

Fall 2023

ENG 231-001 /80630/ Global Literature Survey/ MWF 09:00 am-09:50 am/ HUMHAL 206/ Rozelle H
ENG 231-002 /80669/ Global Literature Survey/ MWF 10:00 am-10:50 am/ HUMHAL 206/ 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 Canadian literature designed 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*
- * Euripides. *Medea*
- * King, Stephen. *The Shining*
- * Shakespeare, William. *King Lear*
- * Shelley, Mary. *Frankenstein*
- * Márquez, Gabriel García. *One Hundred Years of Solitude*

ENG 231-003 /80647/ Global Literature Survey/ TR 02:00 pm-03:15 pm/ HUMHAL 206/ Beringer A

“The Literature of Conspiracy and Paranoia”

In this course we will examine representations of conspiracy and paranoia in global literature from the Renaissance to the present. Few motifs have proven more durable—or adaptable to change—than that of the vast conspiracy behind traumatic events. Even a casual comparison of earlier and later works of the last four centuries reveals a remarkable continuity. The spectral threats of revolutionaries, ethnic outsiders, secret societies and seducers that haunted the works of early authors like John Milton and Nathaniel Hawthorne seem to find clear counterparts in the intrigues and government conspiracies depicted in contemporary television, film, and internet culture.

During the term we will read works that deal with this tantalizing theme as a means of introducing students to critical methods for reading and writing about literature. Along with some short historical and theoretical backgrounds, we will begin our exploration with a few “classic” conspiracy works like Shakespeare’s *Hamlet*, John Milton’s *Paradise Lost*, Arthur Conan Doyle’s *Sherlock Holmes* and (gasp) The Declaration of Independence. Then, we will turn to conspiracy literature of the “modern” and “postmodern” periods such as Nella Larsen’s *Passing*, Thomas Pynchon’s *The Crying of Lot-49*, Gish Jen’s *The Resisters*, and Cathy Malkasian’s delightful graphic novel *Percy Gloom*. In addition to lively discussions and essays, students will participate in a group project, exploring the role that the language of conspiracy plays in contemporary culture and politics.

ENG 231-004 /83344/ Global Literature Survey/ MWF 10:00 am-10:50 am/ HUMHAL 306/ Johnson V
ENG 231-005 /83767/ Global Literature Survey/ MWF 11:00 am-11:50 am/ HUMHAL 306/ Johnson V

Global Literature Survey: New Perspectives

The perspective we use to understand a historical event or moment is vital. This course will explore literatures that provide different moments in historical global encounters between peoples (or nations) and confront how “standard” expectations and ideas change when new information, points of view, or cultural perspectives shift within these stories. These literatures will explore stories that accommodate historical and cultural information to produce re-examinations of travel and first contact stories, immigration, movement, and change.

ENG 231 satisfies the humanities general education requirement for 3 hours in literature or 3 hours in humanities.
Prerequisite(s): ENG 102 (or 104).

ENG 232-001 /83900/ Global Literature Topics/ MWF 09:00 am-09:50 am/ HUMHAL 306/ Mahaffey P

New Orleans Literature and the Reality of the Not Yet

There is no arguing that New Orleans is uniquely different in terms of a typical “American City.” For the purposes of this class, we will examine the city through the perspective of the “Not Yet”. This is a term that identifies a distinctive way of situating New Orleans and is defined as “a geographical philosophy that operates on the principles of uncertainty and synchronous / asynchronous duality”. Experiencing day-to-day existence in the city, via this philosophy, can easily disorient anyone who insists on a reality where the logicity of everyday life is the goal of everyday life. However, striving for “normalcy” is not the case in New Orleans where the abnormal is normal across a wide spectrum of cultural interactions and where this “realistic location” nurtures the potential for an apocalyptic moment of creative possibility alongside the potential for an apocalyptic moment of total destruction due to the city’s precarious placement. This class will read culturally-centered New Orleans narratives that identify, analyze, and comment upon the inherent tension present in the city as a result of its concrete, and abstract, existence “in-between” these two apocalyptic scenarios.

Required readings:

Life in the Wake - Joe Long and Jarret Lofstead, eds.

New Orleans Noir – Julie Smith, ed.

