

# Spring 2026

ENG 231-001/ 10400/ Global Literature Survey/ TR 09:30 am-10:45 am/ HUMHAL 308/ Wurzbacher A  
ENG 231-002/ 10401/ Global Literature Survey/ TR 02:00 pm-03:15 pm/ HUMHAL 309/ Wurzbacher A

## Animals in Literature

This introductory literature course will focus on the burgeoning field of literary animal studies, using texts that feature non-human animals as voices, characters, symbols, or inspiration to explore our personal, cultural, and ethical relationships with animals and their worlds. Questions to be considered include: What does it mean to attempt to represent animals' lives and voices in our literature? How have such representations changed over time and across cultures, and what do they reveal about our shifting attitudes and practices toward animals in society? What kinds of emotions, ethics, and consciousnesses do animals have, and what are the implications of this information for human literature and behavior? What might our imaginings of non-human animal lives teach us about the human condition—about our values, fears, capabilities, limitations, and cruelties? What distinguishes “wild” from “tame” or “human” from “animal,” and what are the potential consequences of these groupings?

ENG 231-003/ 12191/ Global Literature Survey/ TR 11:00 am-12:15 pm/ HUMHAL 309/ Atwood E

## Myth, Monster, Mermaid: Making the Human

In this section of Global Literature, we will tackle a variety of texts from the ancient world to contemporary film, asking questions about how humanity has defined itself through the fictional monsters that it creates. By examining foundational texts from Western literature (such as *The Odyssey*, *Beowulf*, *The Tempest*, *Frankenstein*), we will develop a theory of monster-making that responds to cultural pressures including multiculturalism, colonialism, scientific development, and religious upheaval. By exploring these canonical exemplars alongside more recent work from Afrofuturist utopia to horror film, we will explore the role that monsters and the imagination play in our own lives.

ENG 231-004/ 10411/ Global Literature Survey/ MWF 09:00 am-09:50 am/ HUMHAL 208/ Rozelle H  
ENG 231-005/ 13777/ 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 offers a broad survey of Greek, African, Latin American, British, and North American literature designed to develop skills in literary interpretation, presentation, analysis, and discussion. This particular course challenges students to think critically about the literary representation of the grotesque familial in global literature.

## COURSE MATERIALS

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

ENG 231-006/ 15088/ Global Literature Survey/ TR 12:30 pm-01:45 pm/ HUMHAL 208/ Murphy J

## Make It New: The Rise of Modernism

In 1934, near the height of 20th Century Modernism as a cultural movement, poet and editor Ezra Pound famously advised writers of the age to "Make it New," referring most obviously to their writing, but also to their views of the world around them. Behind Pound's advice, however, stood a long tradition of "making it new" that can be traced back many years and to many unexpected sources. This course will introduce us to select poets and prose writers active since the mid-19th Century whose work somehow captures the essence of Pound's idea. Though from different eras and cultural

backgrounds, these writers in many ways brought modernity into their works, as each one sought to update, dust off, and generally make new the genres of writing they practiced, as well as the worldviews offered within that writing. Often met with resistance in their own times, they have achieved iconic, even heroic status in subsequent years, as they re-examined and re-framed discussions of gender, sexuality, race, politics and basic human identity that are still relevant to our understanding of the world today.

**ENG 231-007/ 15124/ Global Literature Survey/ MW 02:00 pm-03:15 pm/ HUMHAL 309/ Atwood E**

### **Myth, Monster, Mermaid: Making the Human**

In this section of Global Literature, we will tackle a variety of texts from the ancient world to contemporary film, asking questions about how humanity has defined itself through the fictional monsters that it creates. By examining foundational texts from Western literature (such as *The Odyssey*, *Beowulf*, *The Tempest*, *Frankenstein*), we will develop a theory of monster-making that responds to cultural pressures including multiculturalism, colonialism, scientific development, and religious upheaval. By exploring these canonical exemplars alongside more recent work from Afrofuturist utopia to horror film, we will explore the role that monsters and the imagination play in our own lives.

