

Spring '27 Course Descriptions
Department of English

3100: The Practice of Criticism

- *Cameron Bushnell (MWF 2:30–3:20)*
 - In this course, we will learn various writing strategies appropriate for responding to literary works in all genres. We will 1) read widely for models of good writing and 2) write often with the aim of improving writing for English and other classes. We will read poetry, essays, novels, plays, short stories, and criticism. The course will be themed on literature of the ocean and will include works, such as Richard Powers' *Playground*, Aimee Nezhukhamattil's *Oceanic*, Ann Patchett's *State of Wonder*, and Abdulrazak Gurnah's *By the Sea*.
- *Clare Mullaney (TR 9:30–10:45)*
 - 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.
- *Anna Hill (TR 3:30–4:45)*
 - This course aims to help you develop and practice foundational skills of literary criticism. Rather than focusing on a particular theme or time period, we will engage with a wide variety of works in order to build a repertoire of strategies for reading, analyzing, and writing about literature. We will explore novels, poetry, creative nonfiction, and graphic novels in conversation with essays by literary scholars, and in doing so, we will think critically about literary texts as aesthetic objects while also situating them within their social, political, and historical contexts. As a discussion-based seminar, we will spend the majority of our time talking together about shared readings. Beyond this, you also will hone your writing skills through a range of written assignments and collaborative peer workshops. Ultimately, we will think critically and creatively not only about methods of literary criticism but about the importance of critical practice today – for you, as English majors and minors, and for our cultures more broadly – developing techniques for reading actively, analyzing carefully, and crafting clear, compelling arguments.

Literature Survey Requirement:

- *3960 British Literature Survey I – Erin Goss (TR 8:00–9:15)*
 - This course offers a survey of British Literature from its beginnings to the early eighteenth century, when British identity becomes one of the nation's chief exports. In our readings of course texts, we will attend to the ways that literature both represents the world from which it comes and aims to produce effects within that world. Our focus will thus be dually aimed at historical context and

continued relevance to the present. We will read early British literature as it participates in the development of a national and personal identity located in Englishness as a ground of alleged value. We will discuss the ways that the category of "Englishness" has been defined through opposition to what is deemed somehow other-than-properly-English and how literature has worked to celebrate and solidify the Englishness it represents. The course aims to increase understanding (and even appreciation) of literature of the past while also inviting reflection on the ways that such literature participates in cultural forces that establish national and personal identities through negation and opposition to difference.

- *3970 British Literature Survey II – Kim Manganelli (TR 9:30–10:45)*
 - This survey of British literature will explore texts that reflect the variety of cultural experiences in Great Britain from the Romantic Period to the 21st century. Through the study of such texts as the poems of William Blake, William Wordsworth, and Alfred Lord Tennyson, the novels of Jane Austen and Emily Brontë, and the nonfiction of Mary Wollstonecraft, Mary Prince, and Virginia Woolf, we will examine how these works represent class and race relations, the construction of social, gender, and racial identities, and the rise of British imperialism. Our careful reading and discussion of these texts will be supplemented by thought-provoking explorations of contemporary works created by Black British artists, actors, and authors, such as the fiction of Helen Oyeyemi and such TV series and films as *Bridgerton* and *Saltburn*.
- *3980 American Literature Survey I – Susanna Ashton (MWF 9:05–9:55)*
 - English 3980 moves across several centuries and a shifting set of borders to test what we mean when we call a piece of writing "American literature," beginning with the question of where America began and where Mexico ended. We will read the letter Columbus composed aboard ship on his return from the Caribbean and ask whether it records a "discovery" at all. We will read the speeches attributed to Tecumseh and Red Jacket even though their authenticity has long been in doubt, and consider what they offer if they are not entirely what they claim to be. Roger Williams's 1643 guide to the Narragansett language will lead us to ask whether a dictionary can count as literature and what stories a list of words might tell. Narratives by formerly enslaved people were crafted to persuade and at times to manage their readers, so we will ask how their strategies differ from those of any text meant to change minds. Other writers may include Cortes, Franklin, Twain, Fern, James, Bradstreet, Whitman, Chesnutt and Zitkálá Šá.
- *3990 American Literature Survey II – Dominic Mastroianni (MWF 1:25–2:15)*
 - 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, while developing the skills needed to closely read and interpret texts, and to craft and defend arguments about them. Anticipated reading: Jourdan Anderson, James Baldwin, Gwendolyn B. Bennett, Elizabeth Bishop, Kate Chopin, Stephen Crane, Countee Cullen, Rebecca