The Not Yet – Moira Crane

Posted readings on Canvas

ENG 232-002 /80649/ Global Literature Topics/ TR 11:00 am-12:15 pm/ HUMHAL 206/ Murphy J

ENG 232-003 /81491/ Global Literature Topics/ TR 12:30 pm-01:45 pm/ HUMHAL 206/ Murphy J

UNQUIET: VOICES OF CONSCIENCE AND PROTEST SINCE 1950

"What goes around comes around" may be a pop karma standard, but in cases of prejudice, discrimination, injustice, and wars of many kinds, the history of humanity often seems to move in a dark and foolish circle. Small lies turn into big ones. Bad ideas turn into beliefs. And power exercised on both ends of the political spectrum creates enormous harm. But then, just as often, voices of protest arise that attempt to restore dignity and try to remind us of our shared humanity. From Eastern Europe to the Caribbean to the Middle East and to the heart of the USA, we will explore authors and singers whose voices seek peace and justice and offer inspiration for others who do the same. They may be writing directly for the rights of women, Jews, African Americans, LGBTQ+ people, or those living under totalitarian regimes (and sometimes nearly all at once), but their lessons are universally important for those who think critically, express themselves clearly, and dream hopefully. Our texts will include those listed below, and our assignments will be short responses to the texts, an engaged scholarly research paper, and spaces for students to offer their own examples of artists such as these.

James Baldwin *Going to Meet the Man*

Yehuda Amichai *The Selected Poetry*

Allen Ginsberg *Howl and Other Poems*

Adrienne Rich *Diving into the Wreck*

Jamaica Kincaid *At the Bottom of the River*

Lucille Clifton *How to Carry Water: Selected Poems*

Terrance Hayes *American Sonnets for My Once and Future Assassin*

The music of Nina Simone, Bob Dylan and Bob Marley

ENG 232-004 /80629/ Global Literature Topics/ TR 02:00 pm-03:15 pm/ HUMHAL 306/ Atwood E

ENG 232-005 /80629/ Global Literature Topics/ TR 03:30 pm-04:45 pm/ HUMHAL 306/ 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. Is “Shakespeare” a bastion of conservative thought, or are there opportunities to read and perform against the grain? In addition to reading a selection of Shakespeare’s plays as foundational texts, we will consider a variety of film and theater adaptations, interviews with performers and artists; non-fiction personal and political essays, and more, always asking the question: why does Shakespeare still matter? Major texts will likely include: *The Taming of the Shrew*, *Julius Caesar*, *Measure for Measure*, *Othello*, *Desdemona*, and *American Moor*.

This course will serve as an elective in the Peace and Justice Studies program.

ENG 233-001 /80610/ Honors Global Lit Survey/ TR 03:30 pm-04:45 pm/ HUMHAL 206/ Beringer A

Honors Global Literature Survey: “The Literature of Conspiracy and Paranoia”

In this course we will examine representations of conspiracy and paranoia in global literature from the Renaissance to the present. Few motifs have proven more durable—or adaptable to change—than that of the vast conspiracy behind traumatic events. Even a casual comparison of earlier and later works of the last four centuries reveals a remarkable continuity. The spectral threats of revolutionaries, ethnic outsiders, secret societies and seducers that haunted the works of early authors like John Milton and Nathaniel Hawthorne seem to find clear counterparts in the intrigues and government conspiracies depicted in contemporary television, film, and internet culture.

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ENG 261-002 /84288/ Intro to Creative Writing/ MWF 10:00 am-10:50 am/ HUMHAL 307/ Johnston H

This course is designed to help you develop inventive writing skills in fiction and poetry. We will perform close readings of fiction and poetry in order to examine the “architecture” of each piece. You will also learn the value of revision by engaging in the process of writing and re-writing. More specifically, this course asks you to present your work in a workshop format, reading, critiquing, and discussing each other’s work in order to develop a community of writers, to foster personal growth, and to engage in critical thinking as it relates to the craft of creative writing. Ultimately, by studying as models contemporary fiction and poetry by professional writers and by writing constantly ourselves, we will develop an understanding of the craft of creative writing and, as a result, produce work of increasing quality. This course is the first of a three-part sequence available in creative writing.