**ENG 232-001/ 10439/ Global Literature Topics/ MWF 09:00 am-09:50 am/ HUMHAL 308/ Mahaffey P**

### **Digital Humanism: The Idea of “Human” in the 21<sup>st</sup> Century**

In an age defined by artificial intelligence, virtual realities, and digital selves, what does it mean to be human? This course explores the evolving concept of “the human” through the lens of **Digital Humanism**, drawing primarily on literature, but also philosophy, and media theory, to interrogate the boundaries between consciousness and computation, identity and simulation, reality, and virtuality. The course will also examine how contemporary authors portray the rise of intelligent machines, posthuman embodiment, and ethical questions surrounding technological agency. The key themes for the readings include **consciousness and identity, reality versus virtual reality, the posthuman condition, and artificial intelligence and ethics**. Through critical discussions and close readings, the course will confront the central question: *What is considered human in the 21st century? Additionally, by the end of the course, students should be able to:*

- Articulate key debates in digital humanism and posthuman theory.
- Analyze literary and philosophical representations of consciousness, identity, and embodiment in digital contexts.
- Evaluate ethical implications of artificial intelligence and emerging technologies.
- Formulate their own critical definition of “the human” in relation to 21st-century digital culture.

Required texts: *The Sky Didn't Load Today and Other Glitches* (Richard Larson), *Supermen: Tales of the Posthuman Future* (Gardner Dozois), *Angel in the Globe and Other Posthuman Stories* (Hue Woodson)

**ENG 232-002/ 10440/ Global Literature Topics/ TR 09:30 am-10:45 am/ HUMHAL 208/ Beringer A**

### **Introduction to Comics and Graphic Narratives**

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.

We will explore 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 Dessinées 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 Jack Kirby and Stan Lee's *Fantastic Four* and Tom King's *Supergirl: The Woman of Tomorrow*, 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.

### Contemporary Memoir

Memoir is one of the most popular literary genres of our time. In this class we will explore how reading other people's stories of themselves entertains and edifies. We will study how memoirs build community and interrogate common familial, social, economic, and political structures. Reading contemporary memoirs from varied perspectives will allow us to analyze issues of identity, race, gender, sexuality, culture, abuse, sexual assault, immigration, grief, and the environment, amongst other concerns. Students will be required to read full length books and engage in critical writing that analyzes, evaluates, and interprets.

ENG 232-004/ 11825/ Global Literature Topics/ MWF 11:00 am-11:50 am/ HUMHAL 309/ Morgan M

### Eating Nations II

Eating Nations I-II: Transnational Literature of Food, Identity, and Nation are *optional*\* two-part courses (ENG 231- Eating Nations I and ENG 232, Eating Nations II) wherein students read food writing and literature that centers food and food processes from authors of various identities, time periods and locations across the globe as well as of varying perspectives, angles, politics, and experiences as it relates to food & food processes, cultures, and access.

*\*Dr. Maxine's Eating Nations I & II can be taken in any order; that is, they do not have to be taken sequentially, and students can choose to take one or both courses. The main textbook used in Eating Nations I will also be used in some units of Eating Nations II.*

**In both courses**, students will critically engage literature written by authors who center food processes such as procuring, cooking, eating, manufacturing, and advertising and center food-related themes such as cultures of cooking, eating, and "etiquette"; food delicacies, taboos, and politics; eating- and cooking- oriented spaces (like kitchens, restaurants, and parks); and food (in)security and hunger, to name a few. Reading literature by and about people and characters from the African, Asian, European, Irish, and Jewish diasporas, students will interrogate these authors' use of literary, narrative, and rhetorical techniques to construct food literature. These interrogations will allow students to then consider how food is used to develop compelling texts; shape and reflect cultures within and without the Americas; and explore themes of race and ethnicity, citizenship, emigration and immigration, class, labor, and globalization, war, nationalism and nationhood, and identity, belonging, and freedom. Essentially, students in Eating Nations I & II will approach food & food processes, cultures, and access as literary anchors to enhance and strengthen their interpretive and analytical comprehension of and approaches to literature as well as their critical listening, reading, and writing skills between texts and ideas in class discussions, research, and writing.

