

The background of the page is a repeating pattern of orange paw prints on a light blue background. The paw prints are arranged in a grid-like fashion, with some prints partially cut off by the edges of the page. The text is centered in the upper half of the page.

Course Descriptions
Fall 2024

Clemson University
Department of English

WELCOME TO ENGLISH!

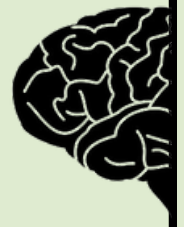
Table of Contents

Table of Contents.....	1
The Practice of Criticism.....	2-3
Literature Survey.....	4-7
Literature I.....	8-9
Literature II.....	10-11
Literature III.....	12-15
Theory and Cultural Studies.....	16-18
Shakespeare.....	19
Writing and Publication Studies.....	20-29
Senior Seminar.....	30-31
Major Electives.....	32-33



Department of
ENGLISH
Clemson® University

The Practice of Criticism
ENGL 3100



Clemson University
Department of English

CRITICAL WRITING REQUIREMENT

The Practice of Criticism

ENGL 3100 - DOMINIC MASTROIANNI

TR 12:30 - 1:45 PM | SECTION 001 | CRN: 11104

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.

Anticipated reading: Jane Austen, Elizabeth Bishop, Kate Chopin, Lucille Clifton, Emily Dickinson, Ralph Waldo Emerson, Zora Neale Hurston, Mary Oliver, Plato, Sappho, Anne Sexton, Henry David Thoreau

ENGL 3100 - ELIZABETH RIVLIN

MW 2:30 - 3:45 PM | SECTION 002 | CRN: 11103

As an introduction to the practice of criticism, this course aims to help you develop the skills needed to read closely, interpret, and write about literary texts. That is, this course introduces you to the kind of work you will be doing a lot as an English major and helps you understand how this work can be valuable and meaningful. The course begins with Ron Rash's novel *Serena* (2008), which will serve as a launching point to discuss texts from a range of cultures and historical moments. All of these texts pick up themes from, or influenced the writing of, *Serena*. Thus, we'll be weaving a web of intertextuality (the relationships between texts), studying how genre and history interact with literary texts and allow us to analyze those texts from multiple perspectives. In addition to reading Rash's novel, we'll be exploring poetry, drama, fiction, and literary criticism by authors including Euripides, Shakespeare, Jesmyn Ward, and more. Your responsibilities as students will include reading, regular writing, and engaged participation, including in peer review workshops.

CRITICAL WRITING REQUIREMENT

The Practice of Criticism

ENGL 3100 - ERIN GOSS

TR 9:30 - 10:45 AM | SECTION 003 | CRN: 20686

This course aims to develop the critical acumen and analytical proficiency requisite to compelling critical writing, which we will consider the basis of the practice of criticism. We will begin with the assumption that good writing depends upon caring about what you have to write. The class will ask you to have things to say about literary texts and the reflections they might produce about the world in which we live, and we will focus on learning to ask the kinds of questions about literary texts that will yield writing in which you can be invested. Our work together in class will primarily be the work of reading, and we will operate on the assumption that careful writing begins with careful reading, for it is unlikely that one can write well about that to which one has paid little attention. Along the way, the course will provide vocabulary expected of the advanced student of literature and will consider some key elements of writing style.

The page is framed by a red border. Inside, there are several pairs of crossed flags: the United States flag and the Union Jack. The flags are arranged in a grid-like pattern, with some pairs in the center and others at the corners.

Literature Survey

Clemson University
Department of English

LITERATURE SURVEY REQUIREMENT

British Literature I

ENGL 3960 - ERIN GOSS

TR 12:30 - 1:45 PM | SECTION 001 | CRN: 17997

This course offers a survey of British Literature from its Middle English beginnings to the early eighteenth century. Telling a story about the coming into being of what we will call Englishness, the course will trace the consolidation of English identity over the course of several hundred years. The story of Englishness, as we will see, is also a story of race, of gender, and of class, and in our readings we will attend to the ways that English identity as represented in canonical literary texts emerges as a primarily white, masculine, and upper-class ideal. Ultimately, the course will invite reflection on the mechanisms of negation and opposition to difference by which national and personal identities are often established, both in the past and the present. As we read, we will attend to the ways that literature both represents the world from which it comes and aims to produce effects within that world. Though the texts we read may seem distant, we will ask how the kinds of thinking they reveal can help us to think about the world in which we currently live and the language we currently use. What can the apparently historically and culturally distant world of early British literature tell us about the world in which we continue to live? How are we, as speakers of the English language, inheritors of the world this literature has produced? How might we find ourselves and our present implicated in the literature of the past?