ENG 300-001 /80665/ Introduction to the Major/ MWF 12:00 pm-12:50 pm/ HUMHAL 208/ Rozelle H

This class is a prerequisite for all other classes in the major. It should be taken no later than a student’s junior year and is best taken before the junior year begins. The class is an introduction to how to read, write, and research in English studies; we will also explore career options and opportunities in the field. Students will learn: the basic vocabulary of the English major (critical terms and definitions); how to recognize and use some critical theory; how to close read effectively; how to use the library and electronic databases to research in the major; how to produce written responses to literary texts that involve close reading, the use of secondary sources, and strong, unambiguous arguments. Course materials include Barry, *Beginning Theory* (4th ed.); Gibaldi, *MLA Handbook* (9th ed.); and Poe, *Complete Tales and Poems*. There are 2 major papers in the class, an OED assignment, presentations, research assignments, and at least 2 annotated bibliographies.

ENG 305-001 /80643/ Literature in English Survey I/ MW 02:00 pm-03:15 pm/ HUMHAL 206/ Atwood E

British and American Literature I

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 Literature in English Survey II (Offered Spring Semester)

The second course in the three-course survey sequence required for all English majors. English 306 is offered only in the Spring semester. Students majoring in English should plan their schedules accordingly.

ENG 307-001 /80609/ Literature English Survey III/ TR 03:30 pm-04:45 pm/ HUMHAL 204/ Rickel J

Literature in English Survey III

A survey of literature in English from 1900 to the present, with emphasis on major trends and influential writers. Required of all English majors. Prerequisite(s): ENG 300

In this course we will read literature that reflects major movements including modernism, postcolonialism, and postmodernism. The course will place these texts in a series of specific social and cultural contexts. We will examine the shock and alienation of modernism and explore postmodernism's radical distrust of totalizing mechanisms. Among other topics, we will also study constructions of gender and sexuality, resistance to systemic racism, and representations of the socioeconomic impacts of globalization. By the end of the semester you will have a working knowledge of significant literary movements and issues of the twentieth and twenty-first centuries. You will be familiar with a series of key literary texts in English, and you will be able to explain how these texts relate to specific contexts by employing close textual analysis and cultural criticism.

ENG 310-301 /83518/ Literature for Children/ TBA TBA/ NONE 0/ Beringer A

This course provides theoretical knowledge for exploring children's literature as a distinctive art form and practical experience for planning curriculum for elementary and middle grades. Students will examine the history of children's literature, survey various critical approaches, acquire practical methods for using children's literature as a foundation for literacy, and explore children's literature as a means of initiating conversations on culture, identity, empathy, and justice. Students will learn how to select high quality children's literature; navigate questions of censorship and freedom of speech; integrate technology into classroom discussions; and cultivate a sense of "play" in their approaches to teaching and discussing children's literature. Course texts will include a variety of classic and contemporary children's books, graphic novels, and visual media.

ENG 365-001 /84812/ Creative Writing: Forms/ TR 09:30 am-10:45 am/ HUMHAL 307/ Murphy J

Creative Writing Forms: Prose Poems and Flash Fictions

"Neither Fish nor Fowl" – but tastier than either – prose poems and works of flash fiction are hybrid enterprises, meant to evoke the intensity of a lyric poem in a vivid, lineless burst, or to capture the rollicking narrative turns of a short story with a bare minimum of sentences. With roots centuries ago in the snowy mountains of Japan and in the misty streets of Paris, these forms have developed into edgy, compact reflections of contemporary life that use brevity as their engines. They say important things about our cultural moment of speed and stress in ways that few other means of expression can match. Already well-schooled in posts, tweets, DM's and other minimalist ways of communicating, here we will take the concept of doing the most in the smallest space to its limits, and encounter large lessons in the process. While students' own creative writing will take center stage, we will also engage some theories of the forms and write an essay review exploring a writer's craft in the field. Texts will include the anthologies *Great American Prose Poems: From Poe to the*

Present and Flash Fiction America, plus selected historical and critical source material. Prerequisite: ENG 261 or Instructor's Consent.

