

## **SPRING 2024**

**ENG 231-001 /10400/ Global Literature Survey/ MWF 09:00 am-09:50 am/ HUMHAL 208/ Herron J**

**ENG 231-002 /10401/ Global Literature Survey/ MWF 10:00 am-10:50 am/ HUMHAL 208/ Herron J**

### **The Hero's Journey**

*"The hero has died as a modern man; but as eternal man – perfected, unspecific, universal man – he has been reborn."*

~ Joseph Campbell

If there is one thing for which humankind has always possessed a literary need, it is the hero/heroine. This need is easily traceable, and its tracks through the ages have been plotted out in a predictable pattern dubbed by Joseph Campbell as the "Monomyth" – the singular, overarching literary phenomenon that, in Campbell's view, persistently crosses cultural, geographical, and temporal boundaries.

In this section of ENG 231, students will explore Campbell's "Monomyth," or "The Hero's Journey" as most know it, via two primary example texts from ancient and medieval literature: Homer's *The Odyssey* and the Pearl poet's *Sir Gawain and the Green Knight*. Both texts will be analyzed using the Hero's Journey as a focusing lens. Afterwards, students will apply their newfound knowledge to modern-day literature and other forms of media, including (but not limited to) comics, graphic novels, film, television, and video games, thereby tracking how the Monomyth has persisted to the present day.

Ultimately, the objective of the course is for students to become familiar with a narrative concept and to learn how to apply that concept to texts of their choosing. Over the course of this class, students will write several essays demonstrating their ability to analyze literature with such a framework in mind, as well as to draw correlations between multiple texts using this framework as a guide.

### **Required Books**

- *The Odyssey*, Homer, translated by Robert Fagles
- *Sir Gawain and the Green Knight*, translated by Simon Armitage

Other readings as supplied through Canvas

**ENG 231-003 /12191/ Global Literature Survey/ TR 12:30 pm-01:45 pm/ HUMHAL 206/ Williams M**

**ENG 231-004 /10411/ Global Literature Survey/ TR 02:00 pm-03:15 pm/ HUMHAL 206/ Williams M**

### **Diasporic Interlopers: Literary Insider-Outsiders Across Place and Time**

In this course, we will engage literary works written by and about global, diasporic interlopers. In *Notes of a Native Son*, prolific author and social activist James Baldwin laments:

I know, in any case, that the most crucial time in my own development came when I was forced to recognize that I was a kind of bastard of the West. When I followed the line of my past I did not find myself in Europe but in Africa. And this meant that in some subtle way, in a really profound way, I brought to Shakespeare, Bach, Rembrandt, to the stones of Paris, to the cathedral at Chartres, and to the Empire State Building, a special attitude [...] *I was an interloper* (emphasis added); this was not my heritage. At the same time I had no other heritage which I could possibly hope to use—I had certainly been unfitted for the jungle or the tribe.

Using Baldwin's conceptualization of "interloper" as a framework, we will explore authors from across the African Diaspora and various locales within and without US borders who construct themes such as dislocation, relocation, emigration, and exile in their narratives and who simultaneously illustrate their characters and view themselves as cultural, social, and transnational misfits or insider-outsiders. We will examine memoir, novels and graphic novels, short stories and essays, as well as poetry and music that will allow students entry into the geo- and sociopolitical space from which our authors write in order to consider the cultural and social realities of these diasporic interlopers and the worlds they shape for their diasporic characters. Through critical analyses and discussions, we will illuminate and argue the significances of how these interlopers—authors and characters alike—find home, build community, shape identity, and

seek peace, reprieve, sanctuary, and new life or new beginnings as both writer and character move about and across real and imagined places.