Harding Davis, Emily Dickinson, Annie Dillard, Frederick Douglass, Charlotte Perkins Gilman, Frances Ellen Watkins Harper, Langston Hughes, Zora Neale Hurston, Henry James, Helene Johnson, Claude McKay, Toni Morrison, Mary Oliver, Wallace Stevens, Edith Wharton.

Literature I:

- *4200 American Lit to 1799 – Jonathan Field (TR 12:30–1:45)*
 - A seminar in American literature from 1620-1820. We will read texts in a variety of genres, including sermons, speeches, poems, novels, and plays.
- *4440 Renaissance Lit – Elizabeth Rivlin (TR 11:00–12:15)*
 - This course uses the figure of Queen Elizabeth I, the monarch who reigned from 1558-1603, as a lens through which to explore the wide-ranging literature of early modern England. Elizabeth had many personae: the daughter of Henry VIII's infamous second wife, Anne Boleyn; a female ruler and deft manipulator of gender at a time when women were supposed to be subordinate in a patriarchal system; the Virgin Queen and Good Queen Bess, the paradoxical virgin mother of the nation; Gloriana, the Fairy Queen, who presided over England's growing imperial ambitions; a savvy but insecure politician who ruled a country contending with vast inequalities, unsettling change, and political danger; and a gravitational force on countless pieces of literature and works of art, both during her life and in the centuries since. Representations of Elizabeth in drama, poetry, prose, and film give us access to literary, aesthetic, cultural, political, and religious concerns of the early modern period, though not everything we read will be about her directly. We'll read sonnets and other lyric poetry by Elizabeth herself, and by Thomas Wyatt, William Shakespeare, and Amelia Lanyer; some of Edmund Spenser's long narrative poem, *The Faerie Queene*, and dramas by Shakespeare, John Webster, and Elizabeth Cary. We'll also watch a late twentieth-century film on Elizabeth I. Students will keep a regular reading journal, take several in-class writing-based exams, do an oral memorization project, and participate actively in class.

Literature II:

- *4150 The Restoration and 18th C. – Lee Morrissey (TR 3:30–4:45)*
 - Transatlantic focus on the question of the Enlightenment. Readings include Hobbes, Locke, Aphra Behn, Dryden, Newton, Defoe, Swift, Richardson, Wheatley, Sancho, Cugoana, Jefferson, and more. Possible additional readings for graduate students. (NB: This course is all pre-1800, and so could be substituted for Lit 1.)
- *4260 Southern Lit – Cameron Bushnell (MWF 1:25–2:15)*
 - In this course, we will explore Southern literature in its larger Caribbean context. Between the southern states of the United States and the northern countries of the Caribbean there is shared social and economic history. Given the close ties between the Caribbean and the South, the literature we study will focus on a triangulation between the states in the US South, particularly Florida and Virginia, and the Caribbean, particularly Haiti and Jamaica. Our readings of poetry, novels, short stories, and essays will include among writers such as William Faulkner, Flannery O'Connor, Jesmyn Ward, Wendell Berry, Edwidge Danticat, Terrence Hayes. These works will help us address contemporary issues of racial identity,

migration, and displacement. We will read a variety of secondary sources from history, economics, sociology, and literary criticism that will help flesh out the contexts in which this literature is written.

