterbury Tales, Elizabethan sonnets, Donne's metaphysical poetry, Jonson's Masque of Blackness, Paradise Lost, Oroonko, Robinson Crusoe, Gulliver's Travels, the satires of Rochester and Pope, and Johnson’s criticism. Assignments will include discussion board posts, reading quizzes, and three exams.

ENGL 3960: British Literature Survey I – Ingrid Pierce
In this course, we will conduct a rigorous study of some of the most celebrated works of English literature from the Anglo-Saxon period, the Middle Ages, and the Renaissance. To understand the traditions guiding these texts, we will study literary styles of the period such as dream vision, epic, and romance and discuss relevant historical backgrounds. In addition, we will consult secondary-source materials to provide critical approaches for interpreting the texts. The goal of the course is to help students develop confidence and skill in literary analysis and writing while enjoying the playful, imaginative, and thought-provoking qualities of English literature. Course requirements will include two papers, an exam, a creative project, and regular participation.

ENGL 3970: British Literature Survey 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.

An advanced survey of American literature in English from the beginnings of European settlement to the early US national period. We read pamphlets, sermons, poems, plays, captivity narratives, and a couple of novels. Students who do the reading and pay attention in class will gain an understanding of some of the salient issues, themes, and genres concerning the literatures of early America, especially as they pertain to the settler occupation of a continent inhabited by Natives. We will not read The Scarlet Letter.

ENGL 3990: American Literature Survey II – Maya Hislop
What is American literature? In her groundbreaking critical text, Playing in the Dark, Toni Morrison argues that white authors have constructed American literature--its themes, formal concerns, and/or political aims--both with and against the racialized other. You will test Morrison's claims with and against literary texts that are both implicitly and explicitly about race. Some of the questions guiding you this semester: Does Whitman “sing America” as he claims? Does a novel set in the United States, London, and Nigeria and written by a Nigerian writer belong in the category of “American literature”? Why or why not? This course largely examines race along the black-white binary for both practical and disciplinary reasons. Discussions will be as much about what is on the pages that we read as it will be about what is
missing from those pages. What are the gaps in the knowledge of these authors? What reality were/are they trying to portray and which realities did/do they overlook? The goals of this course are: 1) to develop familiarity with the concept of American literature from the late nineteenth century to our present 2) to strengthen close reading skills and 3) to strengthen critical writing skills.

**ENGL 4000/6000: The English Language** – Andy Lemons

*The Many Lives of the English Language*

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 the Indo-European languages all the way to the many different kinds 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.

**ENGL 4100/6100: Drama of English Renaissance** – Lucian Ghita

*RENAISSANCE REVENGE DRAMA: ETHICS, POLITICS, AND POETICS*

Description: Revenge has been a source of fascination and political/ethical reflection throughout world literature. It occupies a prominent role in the European theatrical imagination, especially in the drama of Elizabethan and Jacobean England. The long and complex relationship between revenge and theater reveals fundamental questions about human identity and behavior, as well as about the ways in which theater constructs spaces, bodies, and its own imaginary framework. The course explores how revenge as a political, cultural, aesthetic, and psychological category is dramatized in various Renaissance plays, from Thomas Kyd’s *The Spanish Tragedy* to Shakespeare’s *Hamlet* and John Ford’s *'Tis Pity She’s a Whore*.

**ENGL 4030: The Classics in Translation** – Tharon Howard

This class begins with focus on classical Greek and Roman literature as it evolved from Homer’s “Tragedy of Achilles” in the *Iliad* to the amazing dramas which emerged around the 5th and 4th century B.C. when Athens was emerging from the horrific bloodletting which was the Peloponnesian War and later celebrated their victory over the Persians at Marathon and Salamis. We will read writers like Sophocles and the famous Theban plays *Antigone*, *Oedipus Rex*, and *Oedipus at Colonus* and will consider how the author’s service in the wars may have impacted the works reception at the Dionysia, a large festival in Athens intended to share communal values. Similarly, we will read Aristophanes’s comedies, *Clouds*, *Knights*, and *Frogs* in the context of Athen’s cultural collision with Sparta. We will also read selections from Aeschylus and Euripides before we move to derivative works like *Thyestes* and *Medea* from Lucius Annaeus Seneca, and more “modern” works like Shakespeare’s *Titus Andronicus*, and (optionally) O’Neill’s *Mourning Becomes Electra*.

