

**ENG 231-001/ 80630/ Global Literature Survey/ MWF 09:00 am-09:50 am/ HUMHAL 208/ Rozelle H**  
**ENG 231-002/ 80669/ Global Literature Survey/ MWF 10:00 am-10:50 am/ HUMHAL 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 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*
- \* McDowell, Michael. *The Elementals*
- \* Shelley, Mary. *Frankenstein*
- \* Euripides. *Medea*
- \* Shakespeare, William. *King Lear*
- \* Márquez, Gabriel García. *One Hundred Years of Solitude*

**ENG 231-003/ 80647/ Global Literature Survey/ TR 02:00 pm-03:15 pm/ HUMHAL 309/ 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**

### **What If...?: Alternate History Literature**

Literature offers an opportunity to explore new perspectives and imaginatively experience other lives, feelings, and conditions. Speculative fiction offers readers opportunities ask questions and explore potentiality through the imaginative creation of worlds very similar to, yet subtly different from, our own. This course will explore selected alternate history fictions: tales in which authors first ask “what if...?” and then consider the consequence of historical events that resolve differently from what occurred.

ENG 231 satisfies the humanities general education requirement for 3 hours in literature or 3 hours in humanities.

Prerequisite(s): ENG 102 (or 104).

### **How to Behave Humanely in an Inhumane World**

Novelist and essayist Kurt Vonnegut Jr. once stated, “I am a humanist, which means, in part, that I have tried to behave decently without expectations of rewards or punishments after I am dead.” Vonnegut’s assertion of humanism, what it means to be human, alludes to a “middle ground of existence”, navigating between the positions of good or evil, love or hate, rationality or irrationality, or any other polarizing situation in which individuals choose a side of their humanity, or lack thereof. Vonnegut was not advocating anything new with this in-betweenness humanism governed by moral desire. Defining the means by which an individual behaves humanly and humanely has been the topic of intellectual thought since intellectual thought has been designated as a human trait. The class will focus on literary representations of intellectual thought as it has been applied to the question of humanism throughout various historical periods and locations. A distinct answer is not the goal, but rather the formulation of a hypothetical dialogue where Vonnegut’s sentiment is put to a test, especially within the context of the present historical moment.

#### **Texts:**

*Gilgamesh* (Herbert Mason, ed.)  
*Three Theban Plays* (Sophocles)  
*Beowulf* (Introduction by David Wright)  
*Candide: Or Optimism* (Voltaire)  
*Lyrical Ballads* (Wordsworth and Coleridge)  
*Othello* (William Shakespeare)  
*Breakfast of Champions* (Kurt Vonnegut, Jr.)

### **ENG 231-301/85137/ Global Literature Survey/Online Asynchronous/ 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 232-001/ 83900/ Global Literature Topics/ TR 02:00 pm-03:15 pm/ HUMHAL 306/ Staff**

**ENG 232-002/ 80649/ Global Literature Topics/ TR 12:30 pm-01:45 pm/ HUMHAL 306/ Staff**

*Unavailable*

**ENG 232-003/ 81491/ Global Literature Topics/ TR 11:00 am-12:15 pm/ HUMHAL 208/ Murphy J**

**ENG 232-004/ 80629/ Global Literature Topics/ TR 12:30 pm-01:45 pm/ HUMHAL 208/ Murphy J**

Global Literature: Perspectives Within a Period or Location

### **UNQUIET: VOICES OF CONSCIENCE AND PROTEST SINCE 1950**

"*What goes around comes around*" may be a pop psychology 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. 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 counts for three Gen Ed Humanities credit hours and 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*

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 232-005/ 83134/ Global Literature Topics/ TR 09:30 am-10:45 am/ HUMHAL 306/ Morgan M**

**ENG 232-006/ 84843/ Global Literature Topics/ TR 11:00 am-12:15 pm/ HUMHAL 306/ Morgan M**

### **Eating Nations: Transnational Literatures of Food, Identity, and Nation**

ENG 232 - Global Literature: Perspectives Within a Period or Location serves to introduce students to an in-depth study of a topic, issue, or genre within a literary period or cultural location and explore the varied angles and variety of perspectives from which to examine a particular movement, form, or region. In this section, Eating Nations: Transnational Literatures of Food, Identity, and Nation, students will critically engage literatures that use food to illustrate cultures within and without the Americas and shape themes of race and ethnicity; citizenship, emigration, and immigration; class, labor, and globalization; war, nationalism and nationhood; and identity, belonging, and freedom. Reading literatures by and about people and characters from the African, Asian, Latinx, Irish, Jewish, and Europeans diasporas, students will strengthen their analytical skills and improve their expository writing in assignments and class discussions by critically interpreting how these authors narrate food, food access, food (in)security, and hunger, to contemplate what it means to be "American" and highlight the various factors and ideas that impact who becomes labeled "othered". We will read a survey of literature including novels, excerpts, and short-stories, autobiography and memoir, flash and graphic fiction, as well as poetry, and digital literacies/media.