Literature III:

- *4280 Contemporary Lit – Anna Hill (TR 12:30–1:45)*
 - This course explores how twentieth- and twenty-first-century writers have imagined, represented, and responded to climate change and environmental crisis. Reading novels, poetry, creative nonfiction, and graphic narratives from a range of cultural contexts, we will consider: How can literature help us think critically and creatively about the ecological crises of the present, and conceive of futures beyond them? How do the challenges of the Anthropocene stretch our powers of representation and historical understanding? What counts as “climate fiction,” and what is the relationship between the emerging genre of “cli-fi” and older narrative forms? Situating literary works in conversation with visual arts, film, and ecocritical scholarship, we will investigate problems of scale, perspective, and narrative agency, and we will discuss how race, gender, and class inform and complicate these representational experiments. We will examine how literature grapples with issues like resource extraction, habitat loss, technology, capitalism, extinction, and migration, and we will consider the myriad genres – realist, dystopian, post-apocalyptic, and speculative – through which writers and artists portray the crises of our times. Ultimately, as we interrogate the challenges of representation in the face of climate change, we also will consider how literature might help us rethink the stories we tell about our changing planet and imagine alternative futures.
- *4650 Topics in Literature from 1900 – Maziyar Faridi (TR 2:00–3:15)*
 - This seminar explores the interaction between modern literature and various media forms, including photography and cinema, over the past century. The invention of photography and moving-image technologies introduced new modes of representation to artists around the world. These new representational modes influenced and were themselves influenced by literature. We will begin our course by reflecting on the labyrinthine nature of representation in the twentieth century and the relationship between verbal and visual signs. Our seminar then interrogates the politics of representation across media, focusing on the problems of memory and subjectivity over the past century. We will study a wide range of literary and artistic works from across the world, including works by W. H. Auden, Man Ray, Jorge Luis Borges, Maya Deren, Michelangelo Antonioni, Abbas Kiarostami, Stanley Kubrick, Mona Hatoum, Forugh Farrokhzad, Patrick Modiano, Roland Barthes, and Layli Long Soldier, among others.

Theory and Cultural Studies:

- *3520 Disability and Literature – Clare Mullaney (TR 11:00–12:15)*
 - 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 texts—from novels and poems to autobiographies and videos—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.

- *3800 Women Writers – Megan Eatman (MWF 11:15–12:05)*
 - This course will focus on how women writers approach the genres of horror and suspense, how their work complicates these genres, and what this literature communicates about contemporary and historical fears. Our readings will likely include texts by Mary Shelley, Shirley Jackson, Carmen Maria Machado, and Tananarive Due, among others. Students will complete regular short reading responses and a midterm and final exam.
- *4360 Feminist Literary Criticism – Erin Goss (TR 12:30–1:45)*
 - This class offers an introduction to Feminist Literary Criticism as a way to think about what it means to read and what assumptions we readers bring to our reading. On the one hand, the class tells a historical story, describing and reflecting on the rise of Feminism and feminist literary criticism in the American academy in the mid to late twentieth century. Our reflection will often take the form of conversations about what was, and is, left out of the academic uses and definitions of feminism. On the other hand, the class will ask what place may continue exist for something called feminist literary criticism and how readers might make it their own. In reading the critical texts that form our course material, we will work to understand the assumptions that ground their unfolding arguments as well as the ways those assumptions have changed over time. How does how we read matter? How can we make it matter more? What has feminist literary criticism asked of its readers, and how will we respond?

Shakespeare:

- *4110: Shakespeare – Elizabeth Rivlin (TR 9:30–10:45)*
 - In this course, we'll read a number of Shakespeare's plays, including *A Midsummer Night's Dream*, *Richard II*, *Twelfth Night*, *King Lear*, and *The Tempest*, 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, sexuality and gender, power, politics, religion, and more that continue to speak to us. 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. We'll end the semester with *Station Eleven*, a recent novel that engages with the value of reading Shakespeare today. Assignments include a reading journal, several in-

class, writing based exams, and a group project that involves cutting a scene from one of the plays in half and then performing it for the class. Engaged class participation is also an expectation.

