2000 Level Literature Courses

ENGL 2020 Major Forms of Literature: Lee Matalone

The Hybrid Narrative: The poet Charles Simic defines collage as “the art of reassembling fragments of preexisting images in such a way as to form a new image.” This online course centers around the notion of literary collage, an artform of reassembling fragments of preexisting and new texts in such a way as to form a new text. Emerson dubbed such an inclusive work a panharmonicon, a form in which “everything is admissible— philosophy, ethics, divinity, criticism, poetry, humor, fun, mimicry, anecdote, jokes, ventriloquism— all the breadth and versatility of the most liberal conversation, highest and lowest personal topics.” In a panharmonicon, Emerson continues, “all are permitted, all may be combined into one speech.” In this class, students will read and write literature that integrates everything— lists, letters, statistics, aphorisms, jokes, images, poems, fiction, nonfiction— and interrogate why and how these forms do what they do. Why not write a more traditional narrative? What greater truth(s) do collage and fragmentation seek to uncover? Literary forms such as flash fiction, the nonfiction novel, autofiction, the mini-essay, and the lyric essay, as well as the weird, funky, and uncategorizable, will be examined. Students will write two-three short works of literary analysis and one creative work of literary collage.

ENGL 2120 World Lit: Ken Tuite

Love and Relationships in Antiquity: A survey of ancient love poetry that examines the development of the genre and addresses the nature love and fidelity.

ENGL 2120 World Lit: Elizabeth Stansell

In this course, we will read literature from the 19th-21st centuries that focuses on young people grappling with various cultural and personal conflicts—including the complicated legacies of their own parents and/or elders.

ENGL 2120 World Literature: Sarah Cooper

World Literature begins the semester engaging with the concept of utopia and reading texts that are set in such an environment. We will then move into the concept of dystopia, science fiction and speculative fiction and read texts that are set in these altered realities. The purpose of engaging with imagined worlds is to investigate critical arguments writers are proposing about our current culture. Utopian and dystopian writers provide a unique vantage into cultures from an anthropological perspective. As citizens we can gain insight into current social institutions by removing our ethnocentric lenses.

ENGL 2120 World Literature: Rene Fleischbein

Fairy tales, and children's literature in general, are often considered simplistic and naïve because of their "intended" audience. While the perception that literature for young people is benign is misleading, it is beneficial to those who wish to influence young readers or subvert societal norms. In this course we will explore world literature through folk and fairy tales, focusing on variations of "Cinderella" from cultures around the globe and in multiple genres. We will engage with critical scholarly readings; explore versions of the tale from disparate regions of the world; closely read several literary adaptations; and analyze visual adaptation of the tale.
**ENGL 2120 World Literature: Tareva Johnson**

*Black Diasporic Literatures:* This course will introduce students to a range of African, African American, African-Caribbean, and Afro-Latinx texts. We will read for how oral traditions, liberation struggles, major literary movements such as the Harlem Renaissance and Negritude, Black literary aesthetics, and issues impacting global Black communities are taken up in converging and diverging ways. Understanding how heterogeneous global black communities are will be a major focus of the course.

We may read texts from the following authors: Toni Morrison, Paule Marshall, Edwidge Danticat, Jamaica Kincaid, George Lamming, Chinua Achebe, NoViolet Bulawayo, Willie Perdomo, and Dahlma Llanos Figueroa.

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**ENGL 2120 World Literature: Ben Fuqua**

This course will stress your ability to read inquisitively and fluently discuss texts from a wide variety of geographic, political, and historical circumstances. Apart from serving you in future college courses—even those that appear significantly removed from the arts and humanities—the kind of investigative engagement that we will practice in this course will help you to explore and locate information relevant to whichever situation you find yourself in when you exit Clemson. Moreover, this course is “multi-cultural” in much more than the political-buzzword sense of the term. We will literally encounter multiple cultures, and practice dealing with and adjusting to radical shifts in perspective will improve your ability empathize and build infrastructure for lateral thinking, making you a more efficient leader as well as, simply, a better human being. I have arranged the coursework around the dual concepts of magical thinking and paranoia as a way of broadly connecting common impulses across the diverse collection of the individual and deeply personal we will be studying.

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**ENGL 2120 World Literature: Andrew Mathas**

*Existential World Literature:* This English 2120: World Literature 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.

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**ENGL 2120 World Literature: Karen Kettnich**

In this world literature course, we will follow one of the world’s most popular and beloved folktales, known best to modern American audiences as “Beauty and the Beast,” tracing it through treatments from around the globe and through various genres. We will ground our discussions with some critical scholarly readings on folktale and film; explore versions of folktale types AT402, 425, and 425C; closely read several literary adaptations; and analyze film approaches to the story. As we do so, we will examine definitions of the beautiful and the bestial from culture to culture, and explore how they feature in the negotiations of romantic love, interpersonal relationships, and human experience.

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**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 nationalistic
and 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: Caitlin Watt**

*Epic and Empire in the Middle Ages:* This course focuses on the literature of several important medieval
dynasties, including the Normans in their campaigns in North America and Sicily, the Mongol Empire in its
spread across Asia and Eastern Europe, and the Mali Empire in its rise to dominance in western Africa.
Through reading epic tales of heroes, courtly poetry, and travel narratives, we will have the opportunity
to trace the spread of cultural influences and the effects of political and historical developments on
literature from the tenth through sixteenth Anticipated books: the Vinland sagas, *The Secret History of
the Mongols*, the *Epic of Sundiata*, the travels of ibn Battuta

**ENGL 2120 World Literature: David Foltz**

This course traces and explores the development of “the Devil” as a concept across global contexts.
Points of interest include notions of evil, sin, the diabolical and profane, illumination/enlightenment, etc.