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

### **“The Literature of Conspiracy and Paranoia”**

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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 261-001/ 84925/ Intro to Creative Writing/ TR 03:30 pm-04:45 pm/ HUMHAL 307/ Wurzbacher A**

### **Introduction to Creative Writing**

English 261 is a reading and writing-intensive course designed to introduce you to fiction and poetry and is the first of a three-part sequence available in creative writing. You will write in each genre and learn to “read as a writer,” analyzing the use of various craft elements by published writers, your classmates, and eventually, yourself. This course demands active participation and a commitment to regular, extensive reading and writing, but it also offers plenty of space for play and experimentation. Through regular in-class workshops, you'll learn to develop insightful responses to others' creative work and to use the constructive feedback you receive from your classmates and instructor to help your own creative work reach its full potential. English 261 is a prerequisite for English 361 and 461 (intermediate and advanced creative writing).

**ENG 300-001/ 80665/ Introduction to the Major/ TR 03:30 pm-04:45 pm/ HUMHAL 204/ Rickel J**

### **Introduction to Literary Studies**

What is your role as a reader of literature? To what extent do you follow cues set out by an author, and at what point do you determine the significance of a piece of literature through your particular reading approach? What happens when readers become writers and challenge accepted narratives either through new forms of literature or through criticism? How do such relationships between fictional texts and between fictional and critical texts affect the way literature is read?

In this introduction to the study of literature, we will read literature that moves across time, space, culture, and genre by way of intertextuality. As we analyze this literature, we will explore multiple critical and theoretical approaches in order to ask how the point of view of the narrator, author, and reader each affect a story. We will also examine tropes as they operate within and between texts; the formation and transgression of literary canons; and the relationship of literature to various historical and cultural contexts from the eighteenth through the twenty-first century. Through your participation in exercises, note taking, and essay assignments, you will gain practice applying an expanded critical vocabulary and multiple analytical methods. This course will not only offer opportunities to study exchanges between stories and between scholarly writers and literary works, but it will also highlight the relationship between the literature you read, the writing assignments you complete, and the work you may pursue on your career path.

**ENG 301-001/ 84929/ Spec.Topics in Lang. & Lit: Beatles Culture/ MW 02:00 pm-03:15 pm/ HUMHAL 204/ Murphy J  
(Cross-listed with HNRS 309-004)**

### **THE BEATLES: CULTURE AND CONSCIOUSNESS**

This course will track the cultural changes of the 1960s through the accomplishments of the world's most famous and influential rock band, The Beatles. Growing from humble beginnings in Liverpool, England to world renown in less than a decade, The Beatles have had a lasting and expansive influence on not just music, but also on politics, film, literature and style that can be clearly felt to this day.

We will root our engagement with The Beatles squarely in the cultural matrix of the 1960s, with additional context from the early days of rock and roll, plus some attention paid to matters of subsequent influence after their 1970 breakup. As such, students will be faced with complex visions of changing times, as the group reflected and helped to create 1960s culture. But this will be no exercise in hero worship, as some of the more complicated aspects of The Beatles' career will be thoroughly explored: rampant drug use, misogyny, homophobia, media overexposure, mental illness, and the corrupting power of money among them. Assignments will include student-led explorations of various aspects of The Beatles' cultural impact, role playing/counterfactual exercises on moments from The Beatles' career, analysis of great swathes of The Beatles' music and films, engagement with scholarly books and articles on the group, and a final multimodal project on a Beatles song of each student's choice that involves cultural phenomena that may be seen to develop across the band's brief existence and perhaps extend to present times. **The course counts for three credits in the Honors Program or for three elective hours toward the English major or minor.**

**ENG 305-001/ 84930/ Literature in English Survey I/ MW 02:00 pm-03:15 pm/ HUMHAL 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.