ENG 405-051 /84623/ Studies in One or Two Authors/ T 05:00 pm-07:30 pm/ HUMHAL 208/ Atwood E

ENG 505-051 /84624/ Studies in One or Two Authors/ T 05:00 pm-07:30 pm/ HUMHAL 208/ Atwood E

Studies in One or Two Authors: John Milton

Is it better to reign in hell or serve in heaven? Is solitude really the best society? Can innocence, once lost, be regained? In this deep-dive into the works of John Milton, we will explore one of the most influential writers in the English language—the 17th century author who gave us many of our modern ideas about such far-ranging concepts as Satan, democracy, and marriage. Milton is a complicated figure who can still speak to us today: he lived through turbulent times, supporting regicide and civil war; he grappled with religion and faith throughout his life; he advocated for radical social reforms while reaping the benefits of his own privileged education. In reading Milton and his times, we will not only tackle *Paradise Lost* but we will also work with Milton's early lyric poetry, his political pamphlets, and his classical masques and Biblical dramas like *Samson Agonistes* and *Comus*. Along the way, we will consider Milton's afterlives—for instance, his influence on Mary Shelley's *Frankenstein*. We will also consider new research into Milton's own reading and editorial practices with an exploration of Milton's heavily annotated copy of Shakespeare's First Folio. Prerequisite(s): ENG 300, although students may petition to take ENG 300 as a corequisite.

ENG 414-001 /84625/ Studies in Short Fiction/ MW 02:00 pm-03:15 pm/ HUMHAL 208/ Rozelle H

ENG 514-001 /84626/ Studies in Short Fiction/ MW 02:00 pm-03:15 pm/ HUMHAL 208/ Rozelle H

Weirder Tales: Short Fiction from “The Other Side” to The Upside Down

Weird literature combines dark comedy, paranoid dread, body horror, and science fiction to tell stories “that do not seek to reconcile the illogical, the contradictory, and often instinctual way in which human beings perceive the world.” Jeff VanderMeer, author of the Area X trilogy, explains that these works rather “accentuate these elements as a way of showing us as we truly are. Unruly. Unruled. Superstitious. Absurd. Subject to a thousand destabilizing fears and hopes.” This genre is particularly apt in its descriptions of place; strange and terrifying natural environments emerge in these stories to unsettle anthropocentric attitudes and suggest imaginative new modes of stewardship. This course will explore short stories, television programs, and horror anthologies through the lens of what Donna Haraway deems the Chthulucene, as it “describes our epoch as one in which the human and nonhuman are inextricably linked in tentacular practices” and unearths forms “that Lovecraft could not have imagined or embraced—namely, the webs of speculative fabulation, speculative feminism, science fiction, and scientific fact.” Texts include *The Weird*, edited by Jeff and Ann VanderMeer; we will also analyze episodes of TV shows and films such as *The Twilight Zone*, *Tales from the Crypt*, *Black Mirror*, *Guillermo del Toro's Cabinet of Curiosities*, *Stranger Things* and, if there's time, maybe "The Lonesome Death of Jordy Verrill" where Stephen King turns into a plant in the original *Creepshow*. Requirements: one short paper (5-8 pages), one seminar paper (15-20 pages), exams and presentations. Prerequisite: ENG 300.

ENG 439-001 /81498/ Sp.T Lit. Region/Culture/Perio/ TR 09:30 am-10:45 am/ HUMHAL 208/ Mahaffey P

ENG 539-001 /84297/ Special Topics in Literature/ TR 09:30 am-10:45 am/ HUMHAL 208/ Mahaffey P

A Cultural Carnival at the Edge of the Abyss: New Orleans Literature and the Apocalyptic Reality

“To live mindfully in New Orleans is to dwell dialectically on the edge, to border borders ambiguously, and to inhabit [in between spaces] precariously. This privileged position allows one to understand what lies either inside or over the edge, what exists on each side of the border, and what stands outside the [in between spaces]. It allows one to be both inside and outside at the same time.” This native New Orleanian observation locates the city at the “Edge of the Abyss”, a site situated between an apocalyptic moment of total destruction and an apocalyptic moment of creativity which generates complete renewal through cultural sustainability. The source of this type of sustainability is a phenomenon, especially applicable to New Orleans, called the “cultural carnival”, and defined as “a social characteristic demonstrating a multiplicity of intertwined cultural artifacts originating from diverse ethnic, racial, and nationalistic sources interacting to

create a living, and more importantly, a participatory museum of daily existence”. Coupling this unique way of experiencing day-to-day life with the principles of uncertainty and synchronous / asynchronous duality creates a moment where the logicity of everyday life is not the goal of everyday life. However, striving for logicity, or normalcy, is not necessarily the case in New Orleans where the abnormal is normal across a wide spectrum of cultural entities and where this specific geographic and environmental location harbors a potentially apocalyptic moment of creative possibilities placed alongside a potentially apocalyptic moment of total destruction courtesy of the city’s precarious physical existence. This class will read culturally / environmentally centered New Orleans narratives that identify, analyze, and discuss the inherent tension present in the city as a result of its concrete, and abstract, existence “in-between” two disparate apocalyptic scenarios.