LITERATURE SURVEY REQUIREMENT

British Literature II

ENGL 3970 - KIM MANGANELLI

TR 8:00 - 9:15 AM | SECTION 001 | CRN: 16302

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 Bronte, 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*.

LITERATURE SURVEY REQUIREMENT

American Literature I

ENGL 3980 - SUSANNA ASHTON

ASYNCHRONOUS ONLINE | SECTION 001 | CRN: 14789

Examines key texts of American literature from beginnings of European settlement to the Civil War in historical context.

LITERATURE SURVEY REQUIREMENT

American Literature II

ENGL 3990 - GEORGE THOMAS

TR 3:30 - 4:45 PM | SECTION 001 | CRN: 15060

We often think of American literature in terms of the canon, tradition, and institutions. What might happen if we think of it as something that emerges outside of and in opposition to received tradition, in-groups, and the status quo—something born new in each generation? This course will try to understand several major movements in modern American literature not so much as traditions, but instead as rebellions—to recover the sense of rapid change (and challenge) that has defined US literary history since the last decades of the nineteenth century. The course will be divided into five “chapters,” each corresponding to literary movements that sought to challenge and change what counted as American literature in their own time: naturalism, Indigenous literature, modernism, feminism, and African-American literature.

Literature I
Pre-1800

Clemson University
Department of English

LITERATURE I PRE-1800

The Classics in Translation

ENGL 4030 - JON REYES

MW 2:30 - 3:45 PM | SECTION 001 | CRN: 20690

The guiding theme for this class is “Justice and Fate in the Ancient Mediterranean World.” The importance of the so-called Classics has been reinforced in Western education for centuries. This course will explore the development of five literary genres in the ancient Mediterranean world: 1) myths; 2) lyric poetry; 3) comedy; 4) tragedy; 5) epic. Studying texts (in translation) from ancient Mesopotamia to the Roman empire, we will see how different notions of justice and fate play vital roles across the different civilizations that made up the ancient Mediterranean world.

The Medieval Period

ENGL 4070 - JON REYES

MW 4:00 - 5:15 PM | SECTION 001 | CRN: 20691

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 debated, his legend has had a profound historical impact. English monarchs such as Henry VII, Henry VIII, and Elizabeth I proclaimed themselves descendants of King Arthur. Centuries later, John F. Kennedy’s widow, Jackie Kennedy, called her husband’s presidency “Camelot” to qualify it as a golden age. Conversely, groups like Monty Python ridicule the legitimacy of Arthurian claims to empire. Certainly, the figures of King Arthur and his knights have secured a lasting place for themselves in popular imagination. Artists and writers from different cultural and linguistic backgrounds return to the Arthurian legend and reimagine it to challenge not only political discourses, but also dominant ideologies of race, gender, and class. This course has three goals: 1) to improve understanding of the medieval past and its relevance to the present; 2) reflect on how the Arthurian tradition is invented and reinvented, and its impact in the construction of collective and personal identities; 3) discuss some of the ways in which literary texts privilege (or are interpreted to privilege) certain forms of being.

Dramatic Literature I

ENGL 4290 - THARON HOWARD

TR 3:30 - 4:45 PM | SECTION 001 | CRN: 20692

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's comedies, *Clouds*, *Knights*, and *Frogs* in the context of Athen's cultural collision with Sparta. We will also read selections from Aeschylus and Euripides before we move to derivative works like *Thyestes* and *Medea* from Lucius Annaeus Seneca, comedies of Plautus, and more "modern" works like Shakespeare's *Titus Andronicus*, and (optionally) O'Neill's *Mourning Becomes Electra*.

Literature II
Pre-1900

II

II

II

II



II

II

II

II

II

II

II



II

II

II

II

II

II



Clemson University
Department of English



II

LITERATURE II PRE-1900

The Restoration and the Eighteenth Century

ENGL 4150 - LEE MORRISSEY

TR 12:30 - 1:45 PM | SECTION 001 | CRN: 19271

Restoration and Eighteenth Century Literature. Transatlantic focus on the question of the Enlightenment. Readings include Hobbes, Locke, Aphra Behn, Dryden, Newton, Defoe, Swift, Richardson, Wheatley, Sancho, Cugoano, Jefferson, and more. Possible additional readings for graduate students. (NB: This course is all pre-1800, and so could be substituted for Lit 1.)

