

LOGISTICS

The best way to be in touch with me is via email (mhooley@clemson). Please be sure that you do not email me using a g.clemson address as I don't receive those. I'll have office hours on Mondays and Wednesdays before class, from 1:00pm to 3:00pm, in my office (Strode 318) or via Zoom. Our classes will meet in person (contingent on pandemic/safety considerations), on Mondays & Wednesdays, 3:30pm - 4:45pm. The classroom location is TBD. This term, I will not be actively using our Canvas site, and instead will communicate with you via email and will make texts available to you via our shared Box folder (access to which I'll give you prior to the start of the term).

OVERVIEW

This seminar asks how we write and interpret history when its archives are lost. In the unfolding aftermath of enslavement, colonialism, diaspora, and climate change, how do we give narrative shape to histories that define our experiences no less powerfully because they are unrecorded or obscured? This course's texts answer these questions in part by using imagination to remake history. Each in its own way, they mix memory, speculation, and poetry to create narratives that linger in archival gaps but that never only aspire to recovery. Building on Black, Indigenous, Marxist, and feminist theories of history, this seminar investigates how writers make sense of historical silences and how they make new histories with those silences. Texts by writers including Michel-Rolph Trouillot, Tiya Miles, Abby Chabitnoy, Saidiya Hartman, and Eyal Weizman.

In terms of essential skills and learning outcomes, students will refine and advance close reading, literary analysis, and critical conversation methodologies both during class and via class assessments. Less bureaucratically, we might say that students will practice using texts to interrogate their relation to the world, and more specifically, to interrogate the relation between themselves as imaginative thinkers and the histories of violence, power, and organizing that make our world. The keystone of this work will be students' long essay, due at the end of the term. This assessment is meant to be an opportunity for students to make a meaningful contribution to the critical conversation about the politics of archives and speculation. Many senior seminar essays go on to be law or graduate school writing samples or are revised for publication.

COURSE TEXTS

Our course texts are (unfortunately) available via the Clemson bookstore. They are also, probably more cheaply (and definitely more ethically) available via bookshop.org. If you

are unable, for financial reasons, to buy these books, please contact me. Text information is as follows:

Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History*

Tiya Miles, *All that She Carried: The Journey of Ashley's Sack, a Black Family Keepsake*

Abby Chabitnoy, *How to Dress a Fish*

Eyal Weizman, *Forensic Architecture*

Saidiya Hartman, *Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval*

ASSIGNMENTS

i. Discussion & Discussion Questions (35% of final grade)

One of the most difficult and most important responsibilities we have this term—particularly as we transition back (and potentially again away from) to in person teaching and learning—is using the precious class time we have to build and hone ideas about the texts we read together. Being able to work collectively in this way isn't magic, but rather a combination of careful preparation, thoughtfulness, and generosity with each other. In more concrete terms it means that we should all have completed all of the assigned reading and have contributed to the collective reading journal before each class. During class, it means that we should be attentive, engaged (ideally vocally), honest, and careful with each other as we share ideas with each other. And particularly because this is a senior seminar, there will be an expectation that students will significantly shape our discussions each week. To that end, we'll begin class everyday by working around the room, hearing from each student, who will have prepared one or two textually-situated questions that they'd like to discuss with the class. Once we work through student questions, I will synthesize our conversation and propose new questions, passages, and directions for our conversation to flow. Students' contributions, including these discussion questions, will be a key part of their final grade. We will check in frequently about how this process is going for everyone, but just as a starting point, we'll have a conversation on the first day of class to develop a rough guide for writing engaging discussion questions (a guide I will subsequently add to our Box).

ii. Article Mapping (15% of final grade)

The first written assignment of the term will be a cooperatively-completed project. Because the focus of this class is the completion of a long essay at the end of the term, this assignment is designed to help you understand the key parts of a scholarly essay and

how they fit together. Details about this assignment are to follow, but basically: working with one or two people, you'll map out (using some creative combination of textual and visual tools) how a scholarly essay is put together. You'll then write an individual reflection on how the organization of the piece you mapped will help you compose your own long essay. A significant portion of the work for this assignment will be done during a class meeting. And, although you are more than welcome to find an article/essay not listed below for your group to map, I've added essays to our course Box folder each of which would work well.