**ENG 231-005 /13777/ Global Literature Survey/ TR 09:30 am-10:45 am/ HUMHAL 306/ Busby C**

### **Global Literature Survey**

Literature crosses boundaries and creates a metaphorical space for what might be called world literature. In English 231, we will think broadly about what world literature is by exploring multiple perspectives in literature from diverse cultural locations. We will examine not only how our selected authors and translators struggle against the influence of tradition and dominant language ideology but also how they achieve their unique visions while challenging enduring traditions and assumptions about form, nature, selfhood, identity, culture, historical progress, justice, &c. We'll define global literature and confront a world where literature serves as a system of expansion. As we explore our course texts, we'll acknowledge that while translation moves literature across time and space and allows for its ideas to travel beyond usual, local spheres of influence into more global spheres, it also allows for nations to make impressions on other nations, which has consequences and reflects a blended notion of humanity. Sometimes, these consequences move beyond the aesthetic into policy and can be seen by some as threatening, rupturing the state on some level. We'll consider this blended notion of humanity in light of difference and with the state in mind, particularly the state's concern with the promotion and archivization of the literary for nationalistic, political purposes. Our course readings will include selections from Goethe, Ethel Pedley, Albert Camus, Jamaica Kincaid, Yann Martel, Ahmed Saadawi, Patience Agbabi, Ishmael Beah, Maria Dahvana Headley, María José Ferrada, Kazuo Ishiguro, Jhumpa Lahiri, and others.

**ENG 232-001 /10439/ Global Literature Topics/ TR 11:00 am-12:15 pm/ HUMHAL 306/ Murphy J**

**ENG 232-002 /10440/ Global Literature Topics/ TR 12:30 pm-01:45 pm/ HUMHAL 306/ 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.

**This course is an approved Peace and Justice Studies elective.**

James Baldwin *The Vintage Baldwin*

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 *The Collected Poems of Lucille Clifton*

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

Also Featuring the Music of Nina Simone, Bob Dylan and Bob Marley

**ENG 232-004 /13324/ Global Literature Topics/ MWF 12:00 pm-12:50 pm/ HUMHAL 208/ Rozelle H**

### **BIPOC Gothics**

Merriam-Webster Dictionary Definition of BIPOC--"Black, Indigenous, (and) People of Color."

Urban Dictionary Definition of BIPOC--"A politically correct racial slur invented by woke white people."

BIPOC, an acronym that seeks to encapsulate the shared experiences of non-whites, is almost as troubling as the term GOTHIC, a literary genre that “remains fascinated by objects and practices that are constructed as negative, irrational, immoral and fantastic” (Botting). Gothic literature shadows the “progress of modernity with counternarratives displaying the underside of enlightenment and humanist values” (Botting), just as so-called BIPOC writers offer counternarratives to utopian visions of a post-racial West to display scary undersides of the American dream. This course will explore Gothic literature written by contemporary Black, Native American, and Latinx authors to understand major differences among these groups and also determine if the works selected share any motifs, anxieties, and monsters.

### **Required Texts**

*Invisible Man* by Ralph Ellison

*Beloved* by Toni Morrison

*Sing, Unburied Sing* by Jesmyn Ward

*The Only Good Indians* by Stephen Graham Jones

*Her Body and other Parties* by Carmen Maria Machado

*Mexican Gothic* by Silvia Moreno-Garcia

and

Selected films of Jordan Peele and Guillermo del Toro

**ENG 232-005 /10444/ Global Literature Topics/ TR 02:00 pm-03:15 pm/ HUMHAL 306/ Atwood E**

**ENG 232-006 /11825/ Global Literature Topics/ TR 03:30 pm-04:45 pm/ HUMHAL 306/ Atwood E**

### **Shakespeare's Influence on 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 232-301 /10441/ Global Literature Topics/ TBA TBA/ NONE NONE/ Johnston H**

### **American Literature after 1865**

In this course, we will cover works of American literature after 1865, with writers from varied backgrounds—not only in race and ethnicity but also in gender, sexuality, religion, and social class. This course will introduce you to many of the major writers, themes, and movements of the last 150 years of American literature. We will cover major literary movements through a wide range of literary forms. You will gain familiarity with these forms and genres while also developing a sense of how these literary forms reflect and respond to their social and cultural contexts. Additionally, through extensive class discussion and focused written assignments, you will develop skills in close-reading and literary analysis.