**ENGL 2130 British Literature: Chris Benson**

*Romantic and Victorian Survey:* A survey of the major (and some minor) British authors of the Romantic
and Victorian periods, 1760-1890, the course focuses on close readings in the context of Romantic
philosophy and British colonialism, with attention paid to female writers.
Textbook: *Norton Anthology of English Literature, The Major Authors, Volume 2, 10th Edition*

**ENGL 2130 British Literature: Melissa Makala**

*Our Monsters, Ourselves:* This course will examine how representations of monsters, monstrosity, crime,
and terror in nineteenth- and twentieth-century British literature encode 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, civilization and savagery, good and evil. Texts will include
*Frankenstein, Strange Case of Dr. Jekyll and Mr. Hyde, The Beetle, The Blood of the Vampire,* and *The
Turn of the Screw,* as well as a few shorter works.

**ENGL 2130 British Literature: Henna Messina**

*The Making of Public and Private Life in British Literature:* 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. We will 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.
Anticipated Books: Our main texts will likely be Daniel Defoe’s *Robinson Crusoe,* Jane
Austen’s *Persuasion,* Elizabeth Gaskell’s *North and South,* and Oscar Wilde’s *The Picture of Dorian
Gray.* The course will also include works by Alexander Pope, Lady Mary Wortley Montagu, Thomas Gray,
Richard Sheridan, Charlotte Smith, William Wordsworth, Samuel Taylor Coleridge, Matthew Arnold,
Robert Browning, and Christina Rossetti.

**ENGL 2130 British Literature: Luke Chwala**

*Gothic Evolutions in British Literature:* 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.


**ENGL 2130 British Literature:** Ingrid Pierce

Characterized by magic, intrigue, and adventure, 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 explore the human experiences and ethical issues 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. While studying individual texts within their historical contexts, we also will consider how quest stories from English literature speak to us today.

**ENGL 2130 British Literature:** Daniel Citro

*Strangeness & Estrangement:* This course will look at narratives of alienation, anxiety, estrangement in selected texts from the 19th and 20th centuries, paying special attention to the development of literary modernism. During the term, we will encounter characters who are in some fundamental way estranged, unknowable, curious, or removed (from their community, family, city, time, and so on) in order to consider the various social, cultural, and political forces that work to unhouse and isolate these characters and to examine the formal innovations which allowed artists to create these characters and to render their complex interior lives. Authors under study will include Samuel Beckett, Leonora Carrington, Joseph Conrad, James Joyce, Mina Loy, Mary Shelley, Virginia Woolf, and others. Students will produce two papers of literary analysis, sit for a midterm exam, and complete a final project.

**ENGL 2140 American Literature:** Jonathan Field

Settling and Unsettling America: This class responds to the impossible mandate to survey American literature by choosing a series of texts that consider what it means to settle and unsettle a big chunk of North America. We will consider colonization, enslavement, emancipation, suffrage, and decolonization through a variety of texts and genres, by authors including John Cotton, Mary Rowlandson, Harriet Jacobs, Toni Morrison, Colson Whitehead, Susan Shepard and others. We will think about settle as a word that means to occupy a place, and to agree upon an issue.

**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 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.

**ENGL 2140 American Literature:** Bree Beal  
*Morality vs. the Law in American Literature: Reformation, Rebellion, Revolution:* What recourse do people have in the face of unjust laws and institutions? Many American authors, from Herman Melville to Toni Morrison, have investigated, exposed, and attacked institutionalized injustice. We will read classic works of literature with this theme in mind: what happens when what is morally right is against the law, and vice versa? How ought we to respond? We will search for answers in our texts, while considering how they might speak to our current historical moment.

**ENGL 2140 American Literature:** Chelsea Clarey  
*Tracing Lyrical Traditions:* Does the post-apocalyptic trend in young adult literature have its roots in World War I poetry? How do Queen Lili‘Uokalani, Johnny Cash, and *Lilo & Stitch* represent a literary lineage? What were people with disabilities 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*? From the eighteenth century to Beyonce with a heavy focus on poetry (plus short stories, speeches, browser games, and more), this discussion-based course emphasizes close reading strategies, with the option of a creative final project.  
Anticipated books: None! This is an OER course, which means zero textbook cost to students, with tree-free assignments.

**ENGL 2140 American Literature:** Lindsey Kurz  
*On The Road: Travel Narratives in American Literature:* Description: Author Jessica Gentile writes, “The only thing more American than taking a road trip is writing about one.” Road trips, and more broadly, travel narratives, feature prevalently in American literature from all different eras. In this class, we will read travel narratives from the major periods in American literary tradition. We will explore the construction of road trip mythology in the American imagination, as well as ways writers have challenged that mythology.

**ENGL 2140 American Literature:** 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 2150 Literature in the 20th and 21st Century:** 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), a 2001 film adaptation of the philosophical essay, poetry, popular rock music, four distinct novels, and one work of challenging and creative non-fiction.  

**ENGL 2150 Literature in the 20th and 21st Century:** Megan MacAlystre

*The Many Faces of Hill House:* 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.


**ENGL 2150 Literature in the 20th and 21st Century:** David Foltz

This course investigates the themes of criminality and ritualism in American narratives. Beyond mere illegality, the crux of such narratives is commonly the relationship of crime and ritual to the sacred American notion of *freedom*, suggesting a connection between social transgression—legal, ethical, moral, cultural—and individual freedom. Developing these narratives is a matter of both cultural complicity and obsession, as is discomfort and denial regarding resulting implications.