The Victorian Period

ENGL 4170 - KIM MANGANELLI

TR 9:30 - 10:45 AM | SECTION 001 | CRN: 20693

This course 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 the texts represent class relations, gender and sexuality, social and scientific progress, nationalism, and the rise of British imperialism. Our texts will include the poetry of Alfred Lord Tennyson, Elizabeth Barrett Browning, and Rudyard Kipling, as well as Charlotte Bronte's *Jane Eyre*, Wilkie Collins's *The Moonstone*, Joseph Conrad's *Heart of Darkness*, and Florence Marryat's *The Blood of the Vampire*

Southern Literature

ENGL 4260 - HANNAH GODWIN

MWF 11:15 AM - 12:05 PM | SECTION 001 | CRN: 20694

This course will examine the concept of embodiment in southern fiction, poetry, and visual culture. Alongside critical readings from the interdisciplinary field of new southern studies, we will encounter southern literature and art populated with compelling bodies—hybrid, spectral, ethereal, laboring, violent, grotesque, tacky, undead, ruptured, contagious, disabled, queer. By elucidating the relationship between literary form and historical contexts, our work together will investigate how and why southern literature and art remains so dynamically attuned to the corporeal. Moreover, the human body is not an invulnerable and sheltered entity, but is susceptible to the elements and emanations of its surroundings. Thus, attention to how these bodies interact with and navigate their respective built and natural environments leads to a more capacious understanding of their power in the creation of southern culture. You will identify key literary terms, perform close readings within written and verbal contexts, take responsibility for moderating discussion, 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! Authors/artists may include: J. Hector St. John de Crèvecoeur, Hannah Crafts, Kate Chopin, Jean Toomer, William Faulkner, Eudora Welty, Katherine Anne Porter, Sarah Wright, William Eggleston, LeAnne Howe, Breece D’J Pancake, Diane Gilliam Fisher, Randall Kenan, Tyree Daye, Ashleigh Bryant Phillips.

III

Literature III
Post-1900

III

II



III



III



III



III



III



III



II



III



III



III



III



III



III



II

Clemson University
Department of English

III

LITERATURE III POST-1900

Modern Poetry

ENGL 4310 - BRIAN MCGRATH

MWF 2:30 - 3:20 PM | SECTION 001 | CRN: 20697

The word "modern" comes from the Latin word "modo," meaning "just now." In a general sense, modern poetry is poetry of the now. We will situate this definition of modern poetry in the context of various literary historical periods, including romanticism, modernism, and post-modernism, paying particular attention to 20th and 21st century poetry in English. How does poetry work to engage a now? What sorts of innovative poetic techniques have poets used to engage not only their historical now, but also, and in a more philosophical sense, a now-ness of any now? In the early twentieth-century, American poet Ezra Pound famously called for artists to "make it new" and William Carlos Williams, another American poet, asserted that "Nothing is good save the new." In this course we will explore the relationship between the now and the new. Poets may include: Dickinson, Pound, Williams, Stein, Hughes, Auden, Plath, Bishop, Baraka, Heaney, etc.

LITERATURE III POST-1900

Modern Fiction

ENGL 4320 - GABE HANKINS

TR 12:30 - 1:45 PM | SECTION 001 | CRN: 19281

What makes fiction new? This course in modernist to contemporary fiction takes up the experiments in fictional form that revolutionized modern fiction in the early twentieth century, and connects them to the writers still responding to that revolution now. The goals of the class are to grasp what made fiction “modern” and modernist aesthetics revolutionary, how writers and collective movements changed the possibilities of writing one hundred years ago, and how those fictions still provoke and incite writers today. We will read canonical short fiction of the period along with its most experimental forms, joining modernist writers with their unexpected reappearances in our own fiction and culture: Henry James and the contemporary ghost story; the Surrealists and the New Weird; Virginia Woolf, the historical novel, and feminist autofiction. Writers and readings will include F. Scott Fitzgerald, Kafka, Hemingway, Rachel Cusk, Ottessa Moshfegh, W. E. B. DuBois, Percival Everett. We’ll emphasize short daily writing that will lead to longer essays on modernist and contemporary fiction.