**ENGL 4070/6070: The Medieval Period** – Andy Lemons

*Medieval Women*

This course explores medieval writings by and about women. Despite religious and social prejudices and sometimes even legal prohibitions against them, the voices of women can still be found in abundance, though even today they are still less well understood than their male counterparts. The texts we will study in this class range from powerful poetic works, visionary testaments, and biographies to less well known historical sources in which we can glimpse aspects of the lives and thoughts of medieval women. Readings will include, among other things, the first autobiography in English, an Irish epic, the oldest treatise on women’s medicine, Viking laws of divorce, love lyrics from Muslim Spain, heretical visions, local records of childbirths, and an Icelandic saga.

**ENGL 4110: Shakespeare** – James Funk

This course will examine Shakespeare’s notoriously ambivalent representation of sovereignty in each of his dramatic genres. Shakespeare’s depiction of kings, dukes, and those who rebel against them raises a number of questions about
ENGL 4170: The Romantic Period – Luke Chwala

A quick glance at the table of contents of any collection of romantic poems will show the degree to which the natural scene was a poetic subject. Because of the prominence of landscape in the period, “romantic poetry” has almost become synonymous with “nature poetry.” If romantic poems often describe an encounter with nature as other, how read these poems now that nature no longer exists apart from humanity? Geologists have called our planetary epoch the Anthropocene, the Age of Humans, because the world we inhabit is one that we have so totally remade. What can romanticism tell us about a Nature that was already passing away when romantic poets invented it? How might romanticism help us think climate change and humanity’s effect on the rest of life on Earth? We will explore these questions through engagement with texts by William Wordsworth, Charlotte Smith, John Clare and others.

ENGL 4110/6110: Shakespeare – Elizabeth Rivlin

What makes a man a man? What makes a woman a woman? What’s at stake, beyond sex, in a woman’s sexuality? What does it mean that a woman is portrayed onstage by a male actor? What different kinds of love and desire does Shakespeare portray? What is rape, and what is its relationship to patriarchy and politics? To what extent does a person’s destiny coincide with the circumstances of his or her birth? Under a monarchy, do the people have any voice? Does Shakespeare have any inkling of “democracy”? How do his plays imagine immigration and interculturalism? Is there such a concept as “race” in Shakespeare’s time? We’ll use these questions and others to investigate how Shakespeare represented human problems and relationships in terms of gender, sexuality, race, class, politics, and religion. Our questions will also give us insight into how Shakespeare reshaped genres and created new possibilities for literature and drama. We’ll study performance as well, both our own and others’, so that we can understand how performing—not just reading—the plays inspires a range of interpretations. And our discussion of a recent Shakespeare film will allow us to ask what meanings Shakespeare invokes in our own cultural moment. Works include The Two Gentlemen of Verona, The Rape of Lucrece, Titus Andronicus, Much Ado About Nothing, Othello, and Cymbeline. Writing is an important course priority; we will pay special attention to textual analysis and thesis construction. Requirements include three papers and a take-home final exam, as well as active class participation and student performances!

ENGL 4160/6160: The Romantic Period – Brian McGrath

This course will explore how the Gothic influences the Victorian period. We will examine how Gothic elements resurface in Victorian poetry, fiction, drama, and nonfiction prose as Victorians confront social anxieties and fears, especially those revolving around race, empire, class, gender, and sexuality. Students will investigate the philosophical, political, cultural, and scientific discourses that influenced Victorian Gothic literature, including but not limited to discourses on feminism, Marxism, Darwinism, empire, sexology, and degeneration theory. The key discursive features that define the Victorian Gothic novel are best analyzed through these historical, social, and political movements. Course texts may include Jane Eyre, Wuthering Heights, Great Expectations, The Picture of Dorian Gray, Dracula, and Heart of Darkness. Assignments may include participation in online forums, written analyses, a research paper, and a multimedia presentation on a contemporary visual or digital text influenced by the Victorian Gothic.