**ENGL 2150 Literature in the 20th and 21st Century:** Luke Chwala

*Literature of Difference—Queer Identity and LGBTQ Literature:* When asked about LGBTQ political issues, most people’s first thought will be of marriage equality, with perhaps some additional thoughts about workplace inclusion and hate crimes laws. Yet these are only a small part of the history and reach of lesbian, gay, bisexual, transgender, and queer movements and communities in the USA and beyond. This course will explore the experiences of LGBTQ writers and communities with an aim to better acquaint students with the struggles of LGBTQ people in America from the mid-20th century through today. Examining queer fictional and non-fictional texts will reveal how sexual orientation and non-binary gender identity influences authors’ creative interpretations of themselves, their culture, and the world at large. Themes of growing up queer, coming out, families, relationships, queer communities, homophobia, loss and renewal will be explored. Students will learn how to think more critically about human differences of gender and sexuality, and why understanding LGBTQ perspectives is important for their academic studies, careers, and lives.

Anticipated books: *Giovanni’s Room; Dancer from the Dance; Times Square Red, Times Square Blue; Fun Home: A Family Tragicomic; Paul Takes the Form of a Mortal Girl*

**ENGL 2150 Literature in the 20th and 21st Century:** 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 trace the politics of migration. We will study the complex expressions of movement, mobility and access in relation to national traditions, identity formation, and environmental impact.

**ENGL 2150 Literature in the 20th and 21st Century:** John Pursley
ENGL 2150 is a survey course of contemporary literature focusing primarily on works following World War II. Unlike other sections of this course, this class is meant to spark literary interests, talents, and inclinations, so additional emphasis will be placed upon the creative process of these works and how we might, as writers ourselves, engage these texts both creatively and critically in order to better understand how our historical circumstances, in terms of culture, race, class, gender, and sexuality, have come to shape our lives.

ENGL 2150 Literature in the 20th and 21st Century: April Lawson

Love and Friendship: In this class we will analyze literary texts to discover how they work. We will examine the structure and elements of many different literary works (stories, novels, plays) and study the ways in which they work to generate a variety of effects on the reader. All of the works for this class will be in some way connected by the subjects of love and/or friendship. I am a literary fiction writer and so I approach texts from a writer’s point-of-view. This class will draw from a diverse range of authors (diverse in background and in style), be mindful of historical and cultural contexts, and stress constructive critical thinking and reading.

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

This course focuses on literary works that explore the dynamics, ironies, and complicated socioeconomic and cultural histories embodied in the South. We will read works by iconic Southern authors such as Carson McCullers and Flannery O’Connor, but will largely focus on recent literature, including novels, short stories, and essays by David Joy, Jesmyn Ward, J.C. Sasser, Rhonda White, Wiley Cash, and others, and poetry by Nikky Finny, Terrance Hayes, Ray McManus, Annie Woodford, Natasha Trethewey, and others. In addition to practicing their writing craft, students will complete creative projects (videos, Spark pages, and more) using Adobe technologies.

ENGL 2150 Literature in the 20th and 21st Century: Heather Williams

Climate Fiction: This course considers emerging directions in recent fiction that increasingly engage in questions of anthropogenic (human-caused) climate change. We will examine a variety of texts that develop current and future worlds dealing with the local and planetary impacts of global warming. We will seek to answer questions like: how is something so gradual, so significant, and so complex as climate change treated in literature? Moreover, can fiction help to alter our conceptions of the earth and our role in changing it? Taking up the intersection of science fiction and the climate, this course will explore novels and short fiction by authors such as Margaret Atwood, Octavia Butler, Barbara Kingsolver, Paolo Bacigalupi, and other emerging writers.

ENGL 2150 Literature in the 20th and 21st Century: Stevie Edwards

Beginning with Orwell’s *1984* and moving toward the present, this class will focus on ways that the dark and prodigious visions of authors—specifically those who engage with the genres of sci-fi, speculative literature, and dystopian literature—respond to real world political, cultural, and technological changes. Some recurring themes in our readings will include anxiety toward technological advancements, the corrupting nature of power, and the questionable ethics of inherited social structures. Anticipated Texts: *1984* by George Orwell, *The Lathe of Heaven* by Ursula Le Guin, *Kindred* by Octavia Butler, *Handmaid’s Tale* by Margaret Atwood, *Never Let Me Go* by Kazuo Ishiguro, and *The Power* by Naomi Alderman.

ENGL 2150 Literature in the 20th and 21st Century: 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 the 20th and 21st Century: Allison Harris
Appalachian Literature: Although Clemson lies within the borders of Appalachia designated by the Appalachian Regional Commission, we hardly ever discuss Upstate South Carolina as Appalachian. This course will interrogate what it means to be Appalachian through novels and essays from authors who identify themselves as Appalachian folx. We will consider how local contexts can inform global conversations. This course will require daily reading responses, one formal essay, and a multi-media component, as well as a midterm and final.
Anticipated Books: Pushing the Bear by Glancy; The Line That Held Us by Joy; The Cove by Rash; Long Man by Greene; Affrilachia by Walker; Something’s Rising by House; Appalachian Reckoning by McCarroll and Harkins; Oral History by Smith

ENGL 2160 African American Literature: Tareva Johson
Southern Black Literary Traditions: This course will consider texts by Black writers from the South, texts situated in the South, narrators writing in Southern dialects, or texts otherwise indebted to genius homegrown in southern states. We will study black cultural influences and influencers, the role of migration, connections to black musical traditions, and other related topics.
We may read texts by Frederick Douglass, Frances Ellen Watkins Harper, Charles Chesnutt, Toni Morisson, Margaret Walker, Alice Walker, Jesmyn Ward, and Kiese Laymon.