**ENG 234-001 /10448/ Honors Global Lit Topics/ TR 03:30 pm-04:45 pm/ HUMHAL 208/ Beringer A**

### **“Introduction to Comics and Graphic Narratives” (Honors Section)**

Graphic Narrative is a general term for comic strips, graphic novels, bandes dessinées, manga, sequential prints, and webcomics. 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 section of English 232 explores the history and theory of this exciting artistic and literary medium from the 18th century to the present across multiple global cultures. Course readings will feature important historical works like William Hogarth’s *A Rake’s Progress* and Rodolphe Töpffer’s *Monsieur Vieux Bois*, classic newspaper comics like Winsor

McCay's *Little Nemo in Slumberland* and George Herriman's *Krazy Kat*, *Bandes Desinées* like Herge's *Tintin au Tibet* and Penelope Bagieu's *Cadavre Exquis (Exquisite Corpse)*, manga like Osamu Tezuka's *Astroboy* and Rioko Ikeda's *Rose of Versailles*, superhero comics from the golden age to the present including Frank Miller's *The Dark Knight Returns* and G. Willow Wilson's *Ms. Marvel*, graphic novels like Filipe Melo's *Ballad for Sophie*, and John Lewis' *March*, as well as recent webcomics by Dan Schkade, Kate Beaton, and others.

Note: The honors section of this course places increased emphasis on collaborative and experiential teaching and learning methods.

**ENG 261-001 /12194/ Intro to Creative Writing/ TR 09:30 am-10:45 am/ HUMHAL 307/ Murphy J**

### **INTRODUCTION TO CREATIVE WRITING**

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, 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 required to attend UM-sponsored creative writing events. 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.

**ENG 261-002 /14400/ 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 /10450/ Introduction to the Major/ TR 02:00 pm-03:15 pm/ HUMHAL 208/ Johnson V**

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 and research methods; we will grapple with vocabulary and skills vital to success in the major, and discuss how to apply these skills professionally.

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 study literature and writing in English.

Required texts: *Beginning Theory: An Introduction to Literary and Cultural Theory* (4<sup>th</sup> edition), Peter Barry; *The Canterbury Tales* (translated by Neville Coghill), Geoffrey Chaucer; *Telling Tales*, Patience Agbabi; *Refugee Tales*, David Herd; *Sometimes We Tell the Truth*, Kim Zarins.

English majors and minors are strongly encouraged to take ENG 300 during the Global Literature sequence (231/233 and 232/234). Students must earn a minimum grade of C for ENG 300 to earn credit in the major. Prerequisite(s): ENG 102/104, or equivalent.

English Major Distribution: ENG 300

**ENG 305-001 /10451/ Literature in English Survey I/ TR 11:00 am-12:15 pm/ HUMHAL 208/ Johnson V**

A survey of literature in English from the Middle Ages to 1700, with an emphasis on major trends and influential writers. Required of all English majors.

Required texts: *The Norton Anthology of English Literature* 10th Edition (Vol. A, B, and C) and *The Tempest: Norton Critical Edition*.

Prerequisite(s): ENG 300, although students may petition to take ENG 300 as a co-requisite.

English Major Distribution: ENG 305

**ENG 306-001 /11023/ Literature English Survey II/ TR 02:00 pm-03:15 pm/ HUMHAL 304/ Beringer A**

A survey of literature in English from 1700-1900, with emphasis on major trends, influential writers, and the transatlantic dialogue that emerged following the American Revolution. We will explore developments as writers responded to the exigencies of living in a world transformed by war, slavery, migration, industrialization, and the emergence of the United States and Britain as imperial powers. Our discussions will take us through major formal developments such as romantic poetry, realism, and the rise of the novel. We will also explore the ever-expanding array of ethnic and subaltern literature of this period. Three recurring motifs will help us organize our study: Conceptions of citizenship, depictions of the natural environment, and transatlantic circuits of intellectual exchange.