ENGL 4190/6190: Postcolonial and World Literatures – Angela Naimou

This course will be a literature and intellectual history course on the concepts and practices of empire and diaspora. We will consider how empire and diaspora became fields-defining concepts in the study of literature, and we’ll explore the questions and limitations they pose for the study of postcolonial and world literature now. Our readings will include twentieth and twenty-first century writers based in Iraq, India, Mexico, and elsewhere. And of course, we’ll read, think, talk, write, and work together extensively.
ENGL 4210/6210: American Literature from 1800 to 1899 - Dominic Mastroianni
In this class we’ll examine various forms of attention as they are described, imagined, elicited, and rejected in nineteenth-century American literature. Among the questions we, together with our authors, will consider are: What kinds of attention are possible? What is worthy of our attention, what unworthy? What makes it hard to pay attention? When is attention easy, or impossible not, to bestow? What happens in transitions from strained to relaxed attention? We’ll focus particularly on three varieties of attention: listening, wondering, and loving. Authors likely to include Emily Dickinson, Frederick Douglass, Ralph Waldo Emerson, Nathaniel Hawthorne, Herman Melville, Edgar Allan Poe, and Henry David Thoreau; we’ll also read pertinent literary criticism by Sharon Cameron, Stanley Cavell, and others.

ENGL 4280: Contemporary Literature – Lindsey Kurz
Animal Studies and Post-WWII British and American Literature
In this course we will examine contemporary literature through an animal studies critical framework. Although animal studies in a relatively new field within the humanities, the presence of animals in literature is as old as literature itself. Literary scholar Mario Ortiz-Robles writes, “From the earliest epics, fables, parables, and plays, animals have donned a great variety of guises to become the privileged presences that show us how to be human.” This course explores the non-human animal in literature written after World War II and considers how animals are used to represent human concerns, as well as how some contemporary authors have asked readers to consider animals not only as metaphors, but as beings in their own right. We will consider questions of how animals are represented in a variety of literary genres, including fiction, poetry, and graphic narrative.

ENGL 4290: Dramatic Literature – Ken Tuite
Tragedy and Comedy on the Ancient Stage
This class will examine the development of dramatic and comedic theater in Classical Athens and its refinement during the Roman Republic and Empire. The class will focus upon the social and political issues that influenced not only the form, but also the content of the great tragedies and comedies of the Ancient World. Furthermore, this course will examine the physical elements of ancient drama from the development of the stage to costumes and stage direction.

ENGL 4320/6320: Modern Fiction – Gillian Weise
We will read and discuss modern fiction as writers, so we will ask questions like: what is an unreliable narrator and how to make one? what is time in a modernist novel and how to warp it? what are some versions of realism in short stories and why choose one version instead of another? Possible texts include Hemingway’s Garden of Eden, Toomer’s Cane, Cortázar’s Blow Up and Other Stories, Paley’s Later The Same Day, Walker’s The Third Life of Grange Copeland and Schulman’s Girls, Visions and Everything.

ENGL 4400/6400: Literary Theory – Maria Bose
Critical SF deploys classic works of science fiction as entry points onto major concepts and terminologies associated with current practices of critical reading and cultural interpretation. Attention will be given to theories of political economy, including new accounts of mass-produced culture and finance; psychoanalysis and sexuality studies; semiotics and deconstruction; critical race studies and postcolonial theory; post- and transhumanist studies; new media studies; ecocritical theory.

ENGL 4420/6420: Cultural Studies – Bree Beal
Moral Cultures
This course will interrogate the relation between cultural norms and institutions and the human subjects who enact and sometimes challenge the status quo. We will ask and attempt to answer several difficult questions: Is morality a cultural construct or a human universal? Where do cultural norms come from? What is the relation between identity and morality? In addition to our own rational faculties, we will be assisted by thinkers from a variety of disciplines. A debate within the field of moral psychology will guide our exploration of the first question, and we will hear perspectives from developmentalsists, such as Lawrence Kohlberg and Elliot Turiel, as well as their opponents, including cultural anthropologist Richard Shweder, developmental psychologist Carol Gilligan, and social psychologist Jonathan Haidt. In pursuit of an answer to this question, we will even dive into the world of comparative animal behavior, looking at the
question of culture in non-human animals and the claims made by ethologists like Frans de Waal, that human morality has deep evolutionary roots. In tracing the origins of cultural norms, we will look at the “historical” analyses of Michel Foucault, alongside the historical materialism of Karl Marx and his heirs and the sociological analyses of Max Weber and Emile Durkheim. Our final question, about the relation between morality and identity, will be oriented by current events and especially identity politics in American culture. We will ask about the power of identity to shape our sense of how we ought to behave and how we can expect to be treated by others, guided by race theorists like W. E. B. DuBois and James Baldwin and feminist thinkers, such as Gayatri Spivak. Our exploration of this final question will force us to answer an even deeper question as to the fundamental nature of morality, and we will use our answer to this last question to improve our appreciation of what is happening in our current moment.