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, as well as a midterm and final.
Anticipated Books: The Underground Railroad by Whitehead; Their Eyes Were Watching God by Hurston; March by Lewis, Aydin, and Powell; The Hate U Give by Thomas

Critical Writing:

3100 Critical Writing about Lit: 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 is catastrophically changing. Specifically, we’ll read works of poetry, fiction, creative non-fiction, journalism, and documentary that ask questions about how the long arc of climate change impacts not only the people and places we live among, but also how we interpret and imagine their presents and futures.

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

3100 Critical Writing about Lit: David Coombs
3100 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.

Literature Survey:

3960 British Literature Survey I: Andy Lemons
The British Isles in the Medieval Period were a vast contact zone of many different peoples, cultures, languages, and literatures. In this course, we explore this plurality and diversity, observing how concepts of “English Language” and “English Literature” arise from, but also obscure, the radically heterogeneous circumstances of this historically polymorphic place. Our readings will include (in translation): Roman biography, Anglo-Saxon epics and riddles, Irish myths, Welsh fables, Icelandic saga, Anglo-Norman lays, Middle English Tales and Treatises, and Tudor poetry and drama, from the first to the sixteenth century.

3980 American Literature Survey I: Susanna Ashton
From the Beginnings to 1900: This junior-level class for English Majors, Education Majors and other enthusiasts of all stripes will wander through a couple of centuries and across all sorts of hazy borders...where did "America" begin and where does "Mexico" end? Do a couple of letters written on a boat that was sailing back from the Caribbean truly document the "discovery" of America? If someone wasn’t allowed to be a full citizen, what are we doing by calling her work “American”? How were women “sold” on notions of Western settler expansion differently from pitches designed for men? How have historical voices spoken back to mainstream ideas, whether for good or for ill using written and non-written forms? If the speeches by Native American warriors, Tecumseh and Red Jacket, are possibly fake, is it worth reading them? Is a Narragansett dictionary written by a missionary in New England really literature? And what story can a dictionary tell, anyway? Narratives written by enslaved people were certainly written to manipulate readers but are they different from any other sort of stealthy text? Is Poe’s detective any good at his job? What’s the worst part of the Declaration of Independence? Does any of this belong in a public school K-12 curriculum? As you can tell, I have questions and I’m hoping you will help me generate even more.

3990 American Literature Survey II: Jamie Rogers
Imagining America: This course begins with the premise that storytelling is foundational to the development of the concept of "America." Through our examination of America's literary and cultural landscape, from Canada to the Caribbean, from turn-of-the-century realism to the contemporary post-modern, we will interrogate the political, economic, and cultural function of a variety of artistic forms. We will pay particular attention to assemblages of race, gender, sexuality, ethnicity, and class in asking after the multi-faceted ways in which America has come to be imagined.
Anticipated books: *Playing in the Dark* by Toni Morrison; *Huckleberry Finn* by Mark Twain; *Beloved* by Toni Morrison; *Maggie* by Steven Crane; *The Street* by Ann Petry; *Tracks* by Louise Erdrich; *The House on Mango Street* by Sandra Cisneros

**Literature I:**

**4200 American Literature to 1799:** Jonathan Field
This class will offer a sustained engagement with narratives of the European settlement of North America. Focused in particular on the settlement of the Northeast by English men and women, this class will work to tease out ideologies of racial difference in the context of Settler/Native encounters.

Seminar papers for this class will take the form of a case study, where students will bring the apparatus we have developed to re-think a specific colonial settlement. In addition to primary texts, theoretical readings will include Lisa Brooks, Achille Mbembe, Jean O'Brien and Ana Schwartz.

**4290 Dramatic Literature I:** Tharon Howard
This class begins will 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’ comedies, *Clouds*, *Knights*, and *Frogs* in the context of Athens’ 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, comedies of Plautus, and more “modern” works like Shakespeare’s *Titus Andronicus*, and (optionally) O’Neill’s *Mourning Becomes Electra*.

**4630 Topics in Literature to 1699:** Andy Lemons
*Beoworld – The Beowulf manuscript as a Worldbuilding Game:* Around one thousand years ago, two scribes wrote down the poem known as *Beowulf* in a manuscript that was its only home for 800 years. While many people have read this famous poem, very few have read the other four texts that were compiled with it—weird and wonderful accounts of a Christian saint, a Macedonian conqueror, a Jewish heroine, and the Wonders of the “East” as imagined by the medieval West. In this hybrid course, we explore the texts of this manuscript and its historical and material context. We ask among other things: What is a medieval manuscript? How was it made? Why were such different texts, specifically these five very different texts, brought together in one book? What vision of the world is expressed and played in with their compilation? We will explore these questions through discussion, and by *playing a game*. The game, *Beoworld*, is a Role Playing Game about storytelling, exploration, and worldbuilding through literary and historical research. Or, from another perspective, the game is a structure for literary and historical research and learned discussion *through* world building, exploration and storytelling. Serious gamers, medieval fans, and fantasy enthusiasts are most welcome.