In ENG 231—Eating Nations I, students will survey a variety of literature from antiquity up to the beginning of the 20<sup>th</sup> century including nonfictional and fictional prose and excerpts of autobiographies, memoirs, and short stories alongside poems and some media.

**In ENG 232—Eating Nations II, students will survey a variety of literature that is not limited to excerpts but focuses on analyses across specific fictional and nonfictional genres as informed by those specific genre theories and conventions. These include complete 20<sup>th</sup> and 21<sup>st</sup> century memoirs, novels, short stories, and poems as well as television dramas, film and documentaries, and print/digital media artwork, and advertisements.**

ENG 232-005/ 14814/ Global Literature Topics/ TR 11:00 am-12:15 pm/ HUMHAL 205/ Johnson V

ENG 232-006/ 15161/ Global Literature Topics/ TR 12:30 pm-01:45 pm/ HUMHAL 205/ Johnson V

This course will explore a unique literary genre that cuts across time, space, and literary kinds: the stories of Robin Hood. We will explore how genre and medium create nuance in Robin Hood stories by studying and contrasting medieval ballads with modern popular novels, including *The Outlaws of Sherwood* by Robin McKinley, *The Forest Queen* by Betsy Cornwell, *The Traitor of Sherwood Forest* by Amy Kaufman, and *Lady of the Forest* by Jennifer Roberson. The course will explore how the tradition itself responds to new genres of literature and artistry, as well as new authorial voices in the modern era. Prerequisite: ENG 102

## **ENG 232-301/ 13324/ Global Literature Topics/ Online Asynchronous / Martin C**

### **Games in Novels**

This section of Global Literature will use several novels to explore different formats of gaming, including board games, puzzles/escape room games, and video games. Broadly, all readings are linked by the idea of games as social connectors. Yet individually each novel will be a springboard for more specific topics such as societal change through serious games, team building through puzzle solving, and video games as a safe space for failure and escape. Please note that there is no active game play in this course, but there will be reading and analysis of full-length novels, which is itself a type of play.

## **ENG 234-001/ 10448/ Honors Global Lit Topics/ TR 11:00 am-12:15 pm/ HUMHAL 206/ Beringer A**

### **Introduction to Comics and Graphic Narratives**

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.

We will explore 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 Dessinées 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 Jack Kirby and Stan Lee's *Fantastic Four* and Tom King's *Supergirl: The Woman of Tomorrow*, 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 11:00 am-12:15 pm/ HUMHAL 302/ Murphy J**

### **Introduction to Creative Writing**

This course is the first installment in a three-part sequence available in creative writing. 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 asked to attend and write one short review of a UM creative writing event. Writers at all levels of experience are welcome. No prior workshop experience is necessary, though an appreciation of or openness to contemporary literary writing is strongly encouraged. **ENG 261 counts as the required first course for the Creative Writing Minor, as an elective for credit toward the English Major, or as a University elective.**

## **ENG 300-001/ 10450/ Intro to Literary Studies/ TR 12:30 pm-01:45 pm/ HUMHAL 308/ Cote T**

ENG 300 offers an introduction to current trends in English literary studies, including critical approaches, research methods, and vocabulary and skills necessary for success in the major and the field.

