

ENG 231-001/ 80630/ Global Literature Survey/ MWF 12:00 pm-12:50 pm/ COMER 208/ Rozelle H

Representations of Family in Global Literature

The family is where we come from and never quite escape. It is the threshold of both identity and pain, a thorny body that has fascinated and troubled writers from the widest range of global perspectives and time periods. This section of English 231 explores the family in global literature, from murderous mothers to wrathful sons, hardheaded fathers to deceitful daughters. This class is a broad survey of Greek, African, Latin American, British, and US literature designed to develop skills in literary interpretation, presentation, analysis, and discussion. We will communicate what we have learned orally and in writing to develop skills in literary interpretation, presentation, analysis, and discussion. This particular course is also designed to challenge students to think critically about the literary representation of family in global literature.

COURSE MATERIALS

- * Achebe, Chinua. *Things Fall Apart*
- * McDowell, Michael. *The Elementals*
- * Shelley, Mary. *Frankenstein*
- * Euripides. *Medea*
- * Shakespeare, William. *King Lear*
- * Márquez, Gabriel García. *One Hundred Years of Solitude*

ENG 231-002/ 80669/ Global Literature Survey/ MWF 09:00 am-09:50 am/ COMER 208/ Rickel J

ENG 231-003/ 80647/ Global Literature Survey/ MWF 10:00 am-10:50 am/ COMER 208/ Rickel J

The Western Individual and Its Others

What does it mean to be a 'civilized' individual in the West? How are such individuals valued as members of social and political economies, and how has identity developed in relation to a capitalist system? Through what class, race, and gender-based exclusions has this Western individual been defined from the eighteenth to the twenty-first centuries? What role has literature played in the construction of Western identity over the last three hundred years?

The reading in this global literature survey reflects economic, political, and aesthetic ideals about the individual and his or her relation to society. We will study narrative techniques used to establish individual identity; projects of individual resistance to civil government and capitalist structures; modernism as a reaction to the alienation of the individual; and postmodernism as a way of rethinking normative structures that discipline the individual. All the while we will consider how representations of and by women and people of color relate to gendered and racialized norms in the development of the Western individual.

The reading assignments in this course are also designed to provide a basis for developing skills in literary interpretation, presentation, analysis, and discussion. Over the course of the semester, students will become familiar with a series of significant literary texts from the eighteenth to the twenty-first century. Students will practice articulating how these texts relate to specific contexts by employing close textual analysis and cultural criticism. This course will introduce students to key literary terms and techniques and will require students to implement such terminology and reading practices in class discussions, presentations, and written work.

ENG 231-004/ 80617/ Global Literature Survey/ MWF 10:00 am-10:50 am/ COMER 306/ Staff

Unavailable

ENG 232-001/ 80668/ Global Literature Topics/ TR 11:00 am-12:15 pm/ COMER 306/ Beringer A

Global Literature II: Introduction to Comics and Graphic Narratives

Graphic Narrative is a general term for Comics, Graphic Novels, Manga, Hieroglyphs, Sequential Art, and Visual Poems. In recent years, cultural and literary critics have recognized that graphic narratives are more than just simple pictures or hollow amusements; they are a sophisticated medium with their own elaborate language and conventions.

This course explores the history and theory of the exciting field of graphic narrative from the 18th century to the present. Primary texts include classics like George Herriman's *Krazy Kat*, important historical works such as Rodolphe Topffer's *Monsieur Vieux Bois*, international comics such as Herge's *Tintin au Tibet* and Miyazaki's *Nausicaa*, superhero comics including *Ms. Marvel*, as well as the newest developments in graphic novels like Alison Bechdel's *Fun Home* and Emil Ferris' *My Favorite Thing is Monsters*.

ENG 232-002/ 80649/ Global Literature Topics/ MWF 12:00 pm-12:50 pm/ COMER 206/ Johnston H
ENG 232-003/ 81491/ Global Literature Topics/ MWF 01:00 pm-01:50 pm/ COMER 206/ Johnston H

“Write What You Know”: The Author on the Page

In this class, we'll examine the work of American short story writers who, often famously, mined their own experience for creative material. Beyond author biography, we'll focus our attention on form and genre while also developing a sense of how these texts reflect and respond to their social and cultural contexts.