LITERATURE III POST-1900

Topics in Lit from 1900

Non-Human Narratology

ENGL 4650 - MATT BURCHANOSKI

MWF 11:15 AM - 12:05 PM | SECTION 001 | CRN: 18011

The sheer number of possible frames for trying to understand 1900 to now is overwhelming, but a consistent point of experimentation and change has been the structure and agent/agency of narrative. While it has long been common practice to anthropomorphize non-human organisms and tell stories with them in human positions (think of all the animals in fairy tales), authors and artists are increasingly considering what it would mean and look like for non-humans to speak to us rather than be spoken through. In this course, we'll encounter and analyze texts from a range of genres and modalities that attempt to center non-humans in their narratives and the successes and failures of such attempts. We'll consider theoretical conceptions of "posthumanism" as well as political, philosophical, and sociological accounts of what it means, or would mean, for non-humans to speak and for humans to listen, and if it's even possible for humans to achieve a narratology beyond anthropocentrism. While we will not have time to read everything listed here, potential texts include "A Report to an Academy" by Franz Kafka, *Elizabeth Costello* by J.M. Coetzee, *Jazz* by Toni Morrison, *My Name is Red* by Orhan Pamuk, *Never Let Me Go* by Kazuo Ishiguro, *We Are All Completely Beside Ourselves* by Karen Joy Fowler, "The Direction of the Road" by Ursula K. Le Guin, *The Overstory* by Richard Powers, *Ministry for the Future* by Kim Stanley Robinson, *Hollow Kingdom* by Kira Jane Buxton, *Venomous Lumpsucker* by Ned Beaman, *There Are Rivers in the Sky* by Elif Shafak, short stories by Sigizmund Krzhizhanovsky, and issues of Alan Moore's run on *Swamp Thing*. In addition to literary fiction, we'll also investigate selected texts from multiple genres, including non-fiction, poetry, music, film, television, and video games.

LITERATURE III POST-1900

African American Lit from 1920 to Present

ENGL 4830 - VINCENT OGOTI

TR 11:00 - 12:15 PM | SECTION 001 | CRN: 20698

This course explores African American literature from 1920 to the present, examining key texts that reflect the complexities of African American identity, culture, and history. Beginning with the Harlem Renaissance and moving through to contemporary literary movements, the course will engage with various genres, including novels, plays, essays, and theoretical writings. Students will read works by authors such as Zora Neale Hurston, James Baldwin, Octavia Butler, Lorraine Hansberry, Langston Hughes, Nella Larsen, Amiri Baraka, and Ta-Nehisi Coates to examine how African American writers have used literature to grapple with issues of race, gender, class, and power. The course will also engage with major literary theories and movements such as Black aesthetics, the Black Arts Movement, and intersectionality.

Theory and Cultural
Studies



Clemson University
Department of English

THEORY AND CULTURAL STUDIES

American Lit of Race, Ethnicity, and Migration

ENGL 3530 - GEORGE THOMAS

TR 12:30 PM - 1:45 PM | SECTION 001 | CRN: 20699

This course will examine race, ethnicity, migration, empire and diaspora through American speculative fiction—including science fiction, weird fiction, and fantasy. Readings from, among others, Octavia Butler, Ted Chiang, P. Djèlí Clark, Jorge Luis Borges, Drew Hayden Taylor, and Carmen Maria Machado.

ENGL 3530 - GEORGE THOMAS

TR 2:00 - 3:15 PM | SECTION 002 | CRN: 20700

This course will examine race, ethnicity, migration, empire and diaspora through American speculative fiction—including science fiction, weird fiction, and fantasy. Readings from, among others, Octavia Butler, Ted Chiang, P. Djèlí Clark, Jorge Luis Borges, Drew Hayden Taylor, and Carmen Maria Machado.

THEORY AND CULTURAL STUDIES

Women Writers

ENGL 3800 - STEVIE EDWARDS

TR 4:00 - 6:45 PM | SECTION 001 | CRN: 17996

Drawing inspiration from the popular 2004 film *Mean Girls*, this class will focus on literary works with female protagonists who are difficult, catty, conniving, disgruntled, and even downright mean. We will analyze the course texts through a feminist lens, asking important questions about character motivations and considering how social structures might make “meanness” advantageous for women and how patriarchy may pit women against each other. The course will include midterm and final papers, midterm and final exams, and a handful of smaller written responses to assigned readings. This will be a discussion and reading heavy course, and students will be highly encouraged to share their interpretations of the readings in class. Some assigned readings will include reference to sexual assault. Course texts will likely include *Behind a Mask* by Louisa May Alcott, *Age of Innocence* by Edith Wharton, *Rebecca* by Daphne du Maurier, *The Handmaid’s Tale* by Margaret Atwood, *Trash: Short Stories* by Dorothy Allison, *Lucy* by Jamaica Kincaid, *Bunny* by Mona Awad, and *Yellowface* by R.F. Kuang. Also, yes, we will watch and discuss the film *Mean Girls*.