## **ENG 302-001/ 15171/ Contemporary Black Creators/ TR 11:00 am-12:15 pm/ HUMHAL 306/ Morgan M** **Cross-listed with AAS 370-001, HNRS 309-004**

In this course, students will survey a variety of texts—literature, art, music, television and film—written, created, and produced by African descended people during the 21<sup>st</sup> century. Approaching *contemporary* through two key vantage points, the students will critically engage works created within the last five years while also comparatively engaging

works considered precursors or blueprints of the given genres. In this way, students will observe and interpret authors known and unknown as canonical, classical, or noncanonical and unclassical to then critically interpret how their contemporaries, the 21st century authors, are inspired by these previous works; how their contemporaries traditionally approach the conventions of their given genres, as many conventions have been set forth by the previous authors; and how then the contemporary authors and creators push and pull at the contours of these genres or disrupt and reinvent the conventions of the genre altogether. Students be introduced to some literary, art, film/television theories and some methodologies of literary and media studies in order to explore various approaches to the novel and other genres including, but not limited to, romance, neo-freedom narratives, utopias and dystopias, and speculative fiction in order to critically interpret how differently and productively each creator shapes storytelling and the intersections of race, class, gender, sexuality, ability, age, and access.

*This course fulfills three Honors credit hours for enrolled Honors students.*

**ENG 306-001/ 11023/ Literature English Survey II/ TR 02:00 pm-03:15 pm/ HUMHAL 206/ Cote T**

This course is a survey of British and American Literature from 1700-1900, which discusses the major literary-artistic movements of the time. Texts are read in the context of major developments in social and political history including, but not limited to, the Enlightenment, the French Revolution, the Abolition of the trans-Atlantic slave trade, the American civil war, the democratic reforms of the 19th century, the expansion of empires, and developments in the global anglophone world. Study of texts in their contexts will be supplemented with theoretical approaches informed by feminist, post-colonial, psychoanalytical, and materialist philosophies. The primary goal is an understanding of the broad sweep of literary history over these two centuries with an emphasis on effective analysis of individual texts.

**ENG 310-051/ 10453/ Literature for Children/ M 05:00 pm-07:45 pm/ HUMHAL 208/ Beringer A**

This course provides theoretical knowledge for exploring children's literature as a distinctive art form and practical experience for introducing young readers to literature in a variety of educational contexts. 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 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.

The Spring section of "Literature for Children" is held in-person while the Fall section is typically offered online. Enrollment preference is given to majors in Elementary and Early Childhood Education, Communication Science and Disorders, Family and Consumer Sciences, and Theatre. Others may be admitted with permission of the instructor ([aberinger@montevallo.edu](mailto:aberinger@montevallo.edu)).

**ENG 361-001/ 13807/ Intermediate Creative Writing/ TR 11:00 am-12:15 pm/ HUMHAL 307/ Wurzbacher A**

**Intermediate Creative Writing: Fiction**

This course is an intermediate-level, workshop-based seminar on the short story. We will read and analyze stories from a writer's perspective, concentrating on how various craft elements (characterization, plot structure, point of view, voice, and more) function and combine to create compelling narratives. We will pay particular attention to the relationship between a story's content and its form. How can the form of a story relate to its subject matter or enhance its theme? How can we, as writers, use craft to shape meaning? Readings will consist of original student work, published short story collections, and essays on the craft of fiction.

**ENG 365-001/ 14815/ Creative Writing: Forms/ MW 02:00 pm-03:15 pm/ HUMHAL 307/ Wurzbacher A**  
**Cross-listed with ES 320**

**Environmental Narratives**

This interdisciplinary course will focus on environmental narratives: literary works that engage imaginatively with real and pressing environmental issues. Students will analyze published fiction and creative nonfiction, conduct an in-depth

investigation of an environmental/ecological topic of their choice, and produce an original work of fiction that weaves their research findings into an imagined story featuring scenes, characters, conflict, dialogue, and other narrative conventions. Using published and student-authored literature as a guide, we will explore ways in which the arts and sciences can be brought together to make urgent environmental issues accessible to broad audiences and inspire action. This course includes a workshop component; students' creative works will be submitted for constructive critique.