ENG 232-004/ 80629/ Global Literature Topics/ TR 11:00 am-12:15 pm/ COMER 206/ Atwood E
ENG 232-005/ 83134/ Global Literature Topics/ TR 12:30 pm-01:45 pm/ COMER 206/ Atwood E

Shakespeare and Contemporary Society

In this section of Global Literature, we will explore Shakespeare's influence on contemporary society, looking at ways Shakespeare has been adapted, appropriated, and deployed as a tool for social justice and resistance since the turn of the 21st century. In addition to reading a selection of Shakespeare's plays as foundational texts, we will consider a variety of film and theater adaptations, the teen Shakespeare market, non-fiction personal and political essays, and more, always asking the question: why does Shakespeare still matter?

ENG 233-001/ 80610/ Honors Global Lit Survey/ MWF 10:00 am-10:50 am/ Hill House Classroom / Cole B

Haints and Blood Noir: A Spatial Analysis of Southern Literature

The American South is haunted by supernatural stories ranging from Toni Morrison's *Beloved* to Jesmyn Ward's *Sing, Unburied, Sing*. Similarly, the veil between worldly and otherworldly blurs in noted works by William Faulkner and even Harper Lee. We will interrogate how folklore permeates Southern storytelling to such an extent that paranormal and normal and blend together in a fugue of racism, misogyny, murder, and a pastiche of political resistance. In another vein, Truman Capote's infatuation with a convicted murderer connotes a break with the South that spirals into self-destruction as we investigate *In Cold Blood*. Consequently, the mystical bond between author and landscape yields a bounty of interpretive possibilities that we will seek to illustrate.

ENG 261-002/ 82197/ Intro to Creative Writing/ TR 11:00 am-12:15 pm/ COMER 307/ Murphy J

This course is the first installment in a three-part sequence available in creative writing. We'll begin with exercises, activities and readings that will help build an appreciation of the causes and effects of our words as we comment on the world around us. Next, we'll explore several genres of creative writing, starting with poetry, and then shifting into prose midway through the course. Along the way, we'll read the work of prominent contemporaries in the *Best American Poetry* and *Best American Short Stories* anthologies, and discuss what we find as readers who are also writers. We'll begin to conceive of creative writing as a process, and we'll become acquainted with several varieties of contemporary poetry and prose. In addition to the creative writing assigned for the course, students will be asked to write two short reviews of creative writing events and a review of a publishing venue for creative writing. Writers at all levels of experience are welcome. No prior workshop experience is required, though an appreciation of or openness to contemporary literary writing is strongly encouraged. May be repeated for credit. Limited enrollment. Prerequisites: None.

ENG 300-001/ 80665/ Introduction to the Major/ TR 09:30 am-10:45 am/ COMER 208/ Johnson V

Introduction to the Major

The study of English literature is an exercise in intellectual empathy and critical understanding. ENG 300 prepares students for the advanced study of literature, writing, and research by reading broadly, thinking profoundly, and reacting critically. We will encounter current and historic trends in literary and composition studies, with a particular emphasis on critical approaches, research methods, and grapple with vocabulary and skills vital to success in the major and the broader field. In this course students will encounter and explore multiple critical and theoretical approaches to literature and literary criticism; contribute meaningfully to the community of scholars who write about language and literature; learn and master research techniques; and engage multiple aspects of what it means to major in English.

English majors and minors are strongly encouraged to take ENG 300 during the World Literature sequence ([231](#), [232](#), [233](#) or [234](#), or equivalent). Minimum grade of C required for credit in the major. Prerequisite(s): [ENG 102](#) or [104](#), or equivalent.

ENG 301-001/ 83135/ Special Topics in Lang & Lit/ TR 11:00 am-12:15 pm/ COMER 106/ Johnson V

The Arthurian Tradition

This course will highlight key moments in the development of the trans-national and trans-temporal Arthurian tradition and legend, with a particular focus upon the responsibilities of kingship and the impact of masculine friendships. Texts will include chronicles, romances, stories, poems, and art from diverse periods including the Middle Ages, the Victorian era, and the twenty-first century. All readings will be in modernized English translations.

The course is open to all students across the University who have completed ENG 102, 104, or equivalent with a grade of C or higher.