ENGL 4450/6450: Fiction Workshop – Nic Brown
Students write and workshop their own works of fiction.

ENGL 4460/6460: Poetry Workshop - Jillian Weise
The poet Tyehimba Jess says in an interview: “I see each poem as part of a dialogue in a long dialogue that’s happening now in American and world poetry. When you release a book of poetry you’re entering that dialogue in a certain kind of way and I think you have to be willing to accept the call and response.” This class is designed for students who want to write poems, submit poems for publication, or prepare a portfolio of poems for MFA programs. Students will receive constructive feedback on their work and will meet visiting poets, including Jess, during the Clemson Literary Festival (April 10-13, 2019).

ENGL 4480/6480: Screenwriting Workshop – Nic Brown
Students write and workshop their own original screenplays.

ENGL 4490: Creative Non-Fiction Workshop – Julia Koets
In this creative writing workshop, we will explore the various forms of creative nonfiction, including memoir, lyric essay, personal narrative, literary journalism, and other hybrid forms. Students will workshop their original nonfiction and receive feedback. We will read work from a range of contemporary nonfiction writers, including Jo Anne Beard, Kevin Young, Eula Biss, Leslie Jamison, and Hanif Abdurraqib, and do generative prompts in response to the various techniques we encounter in their nonfiction work.

ENGL 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, 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 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?

ENGL 4510: Film Theory and Criticism - John Smith
This course is a survey of the major developments in film theory, with a closing look at media theory. We will study primary texts in the history of film criticism and examine how selected films from Hollywood and other cinemas illustrate key theoretical issues explored by these texts. The course is divided into three units. In Classical Theory, we will read theory written between the 1910s and the 1950s, when cinema was young, and explore topics including film as art, mass culture, and realism. In Contemporary Theory, we will read theory from the 1960s to the present day and explore topics including semiotics, narrative, gender, race, and spectatorship. In Film and Media Studies, we will consider theoretical differences between film and television, particularly as they relate to viewing practices and media today.

ENGL 4530: Sexuality and the Cinema – Eddy Troy
This course examines the cinematic representation of sexuality, gender, and the body across a range of cinematic contexts and histories, including classical Hollywood, global cinema, the French New Wave, and contemporary American film. Students will develop their ability to conduct analysis of cinematic form through critical investigation of the intersection of film form and questions concerning sexuality. Concomitantly, the course introduces some of the key film-theoretical texts that have shaped the study of sexuality in film over the last several decades.

ENGL 4540: Selected Topics in International Film – Jamie Rogers

Third Cinema Revisited

This course examines the development, deployment, and afterlife of a set of radical filmmaking practices that emerged with the intensification of global political mobilizations on the left beginning in the 1960s. While theorized variously as “cinemas of hunger,” “imperfect cinemas,” and “third world cinemas,” the films and film movements of concern to this class are often folded into the term “Third Cinema,” which was introduced and defined by Fernando Solanas and Octavio Getino in their 1971 manifesto “Toward a Third Cinema.” Throughout the course, students will analyze narrative content and structure, film form, production practices, and audience reception, as well as interrelated — but certainly distinct — historical, political, and cultural developments associated with Third Cinema. In approaching Third Cinema from our contemporary context, the class will ask after the political potential and limits of such filmmaking practices, drawing comparisons to contemporary, larger-budget films, as well as contemporary low budget digital filmmaking practices. In the process, students will become conversant in basic film theory and debates around global, third world, and independent cinemas, as well as in theory related to the analysis of race, gender, sexuality, and class on screen.

ENGL 4590/6590: Special Topics in LCT – Michelle Smith

For the past twenty-five hundred years in Western culture, the “ideal” woman has been disciplined by cultural codes that require a closed mouth (silence), a closed body (chastity), and an enclosed life (domestic confinement) (Glenn 36). Little wonder, then, that women have—for the most part—been closed out of “the” rhetorical tradition, the speaking and teaching traditions of aristocratic, powerful, public men. Over the last thirty years, however, feminist scholars have recovered and recuperated women’s contributions to rhetorical theory and practice, challenging and transforming a male-only intellectual tradition. These contributions have led scholars to reconsider what constitutes “rhetoric” and “persuasion” in the first place. In this class, we’ll ask: what strategies have historical women used to make their voices heard, despite their limited power in the public sphere? What rhetorical theories have they produced, and what theory can be gleaned from their practices? To what extent—and under what circumstances—does one’s gender shape how one speaks, what one says, and the effects of one’s words?