### **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).

### **ENG 405-001/ 13105/ Studies in One or Two Authors/ TR 09:30 am-10:45 am/ HUMHAL 309/ Atwood E**

#### **Shakespeare and Marlowe**

You already know William Shakespeare—maybe you read Julius Caesar in high school or saw a campus production of *A Midsummer Night's Dream*. But who was Christopher Marlowe? Born the same year as Shakespeare, Marlowe was the bright young literary star of early modern London but was murdered before his 30th birthday, leaving us with only six plays. In this course, we will read Marlowe's oeuvre in conversation with his rival contemporary, Shakespeare, paring plays like Marlowe's *The Jew of Malta* with Shakespeare's *The Merchant of Venice*, or Marlowe's *Edward II* with Shakespeare's *Richard II*. As we investigate the culture of performance in early modern London, we will also consider larger themes that still shape our society today, like ambition; leadership; faith; sexual politics, and more.

### **ENG 423-001/ 15172/ Medieval Literature/ MW 02:00 pm-03:15 pm/ HUMHAL 206/ Johnson V**

#### **Medieval Dreams and Visions**

Medieval authors spoke truth to power and examined uncomfortable topics through the literary genre of dream visions. Dream visions drew on classical Latin traditions to frame an extended and complex message within the conceit of a divinely-sent dream. As a genre that defies conventions, dream visions rarely offer a uniform or "correct" reading; rather, they offer an opportunity for exploring and interacting with the virtual world of the dream through deeply nuanced allegories and allusions. Whether a poem's subjects are theological, political, or social, a dream vision offers readers and writers an opportunity to productively alienate themselves from daily concerns: they engage in speculative and experimental worldbuilding to provide the distance and perspective required of critical thinking.

Required texts include:

- *Pearl*, translated by Simon Armitage (ISBN 9781631492549)
- *Dream Visions and Other Poems* (Geoffrey Chaucer), edited by Kathryn Lynch (ISBN 9780393925883)
- *Piers Plowman* (William Langland), edited by Elizabeth Robertson and Stephen Shepherd, translation by E. Talbot Donaldson (ISBN 0393975592)

English Major Distribution: Genre; Literature Before 1800; British Literature

Note: This course would be suitable for graduating seniors (Spring 2026) who require a course in Genre.

Prerequisites: ENG 300 (grade of C or higher)

**ENG 454-001/ 13794/ Studies in Comp & Rhetoric/ MWF 11:00 am-11:50 am/ HUMHAL 306/ Mwenja C**  
**Cross-listed with ES 422-001**

**Environmental Rhetoric (no textbook required)**

**Pre-requisites: ENG 102 (104)**

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 in this class have often been accepted to national conferences using their course materials.

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 requirement for the Professional Writing minor and is an elective for the English major; it also can fulfill the pre- or co-requisite requirement for working in the Harbert Writing Center.

**ENG 456-001/ 13796/ Wri Process: Theories & Pract/ MWF 01:00 pm-01:50 pm/ HUMHAL 208/ Mwenja C**

**Writing Process: Linguistic Justice (no textbook required)**

**Pre-requisites: ENG 102 (104)**

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—like those of Black Americans—are often excluded? How can we engage with the breadth and depth of multiple World Englishes within the limitations of a single composition course? Can we embrace the communications styles of many populations through strategies of universal design for learning?

The class covers topics of both discrimination and inclusiveness in composition spaces through discussing recent articles from journals such as *College Composition and Communication*, *Research in the Teaching of English*, and *College English*. These readings tackle themes of anti-Black linguistic racism and anti-immigrant linguistic prejudice, as well as ways that neurodivergent and queer voices have been minimized in composition studies. Selections also examine ways that instructors can better integrate voices of people from minoritized backgrounds in composition classrooms. Through the readings, students grapple with questions of fairness, justice, and belonging in composition classrooms, using the frameworks they develop to explore an individual research question, observe tutoring sessions and composition classes, 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 meeting the needs of students from many backgrounds
- Communicate knowledge of composition practice and pedagogy gained through observing and interviewing practitioners
- Complete a research project related to fair representation 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 requirement for the Professional Writing minor and is an elective for the English major; it also can fulfill the pre- or co-requisite requirement for working in the Harbert Writing Center.