Grammar Survey

ENGL 4010 - BRIAN MCGRATH

MWF 12:20 - 1:10 PM | SECTION 001 | CRN: 20701

Grammar is a system that puts words together into meaningful units. We’ll study grammar in order to analyze those units and their relationships. We will diagram sentences drawn from literary and non-literary sources. Our goal is to understand how sentences are constructed out of words, phrases, and clauses. We’ll begin with parts of speech and move toward more complicated structures, like appositives and nominative absolutes. The better we understand how sentences are constructed, the better readers and writers we’ll become.

Special Topics

Women of the Global South

ENGL 4590 - MELISSA MAKALA

TR 8:00 - 9:15 AM | SECTION 001 | CRN: 20702

Recent academic initiatives have aimed to decolonize university syllabi by foregrounding postcolonial perspectives from traditionally underrepresented cultural groups. “Women Writers of the Global South” will take this approach a step further by focusing on women authors of color, a historically silenced group, both within their own cultures and within the traditional western literary canon. Our primary texts will allow us to consider how these authors represent distinct cultural heritages and the ways their work allows us to recognize a specific national culture. At the same time, we will discuss commonalities these global women share and consider ways female experience and identity might transcend national borders. Topics of discussion will revolve around: the cultural influences/afterlives of colonialism; women’s experience in patriarchal cultures; the role of language and translation, and nation formation. We will also consider how women’s social positioning impacts individual and group identity, as well as overarching concerns such as racial identity, gender identity, marriage, motherhood, work (domestic and professional), education, religion, and politics. This course will include authors from Latin America, the Caribbean, Africa, and South Asia.



Shakespeare
ENGL 4110

Clemson University
Department of English

SHAKESPEARE REQUIREMENT

Shakespeare

ENGL 4110 - WILL STOCKTON

MWF 2:30 - 3:20 PM | SECTION 001 | CRN: 11313

This course surveys the work of William Shakespeare (1564-1616). We will focus on situating him within the context of the English Renaissance - a period of dynamic social, political, and religious change that saw the rise of the theater as a popular form of entertainment. To illuminate Renaissance ways of thinking, we will read Shakespeare alongside excerpts from his English and continental contemporaries.

The page features a repeating pattern of dark red fountain pen nib icons. These icons are scattered across the entire page, with some appearing at the corners and others in the center. Each nib is oriented in a different direction, creating a dynamic and textured background.

Writing and Publication Studies

Clemson University
Department of English

WRITING AND PUBLICATION STUDIES

Issues in Writing Technologies

ENGL 4600 - JAGADISH PAUDEL

TR 11:00 AM - 12:15 PM | SECTION 001 | CRN: 20707

This course primarily offers contemporary developments in writing technologies, while providing hands-on experience with the ethical and critical use of generative AI. First, we will begin by tracing the evolution of writing technologies, from their origins to modern-day technologies. Then, we will delve into the growing debates surrounding generative AI—examining both resistance to and acceptance of its use in writing. Next, we will examine what generative AI can and cannot do now, as well as have an understanding on ethical and critical use of generative AI. In this course, students will also have the autonomy to tailor their projects and assignments based on their academic discipline and career aspirations, ensuring the skills and knowledge gained are directly applicable to their future endeavors. By the end of the course, students will have a strong foundational understanding of generative AI and hands-on experience in using it.

Throughout the course, we will engage with a variety of materials—textbooks, critical essays, news articles, audio-visual contents, and blog posts—composed by a diverse range of scholars and thinkers on generative AI. Additionally, we will invite some scholars and thinkers to share their understandings and experiences of generative AI when it comes to writing.

Writing for Electronic Media

ENGL 4750 - JONATHAN FIELD

MWF 2:30 - 3:20 PM | SECTION 001 | CRN: 19292

This class has five interrelated goals.

- 1) To understand and consider some of the precepts that frame public writing, and to consider how electronic media reshape these.
- 2) To engage with people who commission, edit, and produce writing for electronic media to gain an understanding of the challenges and opportunities that attend this form of writing.
- 3) To emerge from these encounters with a sense of the forms, genres, and audiences that exist for online writing.
- 4) To pitch, develop, write, and publish pieces for actual electronic media outlets.
- 5) Get paid.

My ambition is that students will emerge from this class as writers with the knowledge and confidence to participate successfully in any number of different fields of electronic media - as a hobby, job qualification, or career.