**Literature II:**

**4160 The Romantic Period:** Brian McGrath
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.

4160 The Victorian Period: Kim Manganelli
*Victorian Literature in the Age of Empire* is an introduction to the study of Victorian culture through its poetry, fiction, drama, and non-fiction prose. We will examine the various literary movements, as well as some of the major political, social, and cultural events that occurred during the period. In particular, we will focus on how authors ranging from Alfred Lord Tennyson and Elizabeth Barrett Browning to Charlotte Bronte, Wilkie Collins, and Joseph Conrad represent class relations, gender and sexuality, social and scientific progress, nationalism, and the rise of British imperialism. Our texts will most likely include: Dion Boucicault’s *The Octoroon*, Charlotte Brontë’s *Jane Eyre*, Wilkie Collins’s *The Moonstone*, Joseph Conrad’s *Heart of Darkness*, Florence Marryat’s *The Blood of the Vampire*, Jean Rhys’s *Wide Sargasso Sea*, and H. G. Wells’s *The Island of Dr. Moreau*.

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

Literature III:

4280 Contemporary Literature: Angela Naimou
Focuses on American, British, and other fiction, poetry, and drama from Post-World War II to the present.

4320 Modern Fiction: Will Stockton
*Reading Horror*: In Stephen King’s *It*, aspiring horror novelist Bill Denbrough drops his fiction-writing class out of frustration with the literary pretensions of his classmates. “Why does a story have to be socio-anything?” he exclaims, before going on to sell millions of copies of what his professor calls “pulp crap.” In this course, we will examine horror fiction as a genre that both courts and refuses literariness. Horror is a form of narrativizing the supernatural that sometimes refers to something outside itself. (Think zombies as symbols of mass consumerism.) At other times, horror seems entirely self-referential, or as Denbrough would say, “just a story.” Questions central to this course include: does horror fiction designate work unconcerned with larger political or social phenomena? Is it even possible for fiction to refer only to itself? What is horror in the first place? And why do we want to consume it? Readings
include Mary Shelly’s *Frankenstein*, Ira Levin’s *Rosemary's Baby*, William Peter Blatty’s *The Exorcist*, Colson Whitehead’s *Zone One*, Stephen King’s *It*, and a variety of short fiction by Edgar Allan Poe, Edith Wharton, H.P. Lovecraft, Shirley Jackson, and Joyce Carol Oates. Be advised that while much of our reading will be “pulp crap,” the reading load for this course is quite monstrous.

4650 Topics in Lit from 1900: Maya Hislop
Sexual violence, white supremacy, and national identity are intimately linked in American and African American literature and history. For us to understand these intimate entanglements, we will make the subjects of sexual violence and white supremacy our primary foci. Throughout the semester, various kinds of literary expression will be the gateway through which we explore race/racism and sexual violence. We will first understand the historical and theoretical stakes of these kinds of violence and their representation. We will then consider what relationship, if any, there is between our institution’s history, race/racism and sexual violence. And, finally, we will dive deeply into three of the more groundbreaking works of literature by and about black women and sexual violence. Potential authors include Patricia Lockwood, Harriet Jacobs, Gayl Jones, and Zora Neale Hurston. Expectations include (but not limited to) three short writing assignment and one research project.

Theory and Cultural Studies:

3530 American Literatures of Race, Ethnicity, and Migration: Matt Hooley
*Native America Lit*: Indigenous literary traditions are separate and self-determining; their historical and intellectual scope is unsurpassed in the Americas. They have also evolved alongside U.S. colonialism, as traditions of political opposition and cultural invention. This course will consider major developments in Indigenous writing from the 19th century to the present. We will pay particular attention to the ways Native writing intervenes in concepts central to American political life: land, law, citizenship, sovereignty, and community. We’ll read texts by Leslie Marmon Silko, David Treuer, Simon Ortiz, Louise Erdrich, Sherwin Bitsui, Layli Long Soldier. In addition we’ll also situate Indigenous-driven analyses (by Vine Deloria, Sarah Deer, Jodi Byrd, and Mishuana Goeman) of these texts in a study of US colonial law and political theory, and in this way the course will open opportunities for students to consider the many connections between Indigenous and other intellectual traditions in the Americas.

3800 British and American Women Writers: Melissa Makala
This course examines the relationship between women writers and their work through the study of literature by and about women. We will discuss key themes and areas of interest for British and American writers, including women and work, education, race, class, sexuality, identity, and family. We will read works by women as they relate to broader implications involving social, historical, political, and cultural issues. The course will cover women’s literature from the 18th century to today and will include writers who represent diverse racial, economic, and regional backgrounds. We will consider both continuities and changes in how women’s lives are depicted and how women use literature as both a form of artistic expression and as a vehicle for voicing socio-cultural issues. We will also reflect on how social attitudes have shaped perceptions of women and women’s perceptions of themselves. Classes will include discussion, lectures about each writer, as well as oral and written projects. We’ll read a variety of genres including novels, short stories, poetry, drama, and memoir, focusing on critical analysis of various kinds of writings done by women and how these writings reflect diverse definitions of feminism. Through these texts, we will investigate how the margins are being redefined in women’s writing and how the canonical center is being relocated and redefined. Authors will include a broad range of British and American women over a 200-year range, including Charlotte Brontë, Margaret Fuller, Amy Levy, Virginia Woolf, Nella Lawson, H.D., Jean Rhys, Carol Ann Duffy, and Helen Oyeyemi.
4360 Feminist Literary Criticism: Jamie Rogers
“The master's tools will never dismantle the master's house,” Audre Lorde declared in 1979 at the Second Sex Conference in New York. In this groundbreaking speech, Lorde challenged conference goers to consider their (often unacknowledged) imbrication in systems of domination and oppression, and insisted that if feminist projects of liberation were to be liberatory at all, the must be liberatory for all; something she reiterated in her 1981 speech, "Uses of Anger," when she declared: “I am not free while any woman is unfree, even when her shackles are very different from my own.” This course takes such an imperative as its starting point. Throughout the course, we will draw from foundational and contemporary works of feminist literary theory and criticism, as well as from examples of feminist film, literature, and popular culture, in order to 1) trace the historical emergence of a variety of feminist theories; 2) contextualize debates among feminist scholars, artists, and activists; 3) contextualize feminist analyses of race, ethnicity, sexuality, class, ability, nation, and global capitalism; and 4) interrogate the relationship of literature and cultural productions to power, politics, history, and economic processes through a feminist lens. Our examinations will introduce feminist methodologies, concepts, and debates related to critical race theory, queer theory, poststructuralism, postcolonialism, performance theory, Marxism, and affect theory. In doing so, we will develop genealogies of feminist theory that highlight the work of Black, Third World, decolonial, women-of-color, and queer feminists as central to, rather than derivative of, mainstream feminist movements. We will analyze their contributions to the tools of literary and cultural criticism, and consider the role of such tools in projects of liberation. 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, work collaboratively on class projects, and engage in lively class discussions.
Anticipated books: Selections from Sister Outsider by Audre Lorde; This Bridge Called My Back, eds. Cherrie Moraga and Gloria Anzaldúa; Gender Trouble by Judith Butler; Disidentifications by José Esteban Muñoz; Feminism Without Borders by Chandra Talpade Mohanty; The Cultural Politics of Emotion by Sara Ahmed; “Mama’s Baby, Papa’s Maybe” by Hortense Spillers; “Mapping the Margins” by Kimberlé Crenshaw