Writing and Publication Studies:

- *3450 Intro CW: Fiction – Nic Brown (TR 11:00–12:15)*
 - 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.
- *3460 Intro CW: Poetry – Hannah Treasure (TR 2:00–3:15)*
 - This course is the study and practice of poetry, through readings in contemporary English literature and works in translation. A significant portion of the semester will be dedicated to workshop, where students will bring in their own poems and receive feedback from their peers, while developing precise language to give helpful commentary in return. As a participation-intensive course, students should be prepared to engage with in-class writing activities, group work, and thoughtful in-class discussions about a variety of texts and perspectives.
- *3480 Intro CW: Screenplay - Melissa Dugan (TR 3:30–4:45)*
 - This introductory screenwriting course teaches you the screenwriting fundamentals through reading and analyzing professional screenplays, and then gives you the opportunity to write screenplays collaboratively and independently. You will work with a partner on writing a screenplay adapted from a creative work of your choice, and you will write your own original screenplay. Both screenplays should be a minimum of 10 pages. We use the workshop format to share and discuss our work. You will be graded on your discussion and workshop participation and the first and revised drafts of all your screenplays.
- *3870 Clemson Literary Festival – 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 20th 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.
- *4220 Topics in Writing Poetry – Stevie Edwards (MW 4:00–5:15)*
 - This class will look at the roots of confessionalism, as well as its contemporary blooms. The poets labeled as “Confessional” were generally speaking those who tackled “taboo” subject matter, such as mental illness, childhood trauma, and women’s health. Beginning with foundational texts, including Heart’s Needle by W.D. Snodgrass, Life Studies by Robert Lowell, Ariel by Sylvia Plath, Live or Die by Anne Sexton, and The Dream Songs by John Berryman, we will move forward to contemporary poetry books that have been influenced by the legacy of confessionalism, such as Bianca by Eugenia Leigh, Calling a Wolf a Wolf by Kaveh Akbar, Scorched Earth by Tiana Clark, Stag’s Leap by Sharon olds, Museum of Accidents by Rachel Zucker, I Do Know Some Things by Richard

Siken, *Odes to Lithium* by Shira Erlichman, *Pink Elephant* by Rachel Camacho (McKibbens), *What the Living Do* by Marie Howe, among others. The class will include creative writing prompts related to the assigned readings, which will be completed in a notebook dedicated to the class. During midterm week, we will have small group workshops of students' creative writing. The class will include student discussion leaders for assigned poetry books. For the final, students will have a choice between completing a creative portfolio of eight-to-ten poems inspired by the assigned poetry books (with a reflection paper explaining the connections) or writing a ten-to-twelve-page (double-spaced) critical paper exploring the connections between one of the earlier poetry books (pre-1970s) and one of the more recent books, supported by scholarly texts. To enhance our understanding of poetry movements, particularly confessionalism, we will work our way through *The Poetics of Wrongness* by Rachel Zucker. CW: Assigned poems may include topics of suicide, race, domestic abuse, substance abuse, sexual assault, and child abuse.

- *4450 Fiction Workshop – Nic Brown (TR 12:30–1:45)*
 - Students write and workshop their own original works of fiction. May be repeated once for credit.
- *4460 Poetry Workshop – Stevie Edwards (MW 2:30–3:45)*
 - Much of the class time in this course will be dedicated to conducting a peer review workshop of the students' poetry. We will also read a handful of contemporary poetry books, such as *Modern Poetry* by Diane Seuss, *OBIT* by Victoria Chang, *The Carrying* by Ada Limón, and *Dear Beast* by Catherine Pierce. Most days, we will begin with a student-led discussion of a recent installment from Poets.org's "Poem-a-Day" series. As time permits, students will also complete in-class writing prompts, often related to the assigned readings, in a journal dedicated to the class. As a midterm, students will work in groups to present on popular literary magazines, sharing their contents, themes, common stylistic elements, submission guidelines, etc. For their final projects, students will have two tasks: 1) To write a chapbook of 15-25 pages of poetry and 2) To put together an anthology of their personal poetic canon, featuring 6-10 poems that have influenced them as writers with paragraph reflections on their personal connections to each of the poems. CW: Texts will include topics of race, sexuality, gender, and death.
- *4600 Feminist Data Analysis (Issues in Writing Technologies) – Gabriel Hankins (TR 2:00–3:15)*
 - What can thousands of Goodreads reviews, fanfics, BookToks, or generative fictions tell us about how people read, write, and argue about books and culture now? This course in feminist data critique investigates how the contemporary digital literary ecosystem of readers, writers, critics and influencers works. We will read key works of feminist literary critique from Janice Radway's *Reading the Romance* onwards, centering on the way that readers make meaning in common and in community, from book clubs to Bookstagram. Primary texts will likely include work by Sally Rooney, Rachel Cusk, and Caro Claire Burke (*Yesteryear*), genre romance, genAI "fiction," and the cultural conversations around those texts. We will center those primary readings around student interests and projects. Guided by recent data feminist work (Klein and D'Ignazio), and by the countertradition of data analysis in work like Criado Perez's *Invisible Women*, Du Bois's data visualizations, and Onuoha's missing datasets, students will ask who