English Major Distribution: Literature Before 1800; ENG 300 / 400 Elective

ENG 302-001/ 83144/ Spec.Topics The 1619 Project/ MWF 12:00 pm-12:50 pm/ COMER 306/ Mwenja C

Cross listed with Honors 309-005 and Peace/ Justice PJS 370; approved elective for AAS)

Pre-requisite: completion of ENG 102/ 104

The 1619 Project: Cultural and Rhetorical Legacies of U.S. Chattel Slavery

Slavery in the United States has impacted almost every aspect of today's American culture, including the foods we eat, the music we enjoy, and the places we live. The effects of slavery can also be found in our banking and healthcare industries, housing and other governmental policies, and our criminal justice system. This class uses the *New York Times*' recent publication, *The 1619 Project*—a multi-generic collection of texts—as a focal point to explore these connections between the US past and present in relation to chattel slavery.

In closely reading the content of *The 1619 Project* and other course texts, students will grapple with slavery's continuing and pervasive legacy in the United States. The major project, an in-depth timeline and “deep map,” draws on popular culture texts and other artifacts to juxtapose three types of information: specific moments in students' personal and family experiences; city, county, and state histories, and accounts of ongoing racial injustices.

This class includes a field trip to the Equal Justice Initiative's Museum and Memorial in Montgomery.

ENG 305-001/ 80643/ Intro: British & Amer Lit I/ MW 02:00 pm-03:15 pm/ COMER 206/ Atwood E

This course covers literature from the Middle Ages to 1660, with an emphasis on major trends and influential writers. While we will certainly read many heavy-hitters in this class, from Beowulf to Shakespeare to Milton, we will also be discussing these canonical texts with an eye towards cross-cultural encounters and challenges to centralized power. We will hear from powerful monarchs and ruthless colonizers, but we will also hear from religious martyrs and women abolitionists. As we learn to analyze early literature in its historical context, we will also train ourselves to think deeply about the struggles that make us human and allow us to empathize with others. Required of all English majors. Prerequisite(s): ENG 300, although students may petition to take ENG 300 as a corequisite.

ENG 306-001/ 80646/ Intro To British & Amer Lit II/ MWF 11:00 am-11:50 am/ COMER 306/ Webb S

This course picks up the story of British and American literature where English 305 left off, around the year 1700. We'll delve into the amazing variety of literary practices from the eighteenth century to the latter portion of the nineteenth century, considering the Augustan wits, the American pre- and post-revolutionary scene, and the development of Romanticism and Transcendentalism. We'll look at how British and American writers influenced and argued with each other, how debates about revolution, reform, women and slavery affected literary practice, and how literary genre responded to the rapidly expanding public sphere.

ENG 307-001/ 80609/ Intro to Brit & Amer Lit III/ TR 11:00 am-12:15 pm/ COMER 304/ Inglesby E

In this course, we'll examine poetry, short fiction, essays, and drama from three major literary periods, beginning with the Victorian and moving forward in time through the Modern and Postmodern eras in British and American literature. Along the way, we'll discover connections between the social and political forces that characterize these time periods and the literary art they inspire.

ENG 310-001/ 80655/ Literature for Children/ TR 11:00 am-12:15 pm/ COMER 308/ Webb S
ENG 310-002/ 80861/ Literature for Children/ TR 09:30 am-10:45 am/ COMER 308/ Webb S

This class looks at literature for children as a distinctive literary art form and as an aid to teaching in K-12 settings. We'll read some of the classics of children's literature as well as some newer releases, along with picture books. A goal of this class is to offer future teachers and English majors the tools for engaging children's books from various critical perspectives, for locating the latest research in the field, and for thinking about issues around censorship and intellectual freedom.

Priority registration is given to students in Early Childhood and Elementary Education, but students in other majors are welcome to sign up after the regular registration period, or with permission of the instructor. Please email Samantha Webb at: webbs@montevallo.edu

Tentative reading list:

E.B. White, *Charlotte's Web*
Christopher Paul Curtis, *Bud, Not Buddy*
Alex Gino, *George*
Amy Timberlake, *One Came Home*
Cece Bell, *El Deafo*
Jacqueline Woodson, *Brown Girl Dreaming*
Selected picture books

ENG 361-001/ 83267/ Intermediate Creative Writing/ MW 02:00 pm-03:15 pm/ COMER 307/ Murphy J

INTERMEDIATE CREATIVE WRITING: CREATIVE NONFICTION

This course is the second installment in a three-part sequence available in creative writing at UM. The focus for this intermediate course will be creative nonfiction, a gigantic field of inquiry, comprised (compressed?) for our purposes of the creative essay, memoir, and the writing of witness. Writing and workshopping original creative nonfiction will be the top priorities in this course, but we'll also increase our understanding of the traditions of creative nonfiction by exploring Lee Gutkind and Annie Dillard's anthology *In Fact: The Best of Creative Nonfiction*, Mary Karr's *The Art of Memoir*, and the latest edition of *The Best American Essays*. Short essay reviews of a contemporary creative nonfiction title and of creative writing events are also required. Limited enrollment. Course may be repeated for credit (as topic changes) for a maximum of six hours. Prerequisite(s): ENG 101/103, 102/104, and ENG 261 or consent of instructor.