4420 Cultural Studies: Gabriel Hankins
In this class we will engage some of the classic texts and concepts of cultural studies, and find new concepts fitted to the needs of digital culture. We’ll take up a different keyword or concept each week, and then ask how well it describes contemporary digital cultural production. We will ask: what is culture? How does it reflect, contest, or reshape the social and political world? Through what media and mediations are we enculturated? How is contemporary culture structured by technologies, by race, class, gender, religion, sexual and political orientation, by fandoms, readerships, devices, markets, brands, and platforms? Classic readings will include Plato, Marx, Adorno and Horkheimer, Walter Benjamin, de Beauvoir, Roland Barthes, Raymond Williams, Stuart Hall, de Certeau, Dick Hebdige, Janice Radway, Judith Butler, Lisa Nakamura, and bell hooks; contemporary readings will take up digital fandoms, platforms, and participatory cultures. We’ll emphasize creative remixing, archive-making, and artistic deformation in digital culture in the mode of both attachment and resistance.

4430 Theories of World Literature: Angela Naimou
Examination of the histrical and contemporary theories of world literature, incluing theories of worldliness, planetarity, globalism, and late capitalism. These theories are used in pursuit of world literature on a worldwide and planetary scale.
**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.

**4920 Modern Rhetoric**: Michelle Smith
*Material Rhetorics:* From the classical period onward, rhetorical theory has been preoccupied with the relation between rhetoric and reality—that is, how do our words shape the world, and how does the world determine what we can say, think, and believe? In this course, we will consider how modern, post-modern, and contemporary rhetorical theory answers these questions. After a brief introduction to rhetoric, we will explore two major approaches to material rhetorics. The first examines language itself as material, through performative theories of language as “symbolic action.” In these views, to say something is to do something, and identity is viewed not only as something we are (a question of “being”) but as something we create (a question of “becoming”). The second approach examines the rhetoricity of the material world itself, viewing space, embodiment, time, and objects as persuasive, as encouraging us to act, speak, and think in particular ways. On the whole, this course will introduce students to how modern rhetorical theory challenges enduring cultural binaries: speech and action, mind and body, object and agent.

**Shakespeare**:

**4110 Shakespeare**: 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 Advanced Composition**: Charlotte Lucke
From Civil Rights to the #metoo movement, the reckoning with historical injustice has relied on the craft of public rhetoric and persuasive composition. In this course, we will examine the way the mass media, popular culture, and various genres of writing represent violence and trauma. Students will learn to analyze arguments made using a variety of visual and textual modes. As a class, we will construct our own arguments with careful attention to appropriate sources for evidence and to the acknowledgment and response to other points of view. While our emphasis will be on viral mass and social media representations of contemporary instances of trauma and violence such as #metoo, mass shootings, police shootings, and the deportation and detention of migrants, our inquiries will be guided by theory and criticism including James Berlin’s Rhetorics, Poetics, and Cultures, Rob Nixon’s Slow Violence, Jeffrey Alexander’s Trauma: A Social Theory, Ron Eyerman’s Is this America? Katrina as Cultural Trauma, Avery
F. Gordon’s Ghostly Matters: Haunting and the Sociological Imagination, and Lynn Worsham’s “Composing (Identity) in the Post-Traumatic Age.” Assignments will comprise weekly discussion posts and responses, an electronic journal, a multimodal, experimental video, and a research paper. The theme and title of the course will be "Composition in the Post-Traumatic Age," and its outcomes will build on the Writing Program Administrator’s course outcomes of rhetorical knowledge, critical thinking, reading, and composing, knowledge of the writing process, and of genre conventions.

3120 Advanced Composition: Chelsea Murdock
Indigenous knowledges and stories are mapped onto the land beneath your feet and mediated through oral and material modes. Indigenous knowledges and stories continue to be sovereign, embodied through various methods of meaning-making. This course focuses on the rhetorical practices of Native/American Indian communities and how those practices “make” meaning within indigenous communities. Considering a continuum of meaning-making practices, from ancient (such as petroglyphs) to precontact (such as weaving, wintercounts) to postcontact (such as creative and academic writing, music, video games, apps, comic books, and other multimedia compositions), this course seeks to honor multiple ways of knowing, particularly through the lens of the three Rs: respect, reciprocity, and relationality. This course also locates itself in local histories. Before Clemson, there was "Esseneca." This place now lies under the Clemson organic farm. We will place institutional texts (such as archaeological and institutional reports) into conversation with local oral histories and Indigenous rhetorical practices to constellate various ways that the story of Esseneca has been, is, and could be mediated. Likewise, this focus in local land-based indigenous histories will foster conversations regarding sovereignty, survivance, and story. Who tells the stories? How are those stories told? In what ways do those stories demonstrate respect, reciprocity, and relationality as well as survivance and sovereignty?