**English 306: Survey of Literature in English II**

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/ MWF 12:00 pm-12:50 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/ 83518/ Literature for Children/ Online Asynchronous/ Beringer A**

**Literature for Children**

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/ 84931/ Intermediate Creative Writing/ TR 09:30 am-10:45 am/ 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. We also will examine various resources for creative writers, and conduct exercises on the nature of poetic tradition and influence. Students will be required to attend UM-sponsored creative writing events. **This course counts for three credit hours in the Creative Writing minor or for three elective credits within the English major or minor.**

**ENG 405-001/ 84623/ Studies in One or Two Authors/ MW 02:00 pm-03:15 pm/ HUMHAL 208/ Rozelle H**  
**ENG 505-001/ 84624/ Studies in One or Two Authors/ MW 02:00 pm-03:15 pm/ HUMHAL 208/ Rozelle H**

### **STEPHEN KING: FICTION, CRITICISM, WRITING**

*"I cannot locate any aesthetic dignity in [Stephen] King's writing: his public could not sustain it, nor could he...Art unfortunately is rarely the fruit of earnestness, and King will be remembered as a sociological phenomenon, an image of the death of the Literate Reader."*

— Harold Bloom on Stephen King

How will the most famous and influential novelist of our age be remembered? Is there "aesthetic dignity" in novels such as *Carrie*, *The Shining*, or *Misery*? Do the horror genre and its "Master of the Macabre" warrant scholarly scrutiny by literary critics? Why do novels like *IT* and *The Dead Zone* keep getting adaptations, spin-offs, and re-releases? This class will analyze the fiction, criticism, and memoir of author Stephen King to make a scholarly assessment of his work in light of theoretical trends such as Queer Theory, Critical Race Theory, Ecocriticism, Disability Studies, and Gothic Studies. Readings will include *On Writing*, *Carrie*, *The Shining*, *Night Shift: Short Stories*, *The Dead Zone* (film adaptation), *Danse Macabre*, *The Dark Tower I: The Gunslinger*, *It*, and, maybe, *If You Like It Darker*. Assignments include: Précis Paper w/presentation, Final Essay, Group Presentation(s), Film

**ENG 412-051/ 84943/ Studies in Poetry/ T 05:00 pm-07:30 pm/ HUMHAL 208/ Atwood E**  
**ENG 512-051/ 84944/ Studies in Poetry/ T 05:00 pm-07:30 pm/ HUMHAL 208/ Atwood E**

In this course, we will explore early English poetry from the court of Henry VIII to the English Civil Wars. We will encounter a variety of English verse forms, from sonnet sequences and pastoral songs to epic world building. We will investigate the social and collaborative nature of early modern poetry, making connections between form and message. These poems may be 400 years old, but they ask the same big questions we still struggle with today concerning love, desire, doubt, faith, family, aging, individuality, community, belonging, political identity, and injustice. As we learn to analyze poetry in its historical context, we will also train ourselves to think deeply about the struggles that make us human, the qualities that allow us to empathize with others, and the role that language and the imagination play in shaping the world. Prerequisite(s): ENG 300 or permission from the instructor.

**ENG 419-001/ 84977/ Science of Superheroes/ TR 11:00 am-12:15 pm/ HUMHAL 308/ Beringer A**  
**ENG 519-001/ 84978/ Science of Superheroes/ TR 11:00 am-12:15 pm/ HUMHAL 308/ Beringer A**  
**Cross-Listed with Environmental Science 401 and Honors 409**  
**Co-Taught by Profs. Danielle Jennings and Alex Beringer**

### **The Science of Superheroes**

Unleash your inner superhero as we embark on an exciting journey through the realms of literature and science in "The Science of Superheroes!" This interdisciplinary class offers a unique exploration at the intersection that lies between literary themes and scientific principles to think about the extraordinary abilities of iconic superheroes from differing perspectives.

Through a combination of literary analysis, scientific inquiry, and creative exploration, we will uncover the secrets behind the capes, masks, and superhuman adventures that have captivated readers and viewers for generations. Some of our inquiries will include:

- **The Plausibility of Superheroic Feats** (Can Batman really move like that? What can genetic science tell us about the X-Men?)
- **The Ethical Considerations of Superpowers** (What's the truth behind Wakanda's vibranium? Was Thanos wrong to about overpopulation?),
- **Historical Connections between Science and Superheroes** (How was Wonder Woman inspired by clinical psychology? What's the connection between Dr. Strange and psychedelic drugs?)

Students will be challenged through engaging discussions and experiential learning activities. As part of this course, students will design, create, and promote a museum-style exhibit about the science and history of superheroes in comics and film.

Our interdisciplinary conversations will bring together perspectives and guest lecturers from fields including literature, philosophy, history, psychology, environmental science, biology, physics, exercise science, and more!