(Note: English 306 is only offered in the Spring semester; English majors should plan accordingly)

**ENG 307-001 /10452/ Literature English Survey III/ MW 02:00 pm-03:15 pm/ HUMHAL 206/ Rozelle H**

A survey course required of all English majors, English 307 covers major authors and pivotal works in literature of the 20<sup>th</sup> and early 21<sup>st</sup> centuries. Course objectives include familiarizing students with relevant texts, contexts, and current critical paradigms. Students will take two tests, write two papers, and offer presentations with handouts.

**Required Texts:**

*Norton Anthology of English Literature* 10th ed. (VF)

*Norton Anthology of American Literature* 9<sup>th</sup> ed. (VD/VE)

**ENG 310-301 /10453/ Literature for Children/ TBA TBA/ NONE NONE/ 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 361-001 /13807/ Intermediate Creative Writing/ MW 02:00 pm-03:15 pm/ HUMHAL 307/ Murphy J**

**INTERMEDIATE CREATIVE WRITING: POETRY**

This course is the second installment in a three-part sequence available in creative writing at UM. It assumes a basic familiarity with the craft, genres, and traditions of creative writing at the university level, either through experience in ENG 261 or by demonstrating readiness through instructor's consent. The focus for this intermediate course will be poetry. Though writing and workshopping original poems will be the top priorities in this course, we'll also increase our understanding of poetry's traditions by working with Mary Oliver's *A Poetry Handbook* and the most recent edition of *The Best American Poetry* anthology. Informal presentations of a contemporary American poet and of creative writing

events/communities discovered online will also be required. Students will be required to attend UM-sponsored creative writing events.

**ENG 405-051 /13105/ Studies in One or Two Authors/ T 05:00 pm-07:30 pm/ HUMHAL 204/ Atwood E**  
**ENG 505-051 /13106/ Studies in One or Two Authors/ T 05:00 pm-07:30 pm/ HUMHAL 204/ Atwood E**

### **Aphra Behn and Margaret Cavendish**

This semester, we will study two significant literary figures from the 17th century. One was the first English novelist and the other founded the genre of science fiction. But you may not know their names. Aphra Behn and Margaret Cavendish were two larger-than-life personalities, creatives, and innovators, but for too long they have been kept at the margins and relegated to a footnote or special gendered sections in anthologies. However, they were each groundbreakers in their own right who deserve a storied legacy. They wrote in varied genres, from prose romance to closet drama to theatrical scripts to poetry to the novel. They treated daring subjects, like abolition (almost two hundred years before the Emancipation Proclamation), sexual assault, utopianism, and scientific multiverse theories. They broke glass ceilings for their gender: Behn was the first professional woman playwright and Cavendish was the first female member of the Royal Society, a scientific and philosophical club in London (membership has included the likes of Sir Isaac Newton, Charles Darwin, and Albert Einstein). We will explore the literary work and exciting biographies of these two exciting figures while keeping the historical backdrop of the 17th century in mind—an era punctuated by exploration, burgeoning colonialism, scientific discovery, political upheaval, and theological fervor. Sample texts include *The Blazing World*, *Convent of Pleasure*, *The Rover*, *Oroonoko*, and others.

Prerequisite(s): [ENG 300](#), although students may petition to take [ENG 300](#) as a corequisite.