ENGL 4640/6640: Topics in Literature from 1700 to 1899 – Erin Goss

The Comedic Jane Austen

This course will read Austen’s novels (yes, all of them, as well as some of her juvenile writing). Operating on the basic governing assumption that these novels are (at least, more or less) funny, along the way we will consider her novels within a tradition of comedy that both precedes and follows them. We will consider how Austen’s work draws from classical notions of comedy and anticipates the understanding of comedy that is crystallized in, for example, the contemporary romantic comedy. Our task will be to consider what expectations we bring to the reading of Jane Austen and what her work might offer us above and beyond those expectations. We will also use our reading of Austen to unearth our assumptions about comedy and gender and what it means to engage with both while also pursuing the study of “serious” things.

ENGL 4750/6750: Writing for Electronic Media – Gabe Hankins

In this course we will practice and reflect on writing for online venues now. What are the venues, genres, and opportunities for writing online? What are the best little magazines, fan journalism, and public writing of the current moment? How do we engage with editors, publishers, and readers? What technologies and trends are crucial to master and which will shift by the year? Students will help propose venues to read, study, and propose for pieces. Requirements: engaged discussion of contemporary writing online, weekly writing, sustained revision, and polished final long-form piece. This is a writing-intensive workshop class: you will bring a short piece of writing into class once a week
ENGL 4830: African American Literature from 1920 to the Present — Tareva Johnson

*James Baldwin in Context*

Baldwin has become a highly quotable figure in the 21st century. His words are the content and captions of social media posts and his voice, physicality, and gifted oration are available in snippets on Youtube or in longform in Raoul Peck’s *I Am Not Your Negro* (2016). His writing advocates for what it means to be human, American, white, black, gay, straight, rich, and poor. If you’re human, he’s talking to you directly at multiple times in his four-decade long writing career. So, this course examines the intellectual, historical, social, and cultural contexts that contributed to Baldwin’s work and its afterlives in our contemporary moment. Writers may include Richard Wright, Ralph Ellison, Ann Petry, Gwendolyn Brooks, Toni Morrison, Kiese Laymon, Jesmyn Ward, Sharifa Rhodes-Pitts, Claudia Rankine, and more. We’ll consider fiction, nonfiction, poetry, literary criticism, film, and music to identify plausible genealogies for Baldwin’s ideas and lasting influence in American—as well as black diasporic—literatures, politics, and intellectualism(s).

ENGL 4890/6890: Special Topics in Writing and Publication Studies — John Morgenstern

This course provides a hands-on introduction to book publishing. After a brief overview of the history of publishing and related technologies, the course will emphasize current trends and practices. It will distinguish the roles of various publishing professionals from literary agents to in-house editors and introduce students to their first industry contacts. Major assignments will engage students in the process of publishing actual books in production with our university press and provide training in skills essential for landing an entry-level position in the industry.

ENGL 4910/6910: Classical Rhetoric — Tharon Howard

This class begins with an introduction to the study and practice of rhetoric in the Classical Age of Greece around the 4th century B.C. when persuasive public speaking became a crucial element of legal and political power in the state and when “finding the available means of persuasion” for a particular audience were first recorded. We will read Sophists like Gorgias and Isocrates and then examine the transformations brought about by their debates with Plato and Aristotle. From there, we will turn to the rhetorics of the Romans and examine how Cicero’s rhetoric for a republican Rome evolved into Quintilian’s rhetoric of for an imperial state. We will follow the development of the forensic, juridical, and epideictic types of speech and consider which is privileged by the rhetorician we are reading and why. Throughout this 2,500-year-old journey we will explore the political and social circumstances of each rhetorician’s theory and whether that theory saw rhetoric as a means of discovering new, probable truths or whether it was merely a means of delivering already established truth through ornamentation such as the use of schemes and tropes. Ultimately, we will explore how the controversies and debates among classical rhetoricians provided the foundations of our modern debates regarding “fake news,” “alternative facts,” and what should be the appropriate tone and goals for public discourse in modern democratic societies.