ENG 405-051/ 81005/ Studies in One or Two Authors/ T 05:00 pm-07:30 pm/ COMER 208/ Rozelle H
ENG 505-051/ 81006/ Studies in One or Two Authors/ T 05:00 pm-07:30 pm/ COMER 208/ Rozelle H

Shadow Over Arkham: H.P. Lovecraft and Caitlin R. Kiernan

H.P. Lovecraft's Cthulhu mythos has grown exponentially in the 21st century. From role playing game Call of Cthulhu and board game Cthulhu Wars to video game Moons of Madness, Lovecraft's old ones have found new life in the contemporary zeitgeist. How could Lovecraft, a cranky xenophobic anti-Semite, gather a following so great that he could revive beleaguered film director Richard Stanley's career to direct *Color Out of Space* (2019) starring Nicholas Cage? The mystery widens. This class will explore Lovecraft's signature works alongside those of his greatest acolyte, Birmingham author Caitlín R Kiernan, to explain weird fiction as the phenomenon it has become. This class will read books, watch films, and—if we can locate the right nerds—play games to understand what roles Lovecraft and Kiernan's great ones play in the contemporary cultural imagination.

COURSE MATERIALS

- * Lovecraft, H.P. *The Complete Fiction of H. P. Lovecraft* (Chartwell Classics)
- * Kiernan, Caitlín R. *The Very Best of Caitlín R. Kiernan*
- * Kiernan, Caitlín R. *Agents of Dreamland*
- * Kiernan, Caitlín R. *Drowning Girl* and maybe *The Red Tree*

ENG 413-051/ 83155/ Studies in the Novel/ M 05:00 pm-07:30 pm/ COMER 208/ Inglesby E
ENG 513-051/ 83156/ Studies in the Novel/ M 05:00 pm-07:30 pm/ COMER 208/ Inglesby E

Rising from the Ashes of Empire: British and Irish Novels of the 20th Century

The early twentieth century saw the beginning of the end of Britain's vast Victorian empire and the advent of a harrowing century marked by war, social and political unrest, and economic depression. The extraordinary pace and scope of change ushered in radical

innovations in English and Irish novels, giving rise to experimentation in form and subject matter that signaled a sharp break with the past and an uneasy embrace of the unstable present. Focusing on the modern and postmodern periods, this course will explore novels by E.M. Forster, James Joyce, Virginia Woolf, Elizabeth Bowen, and D.H. Lawrence. Issues we will consider will include (but not be limited to) the preoccupation with history; the writer's relationship to society, culture, and the material world; innovations in the expression of consciousness and sexuality; and the connections between such themes and emerging narrative styles.

ENG 419-001/ 83157/ Special Topics in Genre/ TR 12:30 pm-01:45 pm/ COMER 208/ Beringer A
ENG 519-001/ 83158/ Special Topics in Genre/ TR 12:30 pm-01:45 pm/ COMER 208/ Beringer A

“Hoaxes, Hucksters, and Artful Deceptions: The Aesthetics of Deception in American Culture”

Lunar Man-Bats! Feejee Mermaids! Fortune Tellers! Spirit Photography! Imposters of All Stripes! Playful acts of fraud and fakery have long been central to American literature and popular culture, as American audiences reveled in speculating about the bizarre and seemingly miraculous. In this course, we'll thus explore the aesthetics of deception in American culture by looking at these various “arts of deception” from the early 19th century up to the present. Our inquiry will reveal how trickery is tightly intertwined with philosophy, racial and ethnic ideology, and distinctively “modern” forms of cognition.