An optional field trip to New Orleans is scheduled for Wednesday, October 18th through Sunday, October 22nd, 2023.

Required texts:

The Mysteries of New Orleans Baron Ludwig von Reizenstein

Ballad of Perilous Graves Alex Jennings

Dark Shadows various authors

Posted readings on Canvas

*This class is cross-listed with ES 422

ENG 455-001 /83981/ Style and Editing/ MWF 10:00 am-10:50 am/ HUMHAL 208/ Mwenja C
ENG 555-001 /83982/ Style and Editing/ MWF 10:00 am-10:50 am/ HUMHAL 208/ Mwenja C
(Cross-listed with ES 420)

Style and Editing in Environmental Publications

Students in this class apply editing strategies to real-world texts, learning in the process how to think about writing with an editor’s eye. Through reading course texts and participating in class discussions, students will develop a common language for textual analysis and learn nuts and bolts editing strategies. Students then use those strategies to analyze and revise both unpublished and published environmental writing. Students will complete the class with the tools needed to skillfully edit texts for a variety of popular publishing outlets; such tools include the ability to assess generic expectations for specific writing contexts and to engage in a recursive writing process which moves multiple times through revision, editing, and proofreading.

ENG 457-001 /84301/ Professional&Technical Writing/ MWF 01:00 pm-01:50 pm/ HUMHAL 208/ Mwenja C
ENG 557-001 /84302/ Professional&Technical Writing/ MWF 01:00 pm-01:50 pm/ HUMHAL 208/ Mwenja C
(Cross-listed with PJS 470)

Diversity, Equity, and Inclusion in Technical Communication

This class interrogates whose voices are represented in the field of Technical Communication, whose are left out, and how technical writing can account for a wider array of authors and audience members. Course texts include pieces taken from *Technical Communication Quarterly’s* special issue on Black Technical Writing, *Communication Design Quarterly’s* special issue on disability in technical communication, and scholar Cana Uluak Itchuaqiyag’s Decolonial Methods in Technical and Professional Communication course.

Using a DEI lens, students in this class examine and create a variety of conventional technical and professional writing texts, including instructions, emails, memos, surveys, reports, and proposals. Students may also produce infographics, public service announcements, bulletins, and a survival guide. Class content includes developing writing processes, attending to ethical considerations, finding and using credible source material, creating texts for specific rhetorical situations, and gathering and reporting data.

Students who successfully complete this course will

- Devise a comprehensive definition of inclusive technical writing
- Define and apply concepts of audience, context, and rhetorical situation while composing technical documents
- Apply principles of visual and textual document design
- Develop texts that meet expectations for various technical and professional document genres
- Complete comprehensive editing and proofreading of technical documents
- Evaluate a variety of ethical issues involved in writing inclusively for professional and technical audiences
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This course fulfills one requirement for the Professional and Technical Writing Minor or one elective for the English Major.

ENG 461-001 /83984/ Advanced Creative Writing/ MW 02:00 pm-03:15 pm/ HUMHAL 307/ Murphy J
ENG 561-001 /84634/ Advanced Creative Writing/ MW 02:00 pm-03:15 pm/ HUMHAL 307/ Murphy J

Advanced Creative Writing: Poetry

This course is the third and final installment in a three-part sequence available in creative writing at UM, and is also an essential part of the Creative Writing Minor. As is appropriate for an advanced workshop, poets in the class will focus on the development and refinement of their individual voice. Beyond our own original poems, we will make a close study of the work of Charles Simic, a contemporary American master. We will also further survey the contemporary scene through the most recent *Best American Poetry* anthology. By its end, all students should have created a folio of work that approaches publishable quality. Whether they plan on submitting this work to venues for publication, for graduate school applications, or to keep it purely for their own enjoyment, students should emerge with a good sense of where their work fits in a larger landscape of contemporary poetry. PLEASE NOTE: All graduate students will be held to a higher standard of performance than undergraduates in every phase of the course.