iii. Archival (Re)Imagination (10% of final grade)

This is a creative and critical assessment, designed to put you in conversation with the theoretical and methodological approaches our readings have offered. We will work with the Clemson University archive to identify objects/fragments/texts around each of which you will build a speculative context. We will talk with more detail about this assignment together, but you should not feel limited to writing to build this speculative archival context. You can use any medium you like to build a human/interpretative world for your archival object. We will present our work to each other during seminar.

iv. Long Essay (40% of final grade)

This assessment is the centerpiece of our work together. A classic analytical essay that focuses on, and makes a critical contribution to, one of the core course texts. Your essay will be 12-15 pages, argument driven, and will be deeply engaged in close reading your core text. Further, your essay will situate it's contribution within the existing scholarly conversation around the text you choose. This is an assignment we'll work together on throughout the term, and will develop individual drafting timelines for, so that each student is as ideally supported as possible, in producing this major critical text.

CALENDAR OF READINGS & ASSIGNMENTS

Wednesday	8.24	Trouillot Bonilla	Forward, Preface Remembering the Songwriter
Monday	8.29	Trouillot	The Power in the Story, San Souci
Wednesday	8.3	Trouillot	Sans Souci, An Unthinkable History
Monday	9.05	Trouillot	Columbus, Presence, Epilogue,
Wednesday	9.07	Miles	Prologue, Introduction (read ahead if you can)
Monday	9.12	Miles	Ruth's Record, Searching for Rose
Wednesday	9.14	Miles	Packing the Sack (read ahead if you can)

Fall 2022
English 4960

Senior Seminar, Speculative Histories
Professor Matt Hooley

Monday	9.19	Miles	Rose's Inventory, The Auction Block
Wednesday	9.21	Miles	Ashley's Seeds, The Bright Unspooling
Monday	9.26	Miles	It Be Filled, Little Sack of Something
Wednesday	9.28	Chabitnoy	Family Ghosts, Section I
Monday	10.03	Chabitnoy	Section II
Wednesday	10.05	Chabitnoy	Section III, Addendum
Monday	10.10	Weizman	Preface, Introduction
Wednesday	10.12	Weizman	Part I through Image Space
Monday	10.17	Weizman	Before and After through Nakba Day Killing
Wednesday	10.19	Weizman	Hannibal through Subsoil
Monday	10.24	Weizman	To Kill through The Politics of Drought
Wednesday	10.26	Weizman	Plant Vigor through Postscript
Monday	10.31	In class workday: Article Mapping	
Wednesday	11.03	No class, Archival (Re)Imagination Due	
Monday	11.07	No class, Fall Break	
Wednesday	11.10	Hartman	Note, Cast
		Okeowo	How Saidiya Hartman Retells History
Monday	11.14	Hartman	Terrible Beauty through Unloved Woman
Wednesday	11.16	Hartman	Intimate History, Manual
Monday	11.21	Hartman	An Atlas, A Chronicle
Wednesday	11.23	No class, Thanksgiving Break	
Monday	11.28	Hartman	Book Two
Wednesday	11.30	Hartman	Revolution through Riot
Monday	12.05	Hartman	The Socialist through end
Wednesday	12.07	No class, final essay consultations	
Friday	12.16	Final Essay Due	

POLICIES & PROCEDURES

Respect and Support for Each Other

It's only possible for us to achieve our goals for this term if we are able to rely on each other to think, talk, and write together. Therefore, it's a requirement for this class that we prioritize treating each other with respect, compassion, and support. This means far more than simply not being disengaged or hateful. It means actively giving energy to care for and about the other people in class.

Academic Honesty

Clemson University has an Academic Integrity Policy that applies to this course. It defines a violation as: 1. Giving, receiving, or using unauthorized aid on any academic work; 2. Plagiarism, which includes the intentional or unintentional copying of language, structure, or ideas of another and attributing the work to one's own efforts; 3. Attempts to copy, edit, or delete computer files that belong to another person or use of Computer Center account numbers that belong to another person without the permission of the file owner, account owner, or file number owner. All academic work submitted for grading contains an implicit pledge that no unauthorized aid has been received. D. It is the responsibility of every member of the Clemson University community to enforce the Academic Integrity Policy.