Our readings include journalistic and literary hoaxes such as Washington Irving's fake history of New York City, Edgar Allan Poe's “Balloon Hoax,” and the *NY Sun*'s fabulous claims of humanoid bat creatures on the surface of the moon. We'll look at 19th century public spectacles such as P.T. Barnum's attractions, the visual illusions of stage magicians, William Mumler's Spirit Photography, and Buffalo Bill's Wild West Shows. We'll study literary imposters such as Ben Reitman, a sociologist-turned-hobo, and “Buffalo Child” Long Lance who unexpectedly found himself impersonating a Blackfoot chief. We'll look at the role that deception and illusion play in more “respectable” forms of visual art and literature including the paintings of Thomas Eakins, the photography of Cindy Sherman, Benjamin Franklin's autobiography, and the literary fiction of figures like Herman Melville. Finally, we'll consider America's fascination with deception in our current age of internet “deep fakes” and claims of “fake news.”

ENG 439-001/ 81498/ Spec.Topics: New Orleans Lit./ TR 09:30 am-10:45 am/ COMER 306/ Mahaffey P
ENG 539-001/ 82792/ Special Topics-New Orleans/ TR 09:30 am-10:45 am/ COMER 306/ Mahaffey P

Special Topics in the Literature of a Region, Culture, or Period – The New Orleans Story

Lafcadio Hearn, considered the foundation of a New Orleans literary tradition, stated in an 1879 letter to a friend: “It is better to be here in sackcloth and ashes than to own the whole state of Ohio.” His initial sojourns around the city inspired this declaration as he became fascinated with day-to-day working class life in this improbable place along the banks of the Mississippi River. Many other subsequent writers such as Tennessee Williams, Charles Bukowski, John Kennedy Toole, F. Scott Fitzgerald, Lillian Hellman, Eudora Welty, Tom Dent, Fatima Shaik, and Brenda Marie Osbey also walked the Treme, the French Quarter, the Garden District, the Marigny, the Ninth Ward, the Bywater and beyond. Like Hearn, they observed, absorbed, and recorded the lives, loves, traditions, tragedies, triumphs, but most importantly, the desires of The City That Care Forgot. While this class will pay homage to these “New Orleans Writers”, and many others, the focus is to discover, discuss and write about the foundational elements of the “New Orleans Story”. These elements create a sense of literary singularity associated with New Orleans making it a city where you feel the inspiration to write about it as others before you have felt inspired to write about it as soon as you take your first step in its streets.

An optional New Orleans experience is scheduled for Wednesday, October 14th to Sunday, October 18th. As many have before, we will gather in the courtyard of Lafitte's Blacksmith Shop, drinks in hand, celebration and anticipation swelling within, and hold court one last time. We will wander with no particular destination in mind but secure in the knowledge we will know we have arrived when we arrive. We will heed the call of the nocturnal rhythms of Jazz, of Zydeco, of the Blues, of Reggae, of Rap and of New Orleans Bounce. We will shake off the inhibitions and concerns of the world outside and dance recklessly down bead infested streets. We will listen as Buddy calls his children home for us, as Louis blows for us, as Mahalia sings for us, and as Jelly Roll caresses ivory for us. And yes, early into the next morning, we will crawl towards the promise of sleep, of forgiveness and of redemption, but we will rest possessed by the unspoken assurance that the joys of previous night will patiently and expectantly be waiting for us the next night.

Reading List: *New Orleans: A Literary History* (T. R. Johnson); *The Booklover's Guide to New Orleans* (Susan Larson)

ENG 456-001/ 83159/ Writing Process: Theories & Pract/ MWF 09:00 am-09:50 am/ COMER 306/ Mwenja C
ENG 556-001/ 83160/ Writing Proc:Theories & Pract/ MWF 09:00 am-09:50 am/ COMER 306/ Mwenja C

Writing Process: Theory and Practice

Pre-requisites: ENG 102/104, ENG 231/233, and ENG 232/234

This course introduces students to the history, theory, and practice of Writing Studies, including composition theory, writing center theory, and ideas about collaboration and the social nature of writing. By the end of this course, students will be able to articulate the basic philosophical principles guiding contemporary writing instruction. ENG 456 fulfills one elective for the Minor in Professional Writing and is pre-requisite or co-requisite to working in the Harbert Writing Center.