ENG 471-001 /84635/ African-American Literature/ MWF 11:00 am-11:50 am/ HUMHAL 208/ Williams M
ENG 571-001 /84636/ African-American Literature/ MWF 11:00 am-11:50 am/ HUMHAL 208/ Williams M

Soul Food Lit: The Intersections of African American Literature and Foodways

In this course, we will read a variety of African American literature, and through close reading, interpret what food in these literatures reveals and reflects about the dynamism of Black peoples, identity, and culture. We will read novels, short stories, excerpts, and poetry alongside cookbooks, and recipes to consider how the foods and practices of cooking and eating therein locate Black literary, aesthetic, and culinary traditions. Engaging Black feminist literary criticism, African American literary theory, and scholarship on African American foodways, we critically examine the meaning and utility of food in African American literature to question and defend how these foods have been shaped by and reflect African diasporic experiences and culinary histories. Using a chronological approach, we will invest time in the soul (1960-1975) and post-soul (1975-present) eras to define and discuss soul food as an African diasporic cuisine and its significance in African American literature. We will extensively engage and discuss scholarship and artifacts (artwork, music, performance, fashion, etc.) of these eras to understand the contours of their defining and their aesthetic contributions to conceptualize if, how, and through what cultural context the foods present in our texts are soul foods. Using our cultural texts as a frame and food—particularly soul food—as a lens, we will interrogate the intersections of race, gender, class, region, sexuality, and ability and explore constructions of Blackness, selfhood, community, and agency in African American literature.

ENG 485-001 /80641/ Senior Sem: Capstone Course/ TR 11:00 am-12:15 pm/ HUMHAL 208/ Johnson V

Senior Seminar: Literature, Outlaws, and Culture

What does it mean to be outside the law? How has perception of the law shifted from guardian to antagonist, and how does the valorization of outlaws (loosely and broadly defined) factor into that change? What do stories of “good” outlaws, noble robbers, superheroes, and heroic anti-heroes reveal about the cultural values and fabric of the audiences creating and consuming those stories? How are social norms -- such as ableism, racism, classism, sexism, and homophobia -- perceived within the stories of literary outlaws, like Robin Hood?

This capstone course will explore and trouble the study of literature through deep engagement with the trans-temporal Robin Hood tradition. Low-culture vernacular outlaw stories provide a singularly direct view of the social ‘common good’ to their audiences, and can thus be studied as relatively conservative indicators of common cultural conversations and negotiations between elites and common people. The course will engage the centuries of literary references, ballads, performances, chronicles, performances (stage, film, and game), novels, poetry, and artwork to explore not only how literature is defined, but how culture is created through story and narrative.

Prerequisite: ENG 300.

ENG 590-301 /84824/ Graduate Seminar/ Online Asynchronous/Beringer J

In this online asynchronous seminar, we will focus on how nineteenth century American authors attempted to define and understand the idea of “equality” in the years following the American Revolution and before the Civil War. It is hard to overstate how much the idea of equality was viewed as a new and transformative concept during the early nineteenth century. Prior to this time, no modern society had enshrined equality as its core value. It was truly a heads-spinning change and an issue further complicated by social and political questions about slavery, economic disparities, gender discrimination, and Native American removal. In response, scores of writers and poets rushed to speculate and debate what it would mean to live in a nation based on the concept of equality.

Our explorations of this debate and formative time in American culture will take us through the work of many of the most significant in American literature. Readings will include Alexis de Tocqueville, Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller, Lydia Maria Child, Frederick Douglass, Harriet Jacobs, Walt Whitman, Nathaniel Hawthorne, Herman Melville, William Apess, Emily Dickinson, and others.

Essays and assignments will ask students to reflect not only how these authors thought about the idea of equality in the nineteenth century, but also how their writings might inform our own debates over the meaning of equality today.

Humanities 400: Professional Internship

English majors may perform a paid or unpaid internship at an approved business or organization for up to 3 credits towards their upper-level English elective requirements.

Internships help students form connections with potential employers and are a way for prospective job candidates to demonstrate their proficiency outside of the classroom. Research has consistently shown that internships are among the most influential factors for securing a job in a desired field after graduation. For example, a 2021 survey by the American Association of Colleges and Universities found that 9 out of 10 employers were more likely to hire a candidate who had had an internship.

For assistance with exploring and pursuing internship opportunities, contact Prof. Beringer at aberinger@montevallo.edu.