

Fall 2024 Course Descriptions

Department of English

Critical Writing Requirement:

3100 The Practice of Criticism: Clare Mullaney (TR 2:00-3:15)

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

3100 The Practice of Criticism: Dominic Mastroianni (MWF 1:25-2:15)

This course will help you acquire and develop the skills needed to closely read and interpret literary texts, and to craft and defend arguments about them. The course is oriented less by a particular theme than by a desire to respond to literary texts with sensitivity, intensity, and discipline. Our class meetings will be a series of experiments in close reading, the sort of patient, meticulous attention to textual detail called for by literary texts and practiced by literary scholars. In each meeting, our goal will be to practice thinking together. By reading, talking, and writing we will discover and sort out our responses to the course texts, while keeping in mind the ongoing need to develop more precise and forceful ways of doing so. Books may include: Anticipated reading: Elizabeth Bishop, Kate Chopin, Lucille Clifton, Stephen Crane, Emily Dickinson, John Donne, Langston Hughes, Henry James, Philip Larkin, Toni Morrison, Mary Oliver, Plato, Sappho, Anne Sexton, William Shakespeare

Literature Survey Requirement:

3960 British Literature Survey I: Jon Correa Reyes (TR 9:30-10:45)

This course will explore the beginnings of the British Literary tradition from some of the oldest extant texts in Old English to the early eighteenth-century. As we trace the development of British literature, we will examine how texts help shape a British identity at both an individual and a collective level, and how the construction of this (proto-)national identity intersects with other categories of identity such as race, gender, sexuality, and disability (among others). As we map the development of a British identity, we will pay attention to how manifestations of different aspects of identity, such as whiteness, normative understandings of sexuality and gender roles, ability, and language coalesce into a prescriptive British ideal. This course has three goals: 1) to improve understanding of the literature of the past; 2) reflect on the ways that these texts (and tradition) contribute to the construction of collective and personal identities; 3) to articulate some of the ways in which the past remains relevant to our present. Books may include: 1. Beowulf: A New Verse Translation. Edited and translated by R. M. Liuzza. Broadview. 2. Sir Gawain and the Green Knight: A Norton Critical Edition. Edited by Laura L. Howes.

3970 British Literature Survey II: David Coombs (MWF 9:05-9:55)

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

3980 American Literature Survey I: Susanna Ashton (MW 4:00-5:15)

In this class, we will wander through a few centuries of time and place, crossing all sorts of hazy borders. We will also ask questions about what constitutes American literature. Where did America begin, and where did Mexico end? Do letters written on a boat sailing back from the place we now know as the Caribbean truly document the “discovery” of America? If someone wasn’t recognized as a full citizen, can we call their work “American?” If the speeches by Native American warriors Tecumseh and Red Jacket are possibly fake, is it worth reading them? Is a missionary diction of Narragansett phrases literature? Is an embroidered sampler a kind of literary artifact? If narratives told or written by formerly enslaved people were written to persuade and even manipulate readers, is that different from any other text designed to change minds? Does any of this belong in a public-school K-12 curriculum? We’ll consider these questions over the course of the semester. Texts and authors may include: Cabeza de Vaca, Hernán Cortés, The Florentine Codex, Heckewelder’s versions of the Lennai Lenape histories, Bradstreet, Samson Occum, F. Douglass, C. W. Chesnut, Black Hawk/Ma-ka-tai-me-she-kia-kiak, Fanny Fern, H. Jacobs, E. Dickinson, A. Lincoln, Red Jacket/Sagoyewatha, the Huetozingo codex, the art of the José Maria Cave in the Dominican Republic, Henry David Thoreau, Benjamin Franklin, Zitkala Sa, Sui Sin Far, and Rebecca Harding Davis