By the end of this course, students will

- Develop a foundational understanding of composition and writing center pedagogy
- Gain a deeper knowledge of composition practice or pedagogy through observing and interviewing practitioners
- Devise and conduct a research project related to composition practice, theory, and/or instruction.
- Develop a set of ethics and principles to guide the practices of conducting academic research, writing academic texts, and teaching or mentoring other academic researchers and writers

ENG 475-001/ 83164/ Lit of Sexuality and Gender/ MW 02:00 pm-03:15 pm/ COMER 208/ Rickel J
ENG 575-001/ 83165/ Literature of Sexuality&Gender/ MW 02:00 pm-03:15 pm/ COMER 208/ Rickel J
***Cross-listed with PJS 470**

Sex, Gender, and the Contemporary Global Economy

This class will engage with both literature and theory to explore the relationship that gender and sexuality have to the contemporary global economy. We will consider how current processes of globalization – in the form of neoliberal economic policies – mold normative conceptions of gender and sexuality and how a multiplicity of global feminisms and LGBTQ+ voices expose the complexities of today’s global economy. The texts in this course will offer opportunities to examine constructions of masculinity; the exploitation of US feminism by corporations and the military industrial complex; LGBTQ+ identities in global context; queer tourism and neocolonialism; the commodification of the body and desire; discourses around sex work and trafficking; and the rise of consumer citizenship. Throughout the course we will ask how literary representation is uniquely able to inform and challenge understandings of sex and gender in today’s global economy.

ENG 485-051/ 80641/ Senior Sem: Capstone Course/ W 05:00 pm-07:30 pm/ COMER 208/ Atwood E

This capstone course will emphasize interpretive depth, precise inquiry, and robust engagement with scholarly and theoretical voices. We will operate in a seminar-style in which students will be largely responsible for the direction of discussion and the topics of interest. While the precise reading list is still in development, it will involve either Classical or Renaissance literature, with an emphasis on “strategic presentism.” Please be aware that Dr. Atwood will also be taking a “slow teaching” approach to the material which means we will be spending extended time with a few select texts; this approach will emphasize mastery and expertise rather than breadth, so you should be prepared to dive deep.

ENG 489-001/ 83166/ Selected Topics in Lit & Lang/ MWF 01:00 pm-01:50 pm/ COMER 208/ Webb S
ENG 589-001/ 83168/ Sel Topics:Literature/Language/ MWF 01:00 pm-01:50 pm/ COMER 208/ Webb S
***Cross-listed with ES 410**

Eco-historicism—Ecology and Literature

This course examines ecology and climate history through literature. Using an approach known as “eco-historicism,” we will engage works of literature, as well as newspapers, diaries, folklore, etc., to discern the ways in which climate history and environmental challenges are experienced and recorded at the level of “micro-contact.”

Our chief focus will be works of the global nineteenth century, a period of rapid social and political change dominated by the Industrial Revolution and colonial consolidation in the west. We will frame our discussion through excerpts from Gillen D’Arcy Wood’s *Tambora: The Eruption that Changed the World*, a sweeping, but also focused and readable investigation of the global impacts of the 1815 eruption of the Tambora volcano in Indonesia, the largest volcanic eruption ever recorded. Using Wood’s methodology, we will consider an array of literary works for what they disclose as a “thick description” of ecological and climate impacts. We will map, through comparative case studies, this literature onto the ecological issues we face today.

Our course will focus on the following topics, as they figured then and as we experience them now: climate instability; food scarcity; land use and development; climate skepticism. We'll think about the literary roots of our own modern ecological attitudes, and challenge the ways we talk about "sustainability."

This course is open to English majors and Environmental Studies majors and minors. (Please register for the appropriate section, ENG or ES.) The English section is also open to students in other majors with permission of the instructor. Please email Dr. Samantha Webb at webbs@montevallo.edu.

Major readings may include:

Mary Shelley, *Frankenstein*

Samuel Taylor Coleridge, *The Rime of the Ancient Mariner*

Thomas Hardy, *Tess of the D'Urbervilles*

Poems of the Irish Famine

Li Yuyang, *The Seven Sorrows of Yunnan*

ENG 500-051/ 83169/ Intro to Graduate Studies/ W 05:00 pm-07:30 pm/ COMER 307/ Beringer A

Graduate studies in English and the humanities provide a foundation for a variety of scholarly and professional pursuits because they offer rigorous training in innovative thinking, creativity, and communication. This course guides students through the challenges of pursuing graduate study in these fields and the possibilities offered by English and the humanities. In the first part of the course, students investigate the history and role of English and humanities graduate studies within universities, as well as the practical applications of these fields in non-academic settings such as government, business, and non-profit sectors. Then, we adopt an applied project-based approach: For the final project, each student will create a two-year plan for achieving an individual scholarly or professional goal such as gaining entry to a Ph.D. program, publishing creative writing, or attaining employment in a business or organization. From there, each student creates materials and develops networks in support of their individual goal.