**ENG 423-001/ 84945/ Medieval Literature/ TR 12:30 pm-01:45 pm/ HUMHAL 309/ Johnson V**

**ENG 523-001/ 84946/ Medieval Literature/ TR 12:30 pm-01:45 pm/ HUMHAL 309/ Johnson V**

### **Medieval Women**

What stories does a woman tell and what stories are told about her? Medieval authors and audiences understood womanhood as a contradictory and complex state of body and mind, and frequently returned to the “querelle des femmes,” an ongoing debate that sought to understand the nature of women and womanhood. This course will move beyond the “question of women” to explore the complexities of pre-modern womanhood; we will use literature, history, and art, to explore and retell the stories told about, around, to, and for medieval women.

Prerequisite: ENG 300. **English Major Distributions: Period; Literature before 1800; British literature**

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

**ENG 539-001/ 84979/ Special Topics in Literature / TR 09:30 am-10:45 am/ HUMHAL 208/ Mahaffey P**

### **“Red Beans and Ricely Yours”: Perspectives on Cultural and Environmental Sustainability in New Orleans Foodie Lit**

This class will examine the various ways in which New Orleans food is assigned cultural and environmental significance in the city’s literature. As one of the top three cultures that make up the phenomenon of The New Orleans Cultural Carnival, traditional New Orleans cultural dishes such as gumbo, crawfish etouffee, jambalaya, red beans and rice, po-boys, and beignets, establish not only the cultural identity of a specific geographic region but also the racial, ethnic, political, economic, social, gender, and philosophical essence of individuals who participate in their creation and consumption as well. Additionally, while New Orleans is an ideal site for the presence of sustainable dining as a part of its food culture, it is also a threatened site due to global warming caused by oil exploration and fossil fuel pollution which is driving the rise in sea levels. The results are the coastal erosion of valuable wetlands crucial to fish and other wildlife habitation, the absence of storm surge protection for coastal cities, and the negative economic impact on the Gulf Coast seafood industry which is the foundation of the New Orleans food culture. Therefore, besides identifying the ways food is literarily defined in New Orleans, potential rectifying strategies are also a vital part of class discussions, research and writings. The selected literary works and supplemental readings for the class underscore the critical need to identify, study, and resolve this environmental crisis when discussing the ways in which it affects New Orleans cultural sustainability.

An optional New Orleans field trip is scheduled for Wednesday, October 16<sup>th</sup> to Sunday, October 20<sup>th</sup>. The trip is an opportunity for interaction with the very food culture read about in the fictional and critical texts by providing direct exposure to the ever-evolving New Orleans food scene. Additionally, the trip will offer hands-on experience in independent research to determine how encounters with a particular New Orleans dish is marked by a unique set of cultural guidelines. Most importantly, the trip introduces a complex, yet invigorating, matrix of other cultural practices (The 2024 Krewe of Boo Parade on Saturday, October 19<sup>th</sup>, for example) that contextualizes the acts of New Orleans food preparation and consumption.

#### **Texts:**

Poppy Z. Brite

Sara Roahen

Ellen Byron

*Liquor*

*Gumbo Tales*

*Bayou Book Thief*

*Prime*

*Wined and Died in New Orleans*

*Soul Kitchen*

Canvas readings

**ENG 455-001/ 83981/ Style and Editing/ MWF 11:00 am-11:50 am/ HUMHAL 309/ Mwenja C**  
**ENG 555-001/ 84947/ Style and Editing/ MWF 11:00 am-11:50 am/ HUMHAL 309/ Mwenja C**  
**(Cross-listed with PJS 470)**

### **Style and Editing—Considerations of Linguistic Justice**

While people around the globe use many varieties of English to communicate effectively in innumerable contexts, the idea persists that writers should adhere to an imagined singular, “correct” standard. Students in this class will interrogate these perceived norms of American English, thinking specifically about whether those standards are as uniform as many people imagine. The class will also examine how—in practical terms—a multi-cultural democratic society might make room for many English varieties to be equally regarded as legitimate.

In this course, we will interrogate the idea of “Standard Written English”—and of whose language use is excluded from the imagined “standard.” We will also explore various meanings of the word “grammar,” examine the conventions of various style guides, and discuss the interactions between linguistic style, written genre, and print conventions.

In addition to reading sample texts taken from a variety of settings, students will draw on course texts such as April Baker-Bell’s *Linguistic Justice* and Geoff Thompson’s *Introducing Functional English Grammar*.

This course fulfills one requirement for the Professional and Technical Writing Minor **or** one elective for the English Major.