3990 American Literature Survey II: Dominic Mastroianni (MWF 2:30-3:20)

This course is an introduction to American literature from the Civil War to the present. Over the course of the semester we will read and think together about some of the most vital, beautiful, thought-provoking works of later American fiction, poetry, and nonfiction prose. By participating actively in our course you’ll learn more about American literature, becoming better positioned to think clearly about everyday life in the United States. You’ll also develop the skills needed to closely read and interpret texts, and to craft and defend arguments about them. Books may include: Anticipated reading: James Baldwin, Gwendolyn B. Bennett, Kate Chopin, Stephen Crane, Countee Cullen, Emily Dickinson, Frederick Douglass, Charlotte Perkins Gilman, Frances Ellen Watkins Harper, Langston Hughes, Zora Neale Hurston, Helene Johnson, Claude McKay, Toni Morrison, Alice Moore Dunbar Nelson, Mary Oliver, Edith Wharton

[Literature I:](#)

4070 The Medieval Period: Jon Correa Reyes (TR 11:00-12:15)

The guiding theme for this class is “The Construction of Race, Gender, and Identity in the Arthurian Legend.” Although the factual existence of King Arthur is much debated, his legend has had a profound historical impact in the real world. On the one hand, English monarchs such as Henry VII, Henry VIII, and Elizabeth I proclaimed themselves descendants of King Arthur in order to legitimize their rules. Centuries

later, John F. Kennedy's widow, Jackie Kennedy, called her husband's presidency "Camelot" to advance a perception of his presidency as a golden age. On another hand, groups such as Monty Python have ridiculed the legitimacy of Arthurian claims to empire. The story of King Arthur has secured a place for itself in the popular imagination throughout the centuries. Many artists and writers from different cultural and linguistic backgrounds return to the Arthurian legend and reimagine it in order to challenge not only political discourses, but also dominant ideologies of race, gender, and class. Thus, this course proposes to approach Arthurian legend as a global literary phenomenon. In this course, students will read, analyze, and discuss texts written in English, Middle English, Latin, French, Dutch, Italian, Japanese, and Old Icelandic.

4140 Milton: Lee Morrissey (TR 12:30-1:45)

John Milton. Readings likely to include *Paradise Lost*, Milton's mid-century prose, Plato, Aristotle, Ovid, Luther, Calvin, Spenser, and more. Additional readings for graduate students.

4440 Renaissance Literature: Will Stockton (MWF 1:25-2:15)

This course offers a survey of English Renaissance literature from roughly 1516 to 1660, or from the reign of Henry VIII to the restoration of Charles II. Ranging over poetry, prose, and drama, we will consider how writers registered and responded to the resurgence of interest in antiquity, the changing demographics of England, religious upheavals associated with the Reformation, and colonial expeditions into the so-called New World. Authors we will study include Sir Thomas More, Sir Philip Sidney, Christopher Marlowe, Ben Jonson, Amelia Lanyer, John Donne, John Milton, and Margaret Cavendish. Course requirements include regular attendance, daily quizzes, a term paper, and an oral exam. Books may include: *The Norton Anthology of English Literature: The Sixteenth Century & The Early Seventeenth Century*

Literature II:

4250 The American Novel: Susanna Ashton (MW 2:30-3:45)

Are novels just short stories run amuck? In this course, we are going to read novels alongside critics asking questions about novels. Together, we shall try to unpack how novels were historically contextual and how novels historically contextualize. We shall read chronologically from the 18th century through the 21st. Get ready for Revolutionary-era crossdressers in *The Female Review* and cruel townhouse dads in *Washington Square*. We shall goad on ghosts of murderous Puritans in *The House of Seven Gables*, bemoan perpetual moochers in *The House of Mirth*, and quietly sift through a town of grotesques in *Winesburg, Ohio* (is that even a novel?). We shall chase after disembodied voices in *Invisible Man*. And we shall cringe throughout the graphic novel, *Ghost World*, and puzzle over alternative histories and futures in *The Vaster Wilds*. To frame, ground and unsettle these novels, we shall look at critical perspectives written by Cathy Davidson, Wai-chee Dimock, Judith Butler, Scott McLeod, and others. Attention: Please note that the reading load of this course is carefully paced and manageable but undeniably hefty. That's hard to avoid in a NOVEL class ;-)

4640 Topics in Lit from 1700 to 1899: Erin Goss (TR 11:00-12:15)

The Comedic Jane Austen

This course will read Austen's novels--yes, all of them, as well as some of her juvenile writing--in order to think about the relationship of comedy to gender in both a historical and contemporary context. Operating on the governing assumption that these novels are (at least, more or less) funny, we will consider her novels within the formal and thematic traditions of comedy that precede and follow 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.