counts, who gets counted, and how we do the counting. No programming experience is necessary, but students will have the opportunity to work with contemporary digital analysis platforms like Obsidian, OpenRefine, and optionally, AI coding tools and platforms. The goal of the class is for students to build, organize, visualize and refine a small collection of social or textual data on a subject that they know intimately, and then learn to extend, refine, and critique that knowledge with accessible digital tools. Final assessments include individual critical analysis papers, process journals, exploratory data analysis websites (in groups), and a final reflection on the working vocabulary we need as critical feminist readers of literary and cultural data in the present.

- *4750 Writing for Electronic Media – Jonathan Field (TR 3:30–4:45)*
 - We will learn to write for electronic media by reading pieces written for electronic media, talking to the authors of those pieces, and pitching and writing pieces for actual electronic media outlets. Some of you might even get paid.
- *4840 The SC Review Editing and Design – Keith Morris (TR 11:00–12:15)*
 - Prerequisite—Permission of Instructor. Students in this course will be involved in the publication of Clemson University's internationally distributed literary magazine, The South Carolina Review. The course focus includes: Selection of stories, poems, and art work for publication; Editing of selected poems/stories; Layout and production using InDesign. Students will also be responsible for individual projects in such areas as photography, website administration, and marketing. Students develop skills in literary analysis, editing, marketing, production, and design that will prove valuable to those interested in careers in publishing or further study in graduate writing programs.
- *4890 Special Topics in WPS – Susanna Ashton (MW 4:00–5:15)*
 - Lives are messy, and the writers who publish them work hard to make them look otherwise. This course approaches life writing from the side of its making, following a life as it becomes a story someone might pay to read and noticing what gets trimmed, embellished, or negotiated along the way. We will read memoirs, biographies, diaries, and graphic memoirs alongside magazine profiles and other life writing aimed squarely at a public audience, and we will look behind the page at the editors, interviewers, ghostwriters, and fact-checkers whose hands so often shape a "personal" story. Smith and Watson, Lejeune, and Miller will lend us a critical vocabulary for the speaking self, and for the old Enlightenment ideal of an autonomous, representative individual that so much life writing still leans on or quarrels with. Students will write sharp analysis of the texts we read and will also have the chance to try their hand at life writing of their own, with an eye toward the readers and venues where such work finds a home.

4960 Senior Seminars:

- *Rhondra Thomas (TR 8:00–9:15)*
 - This senior seminar examines varied perspectives on the human experience as represented in the graphic novel, a literary form that uses sequential art displayed as comic-strip styled illustrations within a book to present a cohesive narrative. We will explore graphic novels as a compelling literary form that deepens our understanding of history, culture, identity, and imagination. Students will enrich their readings of graphic novels through explorations of complementary texts and experiences ranging from historical fiction to cooking.

Our pairings may include reading Octavia Butler's neo-slave narrative 'Kindred' alongside the graphic novel version of the text. Listening to oral histories of Holocaust survivors while reading the Pulitzer Prize winning graphic novel 'Maus.' Reading the New York Times bestseller graphic novel 'Relish: My Life in the Kitchen' and preparing a few recipes featured in the book. Students will learn to evaluate, analyze, and write critically about the rhetorical and visual strategies authors and illustrators use in graphic novels. Assignments will include formal essay writing, class presentation, and a final project with a creative element.