**ENG 461-001/ 14823/ Advanced Creative Writing/ TR 09:30 am-10:45 am/ HUMHAL 307/ Murphy J**

### **Advanced Creative Writing -- Creative Nonfiction**

This course is the final installment in a three-part sequence available in creative writing at UM. It assumes familiarity with the craft, genres, and traditions of creative writing at the university level, either through experience in ENG 261 and 361/365 or by demonstrating readiness by the instructor's consent. The focus for this advanced course will be creative nonfiction, a gigantic field of inquiry, comprised (compressed?) for our purposes of the creative essay, memoir, and writing of witness. Though writing and workshopping original creative nonfiction will be the top priorities in this course, we'll also increase our understanding of the traditions of creative nonfiction through engagement with a practitioners' collection, *The Touchstone Anthology of Contemporary Creative Nonfiction*, a handbook on craft, *Tell it Slant*, and the latest edition of *The Best American Essays*. **ENG 461 counts toward the Creative Writing minor and may be repeated as the topic changes.**

**ENG 472-001/ 15184/ Literature from the Margins/ TR 03:30 pm-04:45 pm/ HUMHAL 308/ Rickel J**  
**Cross-listed with PJS 470 and can be taken as an AAS Elective**

### **Power, Money, and Sex from the Caribbean to a new Canon**

Empires have pursued power, money, and sex in the Caribbean from the age of European colonialism to that of contemporary US imperialism. Writers from the Caribbean have in turn challenged the dominant global narratives that enabled slavery, colonialism, and continued cultural and economic exploitation. They offer stories that expose unfairness, celebrate resilience, and reimagine global dynamics of power, money, and sex. Since these authors and many of their characters move in and across the Caribbean, England, Africa, and the Americas, their work has reshaped multiple literary fields and is key to the formation of a new literary canon. This course will examine how the selected texts deal with the paradox of challenging imperialism while using the language and literary forms that have been integral to its construction. It will pay particular attention to depictions of the Middle Passage, slavery, sexual exploitation, colonial education, anti-colonial nationalism, migration, and tourism. In doing so, the course will analyze how colonialism, inequitable postcolonial "development," and contemporary economic and cultural imperialism produce transnational subjects who redefine understandings of power, money, and sex in and beyond the Caribbean.

Plus: This semester you will have the opportunity to meet and interact with one of our authors – Tiphonie Yanique – in person!

**ENG 485-001/ 10478/ Senior Sem: Capstone Course/ MWF 12:00 pm-12:50 pm/ HUMHAL 306/ Rozelle H**

### **Epistolary Fictions/Found Footage Cinema**

This capstone course for English majors will explore the relationship between the epistolary novel and "found footage" films. Delving into dark tales that blur the line between fiction and nonfiction, this course will analyze fake documents, lost letters, puzzling cyphers, perspectival shifts, genre bending, and mockumentary style. Literary works will include *Dracula* by Bram Stoker, Caitlín Kiernan's *The Drowning Girl*, Cull and Iglesias' collection *Found*, Steven Jacob Mohr's *Dead Letters*, *House of Leaves* by Mark Z. Danielewski, and Stephen King's *Carrie*. We will also review various media productions and the films *As Above, So Below* and *The Visit*. Requirements: one short paper (5-8 pages), one seminar paper (15-25 pages), portfolio assignment, position papers, and presentations.