WRITING AND PUBLICATION STUDIES

Advanced Composition (Grantwriting)

ENGL 3320 - KELLY SAUSKOJUS

TR 3:30 - 4:45 PM | SECTION 001 | CRN: 20459

“Rhetoric, Social Justice, and Professional Grantwriting” will offer students valuable skills and experience in the field of professional grantwriting, currently one of the best-paid and most impactful writing careers; use their writing skills in partnership with local nonprofits and community organizers to advance “the return of stolen things” (Stuckey, 2019); and experience how creative, collaborative, and liberatory working on grants can be. Students will also gain a theoretical and research-based understanding of how the grantwriting, nonprofit, and philanthropic industries work on a systemic and local level, and develop the rhetorical awareness and skills to navigate those often-unjust systems as ethical and effective grantwriting professionals. In addition, they will gain skills in collaborative writing, research, and project management by working alongside each other and nonprofits to experience writing a grant, start-to-finish; from the planning and brainstorming process, to researching and evaluating sources of funding, to actually writing and applying for the grant. Overall, developing knowledge and skills of the grantwriting profession will not only prepare students for effective careers in the grantwriting or nonprofit world, but also prepare them for work as a consultant, community organizer or activist, researcher, project manager, or anyone else who may need to plan, write and research with a team to write a better world into being.

WRITING AND PUBLICATION STUDIES

Intro to Creative Writing: Fiction

ENGL 3450 - APRIL LAWSON

TR 5:00 - 6:15 PM | SECTION 001 | CRN: 11277

This course is an introduction to the critical reading and writing of literary fiction. Students will study and critique the stories of contemporary master writers and write their own fiction. They will contemplate and discuss the writing process, and study important aspects of story making—voice, character, character dynamic, structure, atmosphere, tone, tension, irony, POV, etc.—to improve their own writing and their understanding of narrative in general. Students will be required to write one complete story that will be workshopped by the class. The story must be thoughtfully revised. This course will prepare students for the advanced workshop. Content advisory: stories will sometimes contain sex and violence, as most contemporary adult literature does.

WRITING AND PUBLICATION STUDIES

Intro to Creative Writing: Poetry

ENGL 3460 - STEVIE EDWARDS

MW 2:30 - 3:45 PM | SECTION 001 | CRN: 11314

In this class, we will focus on reading as writers. While reading, we will search for ideas, craft techniques, forms, and other elements that can be refashioned and reimagined for our own poems. We will be reading a wide variety of twenty- and twenty-first-century poetry, including three recent poetry books. This class will include a poetry workshop of student work, as well as frequent discussions of assigned readings. To help students to understand their voices, they will work individually on scrapbooks of influences that will be presented to the class at midterm. These scrapbooks can include poems, visual art, songs, theory articles, manifestos, family recipes, letters, news clippings, movie tickets, maps, etc. Students will frequently receive feedback from peers on their creative work. Much of our class time will be spent in a writing workshop that follows Liz Lerman's Critical Response Process; students will 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 books.

WRITING AND PUBLICATION STUDIES

Intro to Creative Writing: Screenplay

ENGL 3480 - MELISSA DUGAN

MWF 11:15 AM - 12:05 PM | SECTION 001 | CRN: 14906

The goal of the introduction to screenwriting course is to guide you through the process of developing your own original polished spec script of at least 25-30 pages. We will read, analyze, and discuss professional screenplays and work through the writing process together, from idea to final draft. You will have the opportunity to read and critique other students' scripts and receive feedback on your own through regular writing workshops. At the conclusion of the course, you will submit your revised 25-30-page screenplay and a reflection on your work and your writing process.

WRITING AND PUBLICATION STUDIES

Topics in Writing Poetry

Poetics of Genre Cinema Survey: Writing as Camera Direction

ENGL 4220 - JUSTIN REED

MW 4:00 - 5:15 PM | SECTION 001 | CRN: 18006

In this course, students will identify and discuss social commentary offered by films throughout the horror and science-fiction film genres with the aim of expanding their understandings of how creativity, criticism, and formal subversion can coincide. Reading selections by Toni Morrison, Mary Shelley, Pier Paolo Pasolini, Gilles Deleuze, Tisa Bryant, Douglas Kearney, Bill Gunn, Ari Aster, and others, they will practice writing that experiments with expanding, contracting, and shifting points-of-view in mimicry of filmic camera work, or the inverse, applying to their own writing methods of meaningful editing, “cutting,” zooming, juxtaposition, etc. Ideally this course will challenge self-centered writing and develop critical reflection by emphasizing the repeated practice of acknowledging the mobile boundaries of the frame or the page, and by attending to the slipperiness of “protagonist” or “speaker” when trying to reckon with pursuer vs. pursued, contagion vs. carrier, scene vs. summary, and the present vs. history.