**ENG 411-001 /14519/ Studies in Drama/ MW 02:00 pm-03:15 pm/ HUMHAL 306/ Johnson V**  
**ENG 511-001 /14520/ Studies in Drama/ MW 02:00 pm-03:15 pm/ HUMHAL 306/ Johnson V**

### **Medieval Drama**

This course will focus on the development of medieval European drama, with a strong emphasis on the pageants, mystery plays, and morality plays that developed out of liturgical performances. Required text: *The Broadview Anthology of Medieval Drama*, edited by Christina M. Fitzgerald and John T. Sebastian.  
English Major Distribution: Genre; Literature Before 1800

**ENG 439-001 /14155/ Special Topics/ TR 09:30 am-10:45 am/ HUMHAL 208/ Beringer A**  
**ENG 539-001 /14156/ Special Topics/ TR 09:30 am-10:45 am/ HUMHAL 208/ Beringer A**

### **“Origins of Comics” (Meets with Art 327 and Honors 409)**

This course investigates the history of the comic strip before 1940. Comics from the mid-twentieth century are staples of modern popular culture. Charlie Brown and Batman will be familiar to virtually anyone over age 5 (or anyone under age 5 for that matter). But few know much about the comics, characters, and madcap antics that came before these works. What did early comics look like? How did the rules and conventions for making comics evolve over time? How did the history of comics overlap with other forms such as fiction, poetry, painting, drama, and film? These questions will lead us through a tangled and sometimes zany history as we uncover the surprising variety and richness of graphic narrative in the Western tradition.

Our readings and viewings will be organized in order to place early comics in their literary, artistic, and philosophical contexts. This will lead to many surprising (and occasionally odd) pairings. We will, for example, explore the how early attempts to create graphic narrative were rooted in board games and optical illusions; how the first “graphic novels” were inspired by Rousseau’s romantic philosophy and Sterne’s picaresque fiction; how the early Sunday Funnies shared a sensibility with the realist fiction of Stephen Crane and the realist paintings of the Ashcan school; and how superheroes like Superman, Batman and Wonder Woman trace their origins to pulp fiction and the Utopian literature.

**ENG 452-001 /14421/ Studies in Critical Theory/ TR 02:00 pm-03:15 pm/ HUMHAL 308/ Rickel J**

**ENG 552-001 /14422/ Studies in Critical Theory/ TR 02:00 pm-03:15 pm/ HUMHAL 308/ Rickel J**

### **Studies in Critical Theory**

Do you want to be able to read theory... and actually understand it? Critical theory shapes the way readers engage with literature. Different theoretical approaches may lead to vastly different interpretations of the same work, exciting new analyses, and rewarding intellectual breakthroughs. But, theory can be really difficult. It can be intimidating to encounter a text that uses oversized words to weave together abstract ideas into what seems at first to be a series of endless knots. It can also be exasperating to sit silently as a fellow academic wields jargon that condescends rather than communicates. In this class we will work together to learn specialized vocabulary and untangle complex theoretical ideas with particular attention to developing intellectual practices that value understanding and inclusion. We'll discuss core concepts in literary criticism and dissect key representative works of theory to survey significant theoretical paradigms, including new criticism, structuralism, deconstruction, psychoanalysis, feminism, queer theory, historicism, cultural studies, Marxism, postcolonial studies, race studies, reader response, ecocriticism, and disability studies.

**ENG 454-001 /13794/ Studies in Comp & Rhetoric/ MWF 10:00 am-10:50 am/ HUMHAL 308/ Mwenja C**

**ENG 554-001 /14424/ Studies in Comp & Rhetoric/ MWF 10:00 am-10:50 am/ HUMHAL 308/ Mwenja C**

**Cross-listed with ES 420**

### **Environmental Rhetoric**

How do writers talk about environmental topics? How do they frame issues and craft messages for specific audiences and purposes? Students in this class explore answers to these questions through class discussions of readings from journals such as *Environmental Communication* and *Rhetoric Society of America*. In this class targeted at academic professionalization, each student also pursues an individual research question and develops an academic conference paper and presentation. Graduate students further develop the research project into a journal-length article. Students from every advanced rhetoric class taught since 2017 have been accepted to national conferences using their course materials.