3320 Visual Communication: Jordan Frith
This course will focus on learning how to produce various types of visual communication using the Adobe Creative Suite. We will combine applied practice and software skill with theories of visual rhetoric/communication and produce deliverables of different types. The course will be partially “flipped”, meaning one day a week will be lecture/discussion-based and focus on academic readings and the other day will focus on building actual visuals based upon tutorials done in lieu of readings. We will also focus on how to revise visuals, give feedback, and incorporate feedback. The final deliverable will be a portfolio of everything you’ve produced in the class accompanied by a short essay that showcases a mastery of visual language.

3330 Writing for the News Media: Mike Pulley
Writing for the News Media will teach more advanced forms of news reporting and writing. Course assignments will include literary forms used in features, magazines, and websites as well as analytical stories based on data and spreadsheets. Coursework will emphasize revision and culminate in a number of news and feature articles suitable for a resume and worthy of publication. Other topics include more advanced consideration of law and ethics in today’s digital media. This course, taught by a seasoned journalist, will be of interest to anyone seeking a career in writing, whether it be for more traditional newspaper or broadcast arenas, or for any position at a company, organization, or website where professional writing skills will be in demand.

3450 1 Intro to Creative Writing Fiction: Lee Matalone
This workshop-style class will offer an introduction to the pleasures of the writing process. This course will teach you how to read fiction more deeply, investigate how pieces of fiction work, and develop a personal writing process that produces innovative creative works. We will perform in-depth readings of
literary fiction, engage in in-class writing exercises, produce short fiction of our own, and offer constructive support of peers’ stories in an environment that fosters a supportive community of writers.

**3460 1 Intro to Creative Writing Poetry:** Stevie Edwards  
This course is designed to help students understand how their writing engages with the broader conversation of poetry and with the world beyond this insular-tending field. Students will be encouraged to explore their unique voices and honor their interlocutors by working individually on scrapbooks of influences (such as poems, visual art, songs, family letters, news clippings, movie tickets, etc.) that will be presented to the class during a last week celebration and discussed in one-on-one meetings throughout the semester. We will also have in-class discussions of poetic craft and contemporary poetry. Students will write poems that respond to, imitate, or draw from the assigned readings. Much of our in-class time will be spent in a poetry workshop, where students will receive constructive criticism on their poems from their peers and professor.  

**3480 Intro to Creative Writing Screenplay:** April Lawson  
This course is an introduction to studying, learning, and practicing screenwriting. We will study the elements of screenwriting and fiction (as screenwriting is a type of fiction), learn the form for writing for the screen, learn what makes for a strong screenplay, and engage in the various stages of the screenwriting process. There is a heavy emphasis on both reading screenplays and viewing the films made from them; this is because to learn any form of artistic writing, you must first study it closely. Keep in mind that the more exposure you have to strong screenplays and films, and the more accustomed you become to figuring out how they work, the greater your chances of being able to create them. This is also a good way to improve your fiction-writing skills in general. The assignments include reading about the craft of screenwriting, reading movie screenplays as well as a few television screenplays, viewing movies and television shows, engaging in writing exercises, and, finally, completing the first act of a feature-length film or a television pilot that will be workshopped by the class and then revised.

**4220 Topics in Writing Poetry:** Jillian Weise  
Examines the craft, technique and/or format choices of one or more contemporary poets. Emphasizes the practice of writing poetry.

**4230 Topics in Writing Fiction:** Nic Brown  
*Imitation*: In this class we will read a variety of texts – including works by Tommy Orange, Kelly Link, Denis Jonson, ZZ Packer, Miranda July, Poppy Z Brite, Anjali Sachveda, Wells Tower, Rick Moody, Junot Diaz, Lorrie Moore, Kristen Roupenian, Lucia Berlin, Haruki Murakami, and Padget Powell, in addition to *Choose Your Own Adventure* stories, instruction manuals, to-do lists, Twitter feeds, and Cablevision plot summaries. We will discuss the stylistic choices made in these texts, and – in an exploration of style and voice – write short stories and exercises in imitation of them.

**4410 Literary Editing:** 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.

4460 Poetry Workshop: Jillian Weise
Workshop in the creative writing of poetry. May be repeated once for credit. Preq: ENGL 3460.

4480 Screenwriting Workshop: Nic Brown
Students write and workshop their own original screenplays.

4600 Issues in Writing Technologies: Tharon Howard
Every time the technology of writing production changes, culture changes and the ways we create knowledge changes. The printing press and the Internet are only two of the more famous examples of the ways that changes in writing technologies have had an impact on us. Beyond learning about the dates, places, and technologies involved in different methods of textual production (from cave paintings to iPads to VR Gear), this class will explore the impact that writing technologies have had on how information gets valued, circulated, and understood. We will examine how different methods of textual production might reflect the ways different cultures constructed knowledge or placed importance on different aspects of their world.
This course grows out of the assumption that the ways we produce texts dictate the ways in which we interact with written information — and, in some cases, that production methods constrain the very subject matter that a particular text can contain. In this course, participants will be able to discuss issues such as how is information understood and circulated? What does writing aim to represent or communicate? How are “texts” legislated or guarded, based on the ways they are produced? From cuneiform and papyrus to wikis and podcasts—at every turn, we will look at the material genesis for a given writing technology, so that it becomes clear how production methods influence the more abstract questions involving culture and cognition. Please note that this course is “hands-on” and will meet in a computer classroom where we will be working with different writing technologies.