- *David Coombs (TR 12:30–1:45)*
 - This senior seminar will survey the literary history of the idea of the Gothic. The Gothic has a complex and overlapping set of meanings. Initially a term for a late Roman-era Germanic tribal group, its semantic range expanded until “Gothic” became a way of describing an architectural and visual arts style, a historical period, a fictional genre, and, more recently, a subculture with an accompanying musical and fashion aesthetic. In this class, we’ll trace the emergence of the overlapping meanings we now assign to the Gothic. We’ll do so by turning back to literary culture of the eighteenth and nineteenth centuries, reading art and architectural criticism as well as novels by writers such as Ann Radcliffe, Jane Austen, Victor Hugo, and Charles Dickens.
- *Dominic Mastroianni (MWF 2:30-3:20)*
 - In this course we’ll aim to 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. According to 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? What kinds of love can exist between persons? What does it mean to love something other than a person—to love to think, for instance, or to love the earth? We will approach questions like these 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. Anticipated reading: Jane Austen, Emily Dickinson, Ralph Waldo Emerson, Robin Wall Kimmerer, Toni Morrison, Friedrich Nietzsche, Mary Oliver, Plato, Paul the Apostle, and Sappho.

Global Challenges/Electives

- *HUM 3060 One Big Book (Vanity Fair) – David Coombs (TR 2:00-3:15)*
 - In this class, we will study W.M. Thackeray's Victorian novel, 'Vanity Fair'. Widely influential and celebrated as one of the most significant artistic achievements in the novel of the 1800s, 'Vanity Fair' recounts the life-stories of a group of young people as they navigate the turbulence of the Napoleonic Wars and their aftermath. Where later writers cast stories of this period as epics, 'Vanity Fair' is instead a satire: it chronicles the moral compromises, evasions, and hypocrisies of characters trying to make their way in the world in the midst of financial crises, great power politics, and racial and class inequalities. In other words, a world that looks in some ways surprisingly like our own. We will therefore explore the novel's relevance to the contemporary global challenge of economic inequality. In addition to the novel, possible course texts include readings by economist

Thomas Piketty and urban sociologist Mike Davis as well as film adaptations of *Thackeray* by Stanley Kubrick and Mira Nair.

- 3370 *CI (Every Campus A Refuge) – Angela Naimou (MW 2:30-3:45)*
 - How do migration stories inform our understanding of Clemson and the world? What can students do by teaching, and learning from, resettled refugee residents? In the Every Campus a Refuge Creative inquiry project, students study and participate in local refugee resettlement in multiple ways to build a deeply textured understanding of both refugee experiences and intercultural community practices. Students conduct weekly sessions with resettled participants, learn from non-profit orgs and guest experts, and collaborate with peers and resettled participants on current oral history and foodways projects. Requirements: Students must complete a free background check and volunteer training and commit to one off-campus weekly session with resettled resident(s) outside the CI meeting times. Repeatable, variable credit. Enrollment requires instructor approval. Interested students may contact Dr. Angela Naimou at anaimou@clemson.edu or request enrollment [here](#).
- 3370 *CI (Groundwork: Telling the Stories of Convict Laborers who Built Clemson) – Rhondra Thomas (Tuesdays - 10:30-11:15 AM)*
 - Students in this CI course will research and share the stories about more than 400 convict laborers, both Black and White, ages 14 to 67, who built Clemson between 1890-1914. The South Carolina State Assembly authorized Clemson trustees to lease the prisoners from the state penitentiary in Columbia, SC, to clear land, make bricks, construct buildings (Hardin, Tillman, Sikes, Godfrey, Trustee House, and many other structures that no longer exist on campus), install roads and sidewalks, plant and harvest crops on the college farm and experiment stations, build dykes, milk cows, and any other tasks essential for building the school. CI student will research and write mini-biographies about the men and teenaged boys, create posts for display on Call My Name's Facebook and Instagram pages, prepare primary documents (court and penitentiary records) for a digital humanities archive, and assist with the development of a multi-media project about convict labor in post-Reconstruction South Carolina.
- 3490 *Technology and the Popular Imagination – Gabriel Hankins (TR 3:30–4:45)*
 - How do we imagine non-human intelligence, whether alien, animal, or machine? What is the future of our relationship to artificial people? How do we remain human in an artificial world? These are increasingly pressing questions as AI is integrated into our economy, society, and culture at every level. This course investigates the past, present, the future of these questions through texts and filmed media from around the world. We will begin with Ted Chiang's imagined journey into the near future of literacy and the past world of orality, to examine literacy itself as a technology. We will examine central episodes in the imagination of artificial intelligence, in Asimov's fiction, William Gibson's *Neuromancer*, and Kazuo Ishiguro's *Klara and the Sun*. Our focus will be on short, thought-provoking fiction about alien and artificial intelligence, from the golden era of SF to the New Wave of the 60s and 70s to contemporary generative AI debates and fictions. Students will write brief responses to the readings and views and revise their best work into essays on comparison and adaptation, including one essay on film adaptations of popular science fiction narratives. We will consolidate our thinking in midterm and final essays. This is a class which depends on careful reading and in-class debate and discussion: be ready to discuss your reading with others every class day.
- 3500 *Mythology – Kenneth Tuite (TR 2:00–3:15)*