**ENG 505-001/ 13106/ Studies in One or Two Authors/ TR 09:30 am-10:45 am/ HUMHAL 309/ Atwood E**

### **Shakespeare and Marlowe**

You already know William Shakespeare—maybe you read *Julius Caesar* in high school or saw a campus production of *A Midsummer Night's Dream*. But who was Christopher Marlowe? Born the same year as Shakespeare, Marlowe was the bright young literary star of early modern London but was murdered before his 30th birthday, leaving us with only six plays. In this course, we will read Marlowe's oeuvre in conversation with his rival contemporary, Shakespeare, paring plays like Marlowe's *The Jew of Malta* with Shakespeare's *The Merchant of Venice*, or Marlowe's *Edward II* with



Shakespeare's Richard II. As we investigate the culture of performance in early modern London, we will also consider larger themes that still shape our society today, like ambition; leadership; faith; sexual politics, and more.

**ENG 523-001/ 15173/ Medieval Literature/ MW 02:00 pm-03:15 pm/ HUMHAL 206/ Johnson V**

### **Medieval Dreams and Visions**

Medieval authors spoke truth to power and examined uncomfortable topics through the literary genre of dream visions. Dream visions drew on classical Latin traditions to frame an extended and complex message within the conceit of a divinely-sent dream. As a genre that defies conventions, dream visions rarely offer a uniform or "correct" reading: rather, they offer an opportunity for exploring and interacting with the virtual world of the dream through deeply nuanced allegories and allusions. Whether a poem's subjects are theological, political, or social, a dream vision offers readers and writers an opportunity to productively alienate themselves from daily concerns: they engage in speculative and experimental worldbuilding to provide the distance and perspective required of critical thinking.

Required texts include:

- *Pearl*, translated by Simon Armitage (ISBN 9781631492549)
- *Dream Visions and Other Poems* (Geoffrey Chaucer), edited by Kathryn Lynch (ISBN 9780393925883)
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English Major Distribution: Genre; Literature Before 1800; British Literature

Note: This course would be suitable for graduating seniors (Spring 2026) who require a course in Genre.

Prerequisites: ENG 300 (grade of C or higher)

**ENG 554-001/ 15174/ Studies in Comp & Rhetoric/ MWF 11:00 am-11:50 am/ HUMHAL 306/ Mwenja C**  
**Cross-listed with ES 422-001**

### **Environmental Rhetoric (no textbook required)**

**Pre-requisites: ENG 102 (104)**

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 in this class have often been accepted to national conferences using their course materials.

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 requirement for the Professional Writing minor and is an elective for the English major; it also can fulfill the pre- or co-requisite requirement for working in the Harbert Writing Center.

**Writing Process: Linguistic Justice (no textbook required)**

**Pre-requisites: ENG 102 (104)**

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—like those of Black Americans—are often excluded? How can we engage with the breadth and depth of multiple World Englishes within the limitations of a single composition course? Can we embrace the communications styles of many populations through strategies of universal design for learning?

The class covers topics of both discrimination and inclusiveness in composition spaces through discussing recent articles from journals such as *College Composition and Communication*, *Research in the Teaching of English*, and *College English*. These readings tackle themes of anti-Black linguistic racism and anti-immigrant linguistic prejudice, as well as ways that neurodivergent and queer voices have been minimized in composition studies. Selections also examine ways that instructors can better integrate voices of people from minoritized backgrounds in composition classrooms. Through the readings, students grapple with questions of fairness, justice, and belonging in composition classrooms, using the frameworks they develop to explore an individual research question, observe tutoring sessions and composition classes, 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 meeting the needs of students from many backgrounds
- Communicate knowledge of composition practice and pedagogy gained through observing and interviewing practitioners
- Complete a research project related to fair representation 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 requirement for the Professional Writing minor and is an elective for the English major; it also can fulfill the pre- or co-requisite requirement for working in the Harbert Writing Center.