Literature III:

4340 Literature and the Environment: TBD

4830 African American Lit from 1920 to the Present: TBD

4650 Topics in Literature from 1900 (Asian American Lit): Su Cho (TR 2:00-3:15)

While one course is hardly enough to cover entire histories, genres, cultures, let alone a comprehensive look at an incredibly diverse subject, you'll get a sense of what's being written now and how writers are thinking about Asian American Literature. We'll read everything from novels, poems, essays, and criticism from about the 1970s to now. We'll enter the discourse by thinking about what defines a genre and how writers shape public discourse. This course isn't just about race, immigration, and literature, it is also about your creativity and your positionality as a reader and thinker. This may sound simple, but as we will quickly learn, everything is complicated. So if you're ready to read some literature and practice your writing, this class is for you! Class assignments will include short papers, class presentations, and a final project that can be a traditional paper or a creative project of your choosing. Books may include: *The Woman Warrior* by Maxine Hong Kingston, *Two Brown Dots* by Danni Quintos, *Pachinko* by Min Jin Lee, *Dictee* by Theresa Hak Kyung Cha, and others

Theory and Cultural Studies:

3520 Disability and Literature: Clare Mullaney (TR 3:30-4:45)

From Charles Dickens's Tiny Tim in *A Christmas Carol* (1843) to Ahab in Herman Melville's *Moby Dick* (1851), representations of disability abound in literature. This course explores how and why authors have turned to disability—whether for the sake of distinguishing a minor character, furthering plot, or evoking sentiment. How might these representations of physical and cognitive difference reinforce but also challenge stereotypical or stigmatized images of disability? The course begins in the mid-nineteenth century U.S. when disability emerged as a key cultural concept, proceeds through the late twentieth-century civil rights movement when disabled people began to frame disability as a claimable identity, and ends with writing that comes out of the disability justice movement's emphasis on multi-issue activism. In reading a range of fiction and non-fiction—novels, plays, and autobiographies—we discuss stories written about disability but also stories written by disabled people. To amplify our understanding of these primary texts, we will also read critical essays and blog posts written by disability studies scholars and disability activists.

4190 Postcolonial Lit: Angela Naimou (MW 2:30-3:45)

This seminar offers a study of postcolonial literature and theory in the aftermaths of 1948. Together, we will read poetry, fiction, and drama (authors TBD), as well as explore major concepts and histories involving empire, colonialism, migration, and race, as they have shaped postcolonial literature and thought.

4420 Cultural Studies: Vincent Ogoti (TR 2:00-3:15)

This course introduces cultural studies, focusing on why culture is a fundamental concept in contemporary life. Throughout the semester, we will examine critical texts, derive theories and methodologies, and analyze cultural objects to understand their social, cultural, political, economic, and aesthetic contexts. Discussions will cover literature, film, politics, new media, sexuality, gender, urban studies, revolutions, violence, multiculturalism, and technology, highlighting current trends and debates in cultural studies.