- 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.
- 3560 *Science Fiction - Angela Naimou (MWF 1:25–2:15)*
 - Students in this seminar will study a range of literary experiments in science fiction. Major themes include theories of knowledge, historical crisis, and anti-colonial world-building. Readings will be drawn from science fiction and speculative fiction originally published in English as well as literature in translation from Arabic and Spanish.
- 3860 *Adolescent Lit: Alice Grows Up – Megan MacAlystre (MWF 11:15–12:05)*
 - This course examines adaptations of Lewis Carroll's *Alice's Adventures in Wonderland* in Young Adult media, including music, short stories, and novels. We'll consider why this 120-year-old story continues to resonate with adolescents and what the changes indicate about shifts in culture and views of youth, adventure, and madness.

Graduate Courses

- 8080 *Topics in Renaissance and Restoration Lit – Lee Morrissey (W 4:00–6:45)*
 - The architectural or situated humanities, through readings in English-language literature to 1700, and with attention to the built environment of the plantation landscape. This course traces the archipelagic and transatlantic development of early English colonial plantation from Ulster to Barbados and Surinam to Carolina. Authors include: Behn, Glissant, Ligon, Moten and Harney, Philips, Spenser, Trouillot and more.
- 8350 *Topics in Literary Criticism – Vincent Ogoti (T 5:00–7:45)*
 - This course explores the many ways writers, scholars, and readers have tried to understand African literature – how they explain its origins, languages, contents, forms, functions, genres, and audiences. It investigates the social contexts of the production of the literature, where and how it is published and circulated, and how it is read and by who and where. This, broadly, is what “theory of African literature” means. Students will study the dominant scholarly approaches to analyzing the literature such as formalism, Negritude, feminism, postcolonialism, eco-criticism, and postmodernism. The goal of the course is not to teach European literary theories and how they can be “applied” to African literature; its goal is a critical study of the many ways, “local” or “foreign,” African literature has been theorized by those who write and comment on the literature.
- 8850 *Composition Theory – Michelle Smith (M 9:05–11:50)*
 - This graduate seminar introduces students to scholarship in composition theory and pedagogy. Students will read, discuss, and respond to the work of composition scholars, with particular attention to writing pedagogies based in rhetorical theories and approaches. We will reflect on our own pedagogical experiences and commitments and explore topics of particular interest to seminar participants (including but not limited to: accessible pedagogy; gender, race, and class in first-year writing; feedback and assessment strategies; and

more). This course helps to prepare students to teach ENGL 1030 and other first-year composition courses.