Attendance

Three times during the term, you may contact me at least 24 hours before class, and let me know that you will not be able to make it to class. I'll send you a prompt for your in-class writing and you'll be responsible for sending it back to me. I'll grade the writing as I normally do, and you won't lose any additional points for that day (i.e. it's still possible to get 15 participation points for these days). If you don't let me know in advance that you'll be absent, you can still do the in-class writing, up to two days late, for those five points for writing (but you'll lose the 10 points for being in class and participating). If you are absent more than six times during the term, it won't be possible for you to pass the class. These are the policies I use under normal conditions. It is also true that this term and the ongoing threat of COVID present abnormal academic conditions, and so it's possible that matters of attendance will have to be reconceived, in which case I'll let you know.

Other Stuff

If the university is closed because of inclement weather (or any other reason), all students will receive full participation points for that day and any additional assignments due that day will be pushed to the next class date. If I am late to class, you are to wait 10 minutes before assuming that something unforeseen has prevented me from teaching class that day. Your feedback to the second take home essay will include your midterm grade.

Accessibility

University values the diversity of our student body as a strength and a critical component of our dynamic community. Students with disabilities or temporary injuries or conditions may require accommodations due to barriers in the structure of facilities, course design, technology used for curricular purposes, or other campus resources. Students who experience a barrier to full access to this class should let me know, and make an appointment to meet with a staff member in Student Accessibility Services as soon as possible. You can make an appointment by calling 864-656-6848, by emailing studentaccess@lists.clemson.edu, or by visiting Suite 239 in the Academic Success Center building. Appointments are strongly encouraged – drop-ins will be seen if at all possible, but there could be a significant wait due to scheduled appointments. Students who receive Academic Access Letters are strongly encouraged to request, obtain and present these to their professors as early in the semester as possible so that accommodations can be made in a timely manner. It is the student's responsibility to follow this process each semester. You can access further information here: <http://www.clemson.edu/campus-life/ccampus-services/ssds>.

Title IX

Clemson University is committed to a policy of equal opportunity for all persons and does not discriminate on the basis of race, color, religion, sex, sexual orientation, gender, pregnancy, national origin, age, disability, veteran's status, genetic information or protected activity in employment, educational programs and activities, admissions and financial aid. This includes a prohibition against sexual harassment and sexual violence as mandated by Title IX of the Education Amendments of 1972. This policy is located at www.clemson.edu/campus-life/campus-services/access/title-ix. Mr. Jerry Knighton is the Clemson University's Title IX Coordinator. He also is the Director of Access and Equity. His office is located at 110 Holtzendorff Hall, 864.656.3184 (voice) or 864.656.00899 (TTDD).

Resources

Bookstore: <https://www.clemson.edu/campus-life/campus-services/book-store/>

Library: <https://libraries.clemson.edu/>

Writing Center: <https://www.clemson.edu/centers-institutes/writing/>

Student Health Services: <https://www.clemson.edu/campus-life/student-health/>

Land Acknowledgement

We acknowledge that the main campus of Clemson University occupies the traditional and ancestral land of the Cherokee People. Clemson's main campus is built on land seized through US military and diplomatic incursions culminating in the Treaty of Dewitt's Corner in 1777. This is also land on which people enslaved by the Pickens, Clemson, and Calhoun families lived and worked, and that was transformed into the campus of Clemson University through convict labor. We make this acknowledgement to remember the histories of

violence that anticipate our gathering here, to recognize Indigenous and Black claims to life and land, and to recenter those claims as we commit to better ways of caring for each other and for this land. Along with this acknowledgement, we ask: what responsibilities and commitments can we make to foster more honest and generative relations with this land and with each other? Can we, wherever we go, acknowledge Indigenous claims to the land we occupy? Can learning about the lifeways and lifeworlds of the original and rightful caretakers of the land we occupy guide our own changing relation with the places we are and the communities that belong to those places? How can we share our learning with others?