ENGL 4960: Senior Seminar — Sean Williams

In this course we are going to read, discuss, and participate in narratives about the environment. Environmental rhetoric has become increasingly important as different parties have crafted narratives about the environment and those narratives have in turn shaped policies that affects us all. We will focus in particular on the concept of WATER, the most precious resource on planet earth: its history and how different groups talk about it. Finally, we will work closely with Clemson’s Center for Watershed Excellence to craft compelling narratives of activism for water conservation in Upstate South Carolina.

ENGL 4960: Senior Seminar — Cameron Bushnell

Feminist Orientalists: Women’s Writing and Collecting from the Mediterranean to Hawaii.

This senior seminar will read the work written over several centuries of women who traveled from the West to the East. Although some have thought women’s travel writing the work of “mere amateurs,” more recently writings by women are thought to be a genre of growing importance regarding the impressions from one culture on another and from one gender on another. Indeed, women often were allowed access to domestic spaces in Eastern homes that were off limits to their male counterparts. The aim of the course will be to read about the observations, impressions, and
interpretations of these women travellers to learn how their ideas contributed to the construction of a body of knowledge about the East, identified by Edward Said as Orientalism. The course will investigate how women shaped perspectives through their collections of letters and their collected artifacts. We will study the work of Lady Mary Wortley Montagu, Lady Hester Stanhope, Frances Power Cobbe, Harriet Martineau, Gertrude Bell, Isabelle Eberhardt, Freya Stark, Isabella Bird, Doris Duke, and others. These women’s travel will take us to Turkey, Algeria, Persia, Hawaii, and many other locations.

ENGL 4960: Senior Seminar – Elizabeth Rivlin

*Hamlet, Again: Shakespeare and Adaptation*

Who or what is Hamlet? Answering that question has occupied actors, audiences, writers, and readers for centuries. We will seek our own answers as we read Shakespeare’s *Hamlet* in two early editions along with its sources, and as we study several twentieth-century and twenty-first-century dramas, films, and fictions that adapt the play. That is, we will ask how adaptations change the essence of this famous work. We will move toward another question: What does *Hamlet* do? Specifically, what functions, whether cultural, political, or aesthetic, do these various Hamlets perform? In studying not one *Hamlet* but many, we have a unique opportunity to explore not only the meanings attached to Shakespeare’s work in his own day but also how and why we continue to put Shakespeare to work today. Other than Shakespeare’s *Hamlet*, works include Tom Stoppard’s play *Rosencrantz & Guildenstern Are Dead*, Laurence Olivier’s film *Hamlet*, Vishal Bhardwaj’s film *Haider*, and Lisa Klein’s novel *Ophelia*. Because this is a capstone seminar, we will use these questions to develop and refine skills essential to the English major, including literary analysis, argumentation, and original research. You will write extensively and present your research to the class. Perhaps most importantly, the class is run as a seminar that depends on your regular and active participation.

ENGL 4960: Senior Seminar – Kim Manganelli

*Absalom’s Daughters: The Afterlives of Slavery in Contemporary Literature and Culture*

The women in William Faulkner’s haunting 1936 novel, *Absalom, Absalom!*, can be divided into two categories: the women of color who are “created of by and for darkness” and the white women who are rendered ghosts by the Civil War. Focusing on Faulkner’s representation of race, gender, and class in what many consider to be one of his most difficult novels, our semester will begin with a slow reading of *Absalom, Absalom!*, which we will place in conversation with the other “plantation novel” of 1936: Margaret Mitchell’s *Gone with the Wind*. We will then explore how the legacies of these texts and the history of slavery and the Civil War that they represent haunt our contemporary literature and culture. We will investigate how such writers and artists as Toni Morrison, Jesmyn Ward, Octavia Butler, Natasha Trethewey, Kara Walker, and Beyoncé, as well as television series such as *Underground* and *Queen Sugar*, exhume and examine the specters of slavery that continue to haunt our national consciousness. (We will also explore how this history of slavery is rendered an absent presence in the “reality” TV series, *Southern Charm*, and Sofia Coppola’s remake of *The Beguiled*). Through careful reading, thoughtful writing, and lively class discussions, we will study how contemporary writers and artists remix the signifiers and images of the plantation archive, transforming former sites of slavery into spaces for creation. Although innumerable lives were destroyed within slavery and continue to be devastated by the racism and racial violence that we’ve inherited from the “peculiar institution,” we will consider whether these contemporary texts, by uniting the present and the past, can offer us a new future.