Topics in Writing Fiction

ENGL 4230 - KEITH MORRIS

TR 3:30 - 4:45 PM | SECTION 001 | CRN: 20687

This course builds on skills learned in ENGL 3450 and other fiction workshops but focuses on the form of the novel rather than the short story. Students will complete a minimum of 40 pages of their own novel (all genres welcome) and participate in small group workshop sessions. Readings include novels by such authors as Tommy Orange, Kazuo Ishiguro, and Doris Lessing. Prereq: ENGL 3450 (or other intermediate workshop course)

WRITING AND PUBLICATION STUDIES

Fiction Workshop

ENGL 4450 - NIC BROWN

MW 4:00 PM - 5:15 PM | SECTION 001 | CRN: 11315

Students write and workshop their own original works of fiction. May be repeated once for credit.

Poetry Workshop

ENGL 4460 - SU CHO

TR 2:00 - 3:15 PM | SECTION 001 | CRN: 18008

I consider poetry workshop (4460/6460) to be one of the most important parts of your poetry experience here. By now, after a few creative writing classes, we're here to really focus on producing work that is not only excellent but that you are proud of. We'll do that by studying contemporary poets and each other. However! We'll work on what I find to be one of the most important aspects of your writing life—community. Community not just for yourself but for your poems. We might think of the classic workshop, but that's not the only way we'll practice community. The submission and publication process can seem mysterious and my hope is that I can demystify that for you throughout the semester. We'll think of poetry as something living, three dimensional, and this will culminate in an artistic chapbook of your own making at the end of your semester. Ultimately, my hope is that this class will be a model for a kind of writing life you can sustain after you graduate.

WRITING AND PUBLICATION STUDIES

Creative Nonfiction

ENGL 4490 - NIC BROWN

MW 2:30 - 3:45 PM | SECTION 001 | CRN: 20688

Students write and workshop their own original works of creative non-fiction. These may include personal essays, reportage, criticism, and nature essays, among many other forms. Readings of creative non-fiction from a variety of writers - including Sarah Gerard, Questlove, CJ Hauser, John Jeremiah Sullivan, Jesmyn Ward, and Beth Anne Fennelly - will be included.

South Carolina Review

ENGL 4840 - KEITH MORRIS

TR 12:30 - 1:45 PM | SECTION 001 | CRN: 20689

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. Prerequisite English 3450 or permission of instructor.

WRITING AND PUBLICATION STUDIES*

Literary Festival

ENGL 4990 - JOHN PURSLEY

TR 12:30 - 1:45 PM | SECTION 001 | CRN: 13993

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. This is the second semester of a two-semester course.

Technology and the Popular Imagination

ENGL 3490 - KERI CRIST-WAGNER

MWF 8:00 - 8:50 AM | SECTION 001 | CRN: 19267

This course examines the relationship between technology and the body through various forms of popular media, including fiction, film, comics, and nonfiction essays. From necromancers to superheroes to robots, we will explore how the concept of technology impacts how we view physical bodies.

*ENGL 3490 CAN ALSO FULFILL A **GLOBAL CHALLENGES** REQUIREMENT



Senior Seminar

Clemson University
Department of English

CAPSTONE REQUIREMENT

Senior Seminar

ENGL 4960 - ELIZABETH RIVLIN

MW 1:00 - 2:15 PM | SECTION 001 | CRN: 19300

In this senior seminar, we take our cue from “Who goes there?,” the first line of Hamlet, to ask: Who or what is Hamlet? Answering that question has occupied actors, audiences, writers, and readers for centuries. We will seek our own answers as we read Shakespeare’s Hamlet in two editions, along with several of its sources, and as we study twentieth-century and twenty-first-century dramas, films, and fictions that adapt the play, including Laurence Olivier’s film of Hamlet (1948), Tom Stoppard’s drama *Rosencrantz and Guildenstern Are Dead* (1967), Vishal Bhardwaj’s film *Haider* (2014), James Ijames’ drama *Fat Ham* (2023), and Lisa Klein’s YA novel *Ophelia* (2006). As we engage with these works and read related criticism and theory, we will ask how adaptations reflect on, and change, the essence of Hamlet. We will move toward another question: What does Hamlet do in the world? Specifically, what work, whether aesthetic, cultural, political, and/or economic, do these various Hamlets perform? In studying not one Hamlet but many, we have a unique opportunity to explore not only the meanings attached to Shakespeare’s work in his own day but also how and why we continue to put Shakespeare to work today. More generally, by using Hamlet and its adaptations as a case study, we’ll investigate how creativity works and is defined through the process of adaptation. Because this is a capstone seminar for the major, we will use the course’s key questions to build on skills you have been developing in the English major, including literary analysis, argumentation, and research. You will write formal academic essays, and you will have the opportunity to do more creative work, including for your final research project. You’ll present in class on course material and on your research, and regular, active participation is expected throughout the semester. I hope that this seminar will be a special, enriching experience to help round out your experience with Clemson English!