### **Objectives and Outcomes**

By the end of the semester, students will be able to

- Explain current trends and topics in the field of environmental rhetoric
- Discuss the use of rhetoric in specific pieces of environmental writing
- Analyze strengths in their own and others' writing
- Apply rhetorical principles in developing their writing
- Practice an effective expository writing process which includes research, invention, organization, drafting, revision, editing, and proofreading
- Develop and present a conference proposal and paper

ENG 454 fulfills one elective for the Professional Writing minor or the English major.

**ENG 456-001 /13796/ Writing Process: Theories & Practices/ MWF 11:00 am-11:50 am/ HUMHAL 208/ Mwenja C**

**ENG 556-001 /14434/ Writing Process: Theories & Practices/ MWF 11:00 am-11:50 am/ HUMHAL 208/ Mwenja C**

**Cross-listed with PJS 470; AAS approved elective:**

### **Diversity, Equity, and Inclusion in Writing Process Theories and Practices**

This course grapples with current vital discussions in composition studies scholarship: whose language is valued and emulated in composition classrooms—and whose ways of communicating have long been belittled and ignored in these spaces? Whose stories and lived experiences are recognized, and whose are often excluded? How can we engage with the breadth and depth of multiple World Englishes within the limitations of a single composition course? In addition to discussing recent articles from journals such as *College Composition and Communication*, *Research in the Teaching of English*, and *College English*, students will observe tutoring sessions and composition classes, explore an individual research question, and develop a personal statement outlining their own tutoring or teaching philosophy.

By the end of this course, students will

- Demonstrate a strong understanding of current composition pedagogy scholarship focusing on matters of diversity, equity, and inclusion
- Communicate knowledge of composition practice and pedagogy gained through observing and interviewing practitioners
- Complete a research project related to DEI considerations in composition practice, theory, and/or instruction
- Articulate a set of ethics and principles to guide the practices of mentoring other academic researchers and writers

ENG 456 fulfills one elective for the Minor in Professional Writing as well as the Minor in Creative Writing, and it is pre-requisite or co-requisite to working in the Harbert Writing Center.

**ENG 471-001 /14435/ African-American Literature/ TR 09:30 am-10:45 am/ HUMHAL 308/ Williams M**

**ENG 571-001 /14436/ African-American Literature/ TR 09:30 am-10:45 am/ HUMHAL 308/ 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 foods 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 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 /10478/ Senior Sem: Capstone Course/ TR 03:30 pm-04:45 pm/ HUMHAL 206/ Rickel J**

### **Senior Seminar: Capstone Course – Literature and Human Rights**

What do literature and human rights have to do with each other? Can literature save the world's poor? Has it healed violent political trauma? Does it alleviate mass suffering? Is it able to overturn systemic inequality? Should literature do these things? And, how do we readers identify ourselves through the literature we read? To what extent do we wear our reading lists as badges of honor? Why do we keep reading?

In this capstone course we will consider why human rights have become a dominant framework through which to narrate and read political violence in contemporary literature. Focusing on texts concerning Africa, the Caribbean, and the Indian subcontinent, we will explore the ways in which human rights discourse depoliticizes crises that result from histories of colonialism, inequitable development policies, and the growth of transnational capital. Several of the works we will read adopt a testimonial narrative structure that treats political violence as trauma and portrays the narrator as testifier and reader as witness. Such narratives suggest that in the exchange between these figures a cathartic process takes place and that by proxy the original political violence may be resolved. We will also analyze the strategies through which other texts challenge human rights discourse and shift focus from trauma and catharsis to the national and international policies, business practices, and cultural narratives that sustain inequitable power structures. As we contemplate how literature fits into socioeconomic and political debates and reflects changing national and international power dynamics, we will also discuss how these works position us readers within these debates and power structures.