**ENG 457-001/ 84301/ Professional & Technical Writing/ MWF 01:00 pm-01:50 pm/ HUMHAL 204/ Mwenja C**  
**ENG 557-001/ 84956/ Professional & Technical Writing/ MWF 01:00 pm-01:50 pm/ HUMHAL 204/ Mwenja C**  
**(Cross-listed with ES 420)**

### **Technical Writing in the Anthropocene**

Students in this class interact with written documents responding to the exigencies of the Anthropocene—the current geological age in which human activity largely drives environmental change. Indicators of this new age include deforestation, mass extinctions, ocean acidification, sea level rise, extreme weather events, rising global average temperatures, uncontrolled pollution of air, water, and land, and more.

The question driving this semester’s exploration is this: “What texts are being produced—in businesses, in governmental agencies, and in the public sphere—to document, evaluate, and respond to the changes humans are causing to the Earth and its systems?”

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 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 legal and ethical issues involved in writing for professional and technical audiences

This course fulfills one requirement for the Professional and Technical Writing Minor **or** one elective for the English Major.



**ENG 461-051/ 83984/ Advanced Creative Writing/ M 05:00 pm-07:30 pm/ HUMHAL 307/ Wurzbacher A**  
**ENG 561-051/ 84634/ Advanced Creative Writing/ M 05:00 pm-07:30 pm/ HUMHAL 307/ Wurzbacher A**

### **Advanced Creative Writing: The Short Story**

This advanced-level, workshop-based seminar will focus on individual short stories and collections of short fiction. In addition to reading and workshopping student stories, we will read several published story collections with an eye for the ways in which they cohere. This course will include a survey of venues for publication and the creation of a folio of work approaching publishable quality. Students will be encouraged to identify common themes and patterns in their own work and to consider ways in which their stories might eventually be combined into cohesive book manuscripts. Prerequisite: ENG 361 or graduate student status (for ENG 561).

**ENG 475-001/ 84958/ Literature of Sexuality&Gender/ TR 02:00 pm-03:15 pm/ HUMHAL 208/ Morgan M**  
**ENG 575-001/ 84959 Literature of Sexuality&Gender/ TR 02:00 pm-03:15 pm/ HUMHAL 208/ Morgan M**

### **Queer Voices and Food Choices: Food Literatures from the Margins**

ENG 475/575: Literature of Sexuality and Gender emphasizes the study of literatures that explore human sexuality and gender from a variety of perspectives. In this section, Queer Voices and Food Choices: Food Literatures from the Margins, we will read a broad survey of literatures written by a diversity of authors—those of the African, Asian, and Latinx diasporas, and others, & those queer and non-queer—who uniquely use imageries and illustrations of food, cooking, and hunger to shape their narratives; the development, experiences, and identities of their characters; and major themes around race and ethnicity, gender and sexuality, and exclusion and belonging. We will read novels and short stories, prose and poetry, and memoir and autobiography; draw upon scholarship concerning diverse sexualities and foodways; and engage other cultural and performative artifacts like drama, digital media, artwork, and film. Through written assignments, oral presentations, and unconventional projects, students will apply theoretical approaches of Black feminist (literary) criticism and queer of color critique to critically interpret how our authors create—for themselves and their characters alike—complex identities and liberated senses of self and sexuality by narrating food (food items and food access), cooking, hunger, and nourishment as avenues to disrupt and subvert dominant systems of power. We will read authors that include E. Patrick Johnson, Jewell Gomez, Ann Allen Shockley, Sharon Bridgforth, Audre Lorde, Laura Esquivel, Ntozake and Savannah Shange, Monique Truong, and so many more.

**ENG 485-001/ 80641/ Senior Sem: Capstone Course/ TR 02:00 pm-03:15 pm/ HUMHAL 204/ Johnson V**

### **Senior Seminar: The Arthurian Tradition**

What does it mean to build a community via shared stories? Are deeds of valor alone sufficient to build a person's honor, or must those deeds be recounted and shared? What does ethical action require in the age of artificial intelligence, state surveillance, and global communication? How can leaders balance the needs of their people with the requirements of a nation?

These questions are the foundation of the Arthurian tradition, and this senior capstone course will explore a multi-century tradition that draws on multiple media, languages, cultures, and modes of expression. Texts will include chronicles, romances, stories, poems, and art from diverse periods including the Middle Ages, the Victorian era, and the twenty-first century.

This course is open to senior English majors who are within a year of completing the major.  
Prerequisite: ENG 300.

English Major Distributions: Senior Seminar; **Literature before 1800; British literature**

Graduate studies in 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 will guide graduate students through these practical pursuits and will explore the possibilities offered by English and the humanities. In the first part of the course, we will 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, you 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 fulfilling employment with a business or organization. From there, you will create materials and develop a network in support of your individual goals.

**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).