4910 Classical Rhetoric: Tharon Howard (TR 3:30-4:45)

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 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 (“epistemic rhetoric”) or whether it was merely a means of delivering already established truth through ornamentation such as the use of schemes and tropes (aka “mere rhetoric”). 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. Books may include: *The Rhetorical Tradition*, 3rd edition

[Shakespeare:](#)

4110 Shakespeare: Elizabeth Rivlin (MW 2:30-3:45)

In this course, we’ll read a number of Shakespeare’s plays, which may include *Two Gentlemen of Verona*, *Richard II*, *Romeo and Juliet*, *All’s Well That Ends Well*, *Antony and Cleopatra*, and *Cymbeline*, to investigate how they represented identities, problems, and relationships in Shakespeare’s time—the late sixteenth and early seventeenth centuries—and how they raise questions about love, gender, sexuality, race, class, power, politics, and religion that speak to us today. We’ll also discuss how Shakespeare reshaped genres and created new possibilities for literature and drama. And we’ll study performances so that we can understand how performing—not just reading—the plays gives rise to a range of interpretations. Shakespeare’s plays are living things, and throughout the semester, we will pay attention to the ways in which their meanings are always changing.

Assignments include a reading journal, two in-class, analysis-based tests, a group project that involves cutting a scene from one of the plays in half and then performing it for the class, and a final project, which can be a critical essay or a creative intervention in the Shakespearean canon. Active class participation, especially through small groups and pair shares, is an expectation as well.

[Writing and Publication Studies:](#)

3120 Advanced Composition: Will Cunningham (TR 11:00-12:15)

“Writing for Change: Grants and Proposals” will give students an in-depth, behind-the-scenes opportunity to explore the field of development writing and non-profit fundraising. Featuring a semester-long partnership with Greenville-based non-profit organization, Jasmine Road, students will

conduct research on their primary impact areas while learning to compose grants and proposals to private foundations and corporate philanthropies. Jasmine Road's mission is "to offer women who are trapped in a cycle of sexual exploitation and addiction a path to freedom, a haven for healing, and the opportunity to flourish." With multiple occasions to engage non-profit leaders and an emphasis on collaboration and teamwork, we will analyze strategically chosen funders and tailor our writing to align with their goals. This class will expose students to real-life project development, professional writing, and nonprofit leadership while giving you the chance to write for positive change in our community.

3320 Visual Communication: Megan Eatman (TR 8:00-9:15)

In this class, we'll explore the limits and affordances of visual communication. How does the visual function as a site of power? What can visuals help us understand, and where do they fall short? How do common visual genres work, and how might we imagine different modes of visual representation? We'll read scholarship on visual rhetoric and analyze visual texts from a wide range of genres, including documentary photography, comics, and visual art. Students will produce regular low-stakes analytic writing and produce their own visual rhetorical texts for major projects.

4600 Issues in Writing Technologies: Jordan Frith (TR 2:00-3:15)

This class will examine how communication practices are impacted by emerging writing technologies. The class will examine historical examples and then analyze new forms of writing technologies, including locative media, virtual reality, and generative AI. Students will learn how writing has adapted over time while also deepening their understanding of new technologies through hands-on experience designing mobile narratives, modelling rudimentary neural networks (used in generative AI), and understanding how data informs the outputs generated through new writing technologies.

[WPS \(Creative\):](#)

3450 Intro to CW: Fiction: Nic Brown (TR 2:00-3:15)

This is an introductory workshop in the writing of fiction. Students will examine examples of the contemporary short story, write short creative exercises exploring style and voice, and workshop stories of their own.

3450 Intro to CW: Fiction: TBD

3460 Intro to CW: Poetry: Su Cho (TR 3:30-4:45)

In this course, we will learn how to read poetry as writers and experiment with different poetic forms. We will focus on American poetic traditions from the 1960s to the present and write poems in those modes. This will be a highly collaborative class focusing on discovering your unique poetic voice by focusing on creative inquiry, experimentation, and of course, writing your own poems. We will spend much of our time developing a writing community and conducting poetry workshops. The final project will consist of a collection of your own poems and a craft essay. Books may include: *Extinction Theory* by Kien Lam, *The Last Time I Saw Amelia Earhart* by Gabrielle Calvocoressi, *Octobers* by Sahar Muradi, *Goldenrod* by Maggie Smith, *Don't Call Us Dead* by Danez Smith, and others.