Senior Seminars:

4960 Senior Seminar: Aga Skrodzka
America, Land of Opportunities: Confronting the Dream
This senior seminar aims to confront visions of America, both idolizing and critical, and contemplate the possible effects that these visions have on how Americans perceive themselves and are perceived by others. Focusing mostly on views of America projected from outside of the United States, the students will face a range of representations that contemplate America as a nation, a culture, a social experiment, and an economic system. A diverse selection of film, photography, literature and political writing will be
studied in an attempt to determine the impact of the so-called “American Dream” on those who did not directly live it, yet were compelled to imagine it. This outsider’s perspective will hopefully inform our understanding of how America projects itself, and is projected by non-Americans, in the global context of today.

4960 Senior Seminar: Kim Manganelli

Playing in the Plantation Archive: In this senior seminar, we will investigate how writers and artists ranging from Toni Morrison to Kara Walker and Beyoncé, from William Faulkner to Ta-Nehisi Coates and J. Cole, exhume and examine the specters of slavery that continue to haunt our national consciousness. 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. Our texts will most likely include: Dion Boucicault’s The Octoroon, Octavia Butler, Damian Duffing, and John Jennings’s Kindred (the graphic novel), Ta-Nehisi Coates’s The Water Dancer, William Faulkner’s Absalom, Absalom!, Branden Jacobs-Jenkins’s An Octoroon, and Toni Morrison’s Beloved.

4960 Senior Seminar: Maria Bose

Culture Industries: This course provides a methodological survey of ideology critique beginning with Marx and proceeding through contemporary accounts of creative production under global interindustrial regimes. Put simply: we’ll investigate how cultural objects like novels, television, and films are embedded in the economies of their production, and how paying attention to that embeddedness can help us figure out what they mean. In the first half of the course we’ll develop a critical vocabulary for discussing industrial cultural production. In the second half, we’ll turn to case studies to test and expand these vocabularies across a range of cultural products.

4960 Senior Seminar: Dominic Mastroianni

Thinking About Love: 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:

3010 Great Books of the Western World: Derek Duplessie

This course will develop an appreciation for great works in Greek literature. With central figures of epic and tragic poetry as our guides, we will give special consideration to the following question: What is the character and scope of human desire, and what happens when that desire comes into conflict with fate,
fortune, and natural necessity? Through careful textual analysis of works including Homer’s *Odyssey*, Aeschylus’ *Oresteia*, and Sophocles’ *Oedipus Cycle*, we will think through the implications of this most urgent question for moral and political life.

**3370 1 CI: Lit Fest: John Pursley**
ENGL 3370 Students will engage in a discussion and examination of ideas and issues in contemporary literature and continue preparations for Clemson Lit Fest 13. Students 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.

**3570 Film: Eddy Troy**
This course examines foundational approaches to film studies. Students will learn to identify and analyze cinematic uses of sound, editing, mise-en-scène, cinematography, and color. The course will also cover the role of distribution, industry norms, and reception in shaping cinematic forms. Students will practice strategies for writing critically about film by crafting arguments that address technique and form. Films will be selected from both Hollywood and a range of national cinemas spanning movements across film history.
Anticipated books: Timothy Corrigan and Patricia White, *The Film Experience* 5th Edition

**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 Literature: Hannah Godwin**
*The U.S. South in Children’s Literature: This course will examine representations of the South and southernness in children’s fiction, poetry, and visual culture from the mid-nineteenth century to present day. Considering our chosen texts alongside critical readings from the interdisciplinary fields of childhood studies and southern studies, we will investigate how writers and illustrators engage the South as a dynamic and complex imagined geography. By elucidating the relationship between literary form and historical contexts, our work together will demonstrate how texts composed for children alternatively reinforce, expose, and/or challenge entrenched cultural attitudes about the U.S. South.*

**3860 Adolescent Lit: Megan MacAlystre**
*Southern Gothic YA Lit: How do Southern teens navigate their regional identities in an age of easy escapism? Can we use the metaphor of the occult to discuss real historical transgressions -- and whose spiritual traditions are appropriated in the process? When adolescents peer into the locked attic of the soul, what kinds of monsters do they find? This semester in Young Adult Literature, we’ll explore these questions and more through novels and short stories, films, and music. Using such theoretical lenses as abjection, disability studies, queer theory, and the fantastic, we’ll read foundational works in the Southern Gothic tradition and in young adult gothic literature, as well as the works of contemporary*
authors and artists re-interpreting Southernness, horror, or both; such as T. Kingfisher, Nick Lake, Holly Black, Delta Rae, and Rhiannon Giddens.

**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?

**4570 Global Hollywood: Maria Bose**
This course explores Hollywood’s primacy to postwar US hegemony and its ensuing impact on a variety of national cinematic traditions. We’ll focus particularly on the institution’s adaptive capacity and market pragmatism in the advent of multiplatform distribution and the global expansion of multimedia franchises, the rise of interindustrial co-productions, and shifts in film policy prompted by these renovations as well as by the exponential, acquisitive growth of Asian-Pacific film markets.

**4580 Adaptations of World Classics: Lucia Ghita**
*Shakespeare in Film and Media:* The course examines adaptation, performance, and interpretation of Shakespearean plays on film and other media.