CAPSTONE REQUIREMENT

Senior Seminar

ENGL 4960 - MEGAN EATMAN

MW 9:30 - 10:45 AM | SECTION 002 | CRN: 13860

This seminar explores law as a constitutive cultural force that shapes and reflects shared understandings of identity, community, and justice. By reading laws, judicial opinions and other legal arguments, and scholarship on the rhetoric of law, we'll discuss how social problems are made legally legible and the cultural assumptions and material conditions that inform and result from legal arguments and decisions. We will begin with introductory readings on law, rhetoric, and legal interpretation. We'll go on to read and analyze a series of case studies, including historical and contemporary laws and judicial opinions, dealing with issues like education, privacy, and intellectual property. The course will conclude with reflections on the limits of the law and other paths to and understandings of "justice."

The page features a repeating pattern of lightbulb icons. The icons are arranged in a grid, with some appearing partially cut off by the edges of the page. The lightbulbs are white with a yellow glow, and each has several short lines radiating from it to represent light. The background is a solid, dark blue color.

Major Electives

Clemson University
Department of English

MAJOR ELECTIVE

Adolescent Literature

ENGL 3860 - MEGAN MACALYSTRE

MWF 11:15 AM - 12:05 PM | SECTION 001 | CRN: 14577

In YA literature, a home is a place you're lucky to be safe in -- and a place you're hurt worse than anywhere else. In this section of English 3860, we'll explore literary depictions of grand houses, the privilege (and inequality) they imply, and the privacy they offer -- for a price. We'll explore the stories of young women who gain the keys to a house but still fight to open a window on its secrets (*The Inheritance Games*, *These Fleeting Shadows*, *Rebecca*) and teens who choose between the dangers that lurk beyond their doorsteps and the horrors in their houses' walls (*The Guinevere Deception*, *White Smoke*, *The Seventh Bride*). Though focusing mostly on 21st-century popular fiction, the course will build on a foundation of major authors in the haunted-house genre -- we'll be reading lesser-known short stories by H.P. Lovecraft and Shirley Jackson to explore the origins of today's YA tropes. We'll use our texts to ask questions like: How do the obligations of family -- whether represented through early marriage or uneasy sibling relationships -- interact with gender in the 21st century? Why do class and colonialism intersect so powerfully with our stories of hauntings and heritage? And for a presumed audience too young to own a house, what social ideologies make strange forms of homeownership such a rich source of conflict in our favorite fiction?

Composition and Languages Studies for Teachers

ENGL 4850 - APRIL PELT

TR 5:00 - 6:15 PM | SECTION 001 | CRN: 15331

In this hybrid course, we will examine different approaches to teaching composition in secondary education. Our primary task will be to develop a theory-informed portfolio of lessons, assignments, and rubrics that you can use in your future classrooms.

MAJOR ELECTIVE*

Science Fiction

ENGL 3560 - VINCENT OGOTI

TR 12:30 - 1:45 PM | SECTION 001 | CRN: 19270

This course explores the multifaceted ways speculative narratives engage with and offers great insights into today's pressing global challenges. Students will learn how science fiction not only reinterprets issues ranging from environmental concerns and global conflicts to the complexities of community-building but also broadens their horizons by recognizing how speculative narratives shape understanding and foster imaginative responses to real-world dilemmas. The course also aims to sharpen students' critical thinking abilities as they examine well-known science fiction stories, evaluate the diverse perspectives they present, and understand the moral and ethical considerations embedded within these narratives. It offers a rich set of narratives that intertwine the imaginative with the profound, drawing from renowned authors such as Doris Lessing, Octavia Butler, and Nnedi Okorafor, and Isaac Asimov.

*ENGL 3560 CAN ALSO FULFILL A **GLOBAL CHALLENGES**
REQUIREMENT