3460 Intro to CW: Poetry: Stevie Edwards (MW 4:40-5:55)

In this class, we will focus on reading as writers, meaning that while reading we will search for ideas, craft techniques, forms, and other elements that can be refashioned and reimaged for our own poems. We will be reading a wide variety of twenty and twenty-first-century poetry. This class will include a poetry workshop of student work, as well as frequent discussions of assigned readings. To

broaden students' knowledge of current movements in the field, we will also read three contemporary poetry collections, and (as a midterm assignment) students will present in small groups on recent issues of prominent literary magazines. Students will frequently receive feedback from peers on their creative work. Much of our class time will be spent in a traditional writing workshop; students will all write and receive workshop feedback on at least three poems. The final project will be a poetry portfolio, which will include significant revisions of at least six poems written during the semester, as well as a book review of one of the assigned poetry collections. Books may include: *Catalog of Unabashed Gratitude* by Ross Gay, *Yellow Rain* by Mai Der Vang, and *Postcolonial Love Poem* by Natalie Diaz

3480 Intro to CW: Screenplay: April Lawson (TR 3:30-4:45)

Do you find yourself watching movies multiple times to understand how they have their effect on you? Are you fascinated by human behavior? Are you a writer who might enjoy enhancing your story-making skills and understanding of narrative through learning to create a story solely from image, action and dialogue? If so, *Introduction To Screenwriting* is for you. In it, we will explore the elements of screenwriting and 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. Assignments include 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. Films will include drama, comedy, and horror. Content warning: required films for study may contain sex and/or violence, and be "R" rated. Screenplay texts will be provided. 5-8 film rentals will be required. Past films studied have included: *Get Out*, *The Departed*, *Promising Young Woman*, *The Big Sick*, *The Squid And The Whale*, *Ladybird*, *Parasite*, *Magnolia*, *Bridesmaids*, *Parks And Recreation*, *Breaking Bad*, *Fleabag*.

4450 Fiction Workshop: TBD

4480 Screenwriting Workshop: Nic Brown (T 4:00-6:45)

Students write and workshop their own original screenplays. These may include individual acts from a feature-length screenplay, television episodes, short films, or other forms. Each student will workshop at least three pieces over the course of the semester, allowing enough time to complete a full feature screenplay, if desired. Readings of supplemental screenplays and viewings of selected films might be included in response to certain student work. Ongoing discussion of contemporary film, music, long term creative projects, and other sources of cultural inspiration is central to the creative community in this workshop.

4370/4840 South Carolina Review: Keith Morris (TR 12:30-1:45)

4990 LitFest: John Pursley (TR 12:30-1:45)

Student Directors of the Clemson Literary Festival: Students will engage in a discussion and examination of ideas and issues in contemporary literature and will make selections and begin preparations for the 18th Annual Clemson Literary Festival. Students will gain valuable insight into the culture of contemporary literature by planning the festival at every stage, coordinating multiple events, and working one-on-one with festival authors both before and during their visits to Clemson. Student interaction may extend to conversations and planning with local business owners, city officials, literary booking agents, editors, campus organizations, and various friends of the festival.

[Senior Seminars:](#)

4960 Senior Seminar: Jonathan Beecher Field (MW 2:30-3:45)

Witnessing/Unwitnessing. This course will consider the things we choose to see or not see in our lives. The act of witnessing is familiar, if complicated. Unwitnessing, as deployed by Drew Lopezina, refers to an equally pervasive phenomenon, one of choosing to ignore empirical facts for political or personal reasons. In practice, we will consider what stories get told, what stories do not get told, who tells them, and when. Texts may include Jean O'Brien's *Firsting and Lasting*, William Apess's *Eulogy for King Philip*, Colson Whitehead's *Underground Railroad*, Louise Erdrich's *The Round House*, and Le Tigre's *Hot Topic*. Students will choose an archive or event, and consider what stories are present or absent, and why.