## **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](mailto:aberinger@montevallo.edu).

## **MAY 2024**

### **ENG 231**

#### **GLOBAL LITERATURE TOPICS: MODERN CROSSROADS ONLINE, ASYNCHRONOUS**

This course will explore the work of poets and prose writers in the United States and Britain active in the last hundred and fifty years. Though from vastly different cultural backgrounds, these writers share a conception of bringing “modernity” into their works, and each one sought to update, dust off, and revolutionize the genre(s) of writing they practiced. Often met with resistance in their own times, these writers have achieved iconic, even heroic status in subsequent years, as they re-examined and re-framed discussions of gender, sexuality, race, and basic human identity that are still relevant and essential to our development today.

## **SUMMER I 2024**

### **ENG 414/514-201 (CRNs 50071 / 50072): Studies in Short Fiction / New Orleans Short Fiction and the Apocalyptic Imagination / Online-Asynchronous / Summer I 2024 / Mahaffey / 3 credit hours**

In “Carnival at the Edge of the Abyss: New Orleans and the Apocalyptic Imagination”, John P. Clark states: “Apocalypse implies cataclysmic change, but that change does not result in mere destruction and loss. Rather, the change opens up new, utopian, antistitial possibilities that emerge out of what has existed all along within the interstitial gaps of civilization. The apocalyptic imagination envisions a return to a Paradise beyond the bounds and bonds of domination. A land of dreamy scenes. A Garden of Eden. A Heaven right here on Earth . . . but only because the roots of Paradise lie all around us, in the interstices.” The specific interstice Clark is referring to and focuses on is New Orleans. Thanks to its precarious placement and its cultural essence, New Orleans is the ideal location for the apocalyptic imagination of literary artists to explore all of the in-between places, otherwise known as the Sweet Spots, that expose the human experience to a multitude of liberating moments involving race, class, gender, and sexuality. This class will read New Orleans short fiction written by these artists who use the “apocalyptic” to both critique the social agents of domination and uncover the creative/cultural possibilities found in the interstitial that places the individual in a space beyond the influence of those same agents.

Required texts: *French Quarter Fiction: The Newest Stories from America’s Oldest Bohemia* (Joshua Clark, ed.) / *New Orleans Noir* (Julie Smith, ed.) / *Life in the Wake* (Joe Longo, Jarret Lofstead, eds., Christine P. Horn, assoc. ed.) / Canvas readings

## **SUMMER II 2024**

### **ENG 232-251 (CRN 50075): Global Literature Topics / New Orleans as Literary Place / MTWRF 10:20 a.m.-12:20 p.m. / Summer II 2024 / Mahaffey / 3 credit hours**

In “The Use of Place in Writing and Literature”, Milford A. Jeremiah defines “place” in literature as “the physical aspect

of the environment at hand. In another sense, we may define place as the environment removed from the speaker or writer. In some instances, 'place' is the term used to describe the setting in which issues of writing and other language-related skills are housed and discussed. In the literary world, 'place' is usually combined with time and events to establish what is known as the social setting or the social context of a literary work". The focus of this class builds on Jerimiah's idea to explore New Orleans in terms of its use by literary works. This exploration attempts to achieve the following: illuminate the demands of the connection between an individual character and the city; examine the cultural understandings of New Orleans, determine the positive or negative impact an individual has on The Big Easy, and define the exact responsibilities individual characters have to the most geographically southern of non-Southern cities. Although an exact sense of place, especially New Orleans, can be ambiguous at times, it is the city's stories that are inextricably linked to the reader's feelings toward it. The class will begin with a personal analysis of New Orleans as it is known in popular lore before moving to literary works that investigate the complex relationship between individual perceptions and the city as literary place.

Required texts: *New Orleans, Mon Amour: Twenty Years of Writing from the City* (Andrei Codrescu) / *French Quarter Fiction: The Newest Stories of America's Oldest Bohemia* (Joshua Clark, ed.) / *New Orleans Noir: The Classics* (Julie Smith, ed.) / Canvas readings