4960 Senior Seminar: Lee Morrissey (TR 9:30-10:45)

Contemporary Irish Literature. Readings likely to include Donal Ryan, *The Spinning Heart*; Lisa McInerney, *The Glorious Heresies*; Anna Burns, *The Milkman*; Claire Keegan's *Small Things Like These*; *The Late Late Toy Show*, and more.

4960 Senior Seminar: Angela Naimou (MWF 1:25-2:15)

In this seminar, we will explore links between literature and human rights. We will consider questions such as: What is human rights as idea, and what does it mean to support international human rights? Why do writers continue to create and search for language and the possibility to understand the world as idea and experience? We'll read essays, poems, creative non-fiction, and fiction by major literary writers since the twentieth century who also were involved in anti-colonial, revolutionary, and/or rights-based activities. Students will write a substantial essay and share their work in stages throughout the semester.

Major Electives:

2310 Intro to Journalism: Mike Pulley (MWF 12:20-1:10)

English 2310 introduces students to the history and practice of writing for media publications and newscasts, especially print journalism. However, the course is useful to anyone seeking careers in public relations, marketing, branding, business, sports communication, political science, organizational communication, law, journalism, and any job that requires clear, well-crafted writing. It's relevant to those who seek a better understanding of how media functions in our democracy. The course focuses on audience analysis, story conceptualization, and foundational writing, reporting, and editing skills. Coursework emphasizes revision and culminates in at least one news article suitable for resumes and worthy of publication. Typically, the class is part of the Pearce Center for Professional Communication's Client-Based Program, allowing students to complete work for an established media publication. Books may include: *Inside Reporting: A Practical Guide to the Craft of Journalism* (Harrower) & latest edition of the *Associated Press Stylebook*

3500 Mythology: Ken Tuite

Navigating the myths of Greece and Rome is no easy task. Just ask Jason and the Argonauts. Focusing upon the myth of the Golden Fleece and the great voyage of the *Argo*, this course will explore the myths of the Greco-Roman world from the rise of the gods to the path of the hero. Concepts of the hero, the princess (or the witch), and the relationship between the man and the divine will be main themes in the class. Students will explore how myths are told and presented in different genres of literature.

3370 CI: Angela Naimou

The Every Campus a Refuge Creative Inquiry project is a unique opportunity to get involved in service-learning that is globally informed but takes place locally. The CI offers an introduction to migration

studies combined with direct, meaningful activities with resettled refugees in the Clemson area. Each student completes service-learning activities and projects in consultation with the faculty mentor. No prior experience needed. The CI welcomes students of any major. A shared interest in refugee resettlement and immigrant issues, non-profit community-based work, and an openness to co-learning with refugees and peers are expected. All CI members receive training and are required to complete a background check. Service-learning activities will be off-campus but reachable by bus and/or car. Space is limited. Contact instructor for permission.

3850 Children's Literature: Hannah Godwin (MWF 8:00-8:50)

This course will examine the concept of liminality in children's fiction, poetry, and visual culture. Children's literature scholar Michael Joseph contends that "liminality describes the quality of being socially segregated, set apart and divested of status, and relates to associated characteristics and qualities: indeterminacy, ambiguity, selflessness, and becomingness" (138). Considering our chosen texts alongside critical readings from the interdisciplinary field of childhood studies, we will investigate how and why writers and illustrators turn to the liminal in engaging child readers. By elucidating the relationship between literary form and historical contexts, our work together will demonstrate how our texts draw upon the energies of the liminal with regard to space, consciousness, and character, thereby constructing imaginary worlds both like and unlike our own. You will encounter key literary terms and devices, perform close readings within written and verbal contexts, take responsibility for moderating discussion, complete a midterm exam, compose creative work, pitch, design, and present a final project, and demonstrate clear investment in our course objectives. I look forward to learning with you!

Work Cited: Joseph, Michael. "Liminality." *Keywords for Children's Literature*, edited by Philip Nel and Lissa Paul, NYU Press, 2011, pp. 138-141.