**ENG 561-001/ 15176/ Advanced Creative Writing/ TR 09:30 am-10:45 am/ HUMHAL 307/ Murphy J**

**Advanced Creative Writing -- Creative Nonfiction**

This course is the final installment in a three-part sequence available in creative writing at UM. It assumes familiarity with the craft, genres, and traditions of creative writing at the university level, either through experience in ENG 261 and 361/365 or by demonstrating readiness by the instructor's consent. The focus for this advanced course will be creative nonfiction, a gigantic field of inquiry, comprised (compressed?) for our purposes of the creative essay, memoir, and writing of witness. Though writing and workshopping original creative nonfiction will be the top priorities in this course, we'll also increase our understanding of the traditions of creative nonfiction through engagement with a practitioners' collection, *The Touchstone Anthology of Contemporary Creative Nonfiction*, a handbook on craft, *Tell it Slant*, and the latest edition of *The Best American Essays*. **ENG 461 counts toward the Creative Writing minor and may be repeated as the topic changes.**

**ENG 572-001/ 15185/ Literature from the Margins/ TR 03:30 pm-04:45 pm/ HUMHAL 308/ Rickel J**

**Cross-listed with PJS 470 and can be taken as an AAS Elective**

**Power, Money, and Sex from the Caribbean to a new Canon**

Empires have pursued power, money, and sex in the Caribbean from the age of European colonialism to that of contemporary US imperialism. Writers from the Caribbean have in turn challenged the dominant global narratives that enabled slavery, colonialism, and continued cultural and economic exploitation. They offer stories that expose unfairness, celebrate resilience, and reimagine global dynamics of power, money, and sex. Since these authors and many of their characters move in and across the Caribbean, England, Africa, and the Americas, their work has reshaped multiple literary fields and is key to the formation of a new literary canon. This course will examine how the selected texts deal with the paradox of challenging imperialism while using the language and literary forms that have been integral to its construction.

It will pay particular attention to depictions of the Middle Passage, slavery, sexual exploitation, colonial education, anti-colonial nationalism, migration, and tourism. In doing so, the course will analyze how colonialism, inequitable postcolonial “development,” and contemporary economic and cultural imperialism produce transnational subjects who redefine understandings of power, money, and sex in and beyond the Caribbean.

Plus: This semester you will have the opportunity to meet and interact with one of our authors – Tiphonie Yanique – in person!

**ENG 590-301/ 14827/ Graduate Seminar/ Online Asynchronous/ Mahaffey P**

### **The Apocalyptic Imagination in New Orleans**

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, antistitital 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 to explore all 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 analyze New Orleans fiction and the use of the “apocalyptic” to both critique the social agents of domination and uncover the creative/cultural possibilities found in the interstitial that situates the individual in a space beyond the influence of those same agents. The emphasis in the class is the creation of a communal conversation of well-researched critiques that analyze the numerous literary possibilities that a New Orleanian “apocalyptic imagination” can offer.

#### Reading List

*French Quarter Fiction: The Newest Stories from America's Oldest Bohemia* (Joshua Clark, ed.)  
*New Orleans Noir* (Julie Smith, ed.)

Posted Canvas readings

## **Summer 2026**

### **May**

**ENG 231-301/ 50173/ Global Literature Survey/ Online Asynchronous/ Murphy J**

### **Modern Crossroads**

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 she or he 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

ENG 414-301/ 50122/ Studies in Short Fiction/ Online Asynchronous/ Mahaffey P

ENG 514-301/ 50160/ Studies in Short Fiction/ Online Asynchronous/ Mahaffey P

## The Apocalyptic Imagination and the New Orleans Cultural Sweet Spot

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, antistitital 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 to explore all 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 analyze New Orleans fiction and the use of the “apocalyptic” to both critique the social agents of domination and uncover the creative/cultural possibilities found in the interstitial that situates the individual in a space beyond the influence of those same agents.

### Reading List

*French Quarter Fiction: The Newest Stories from America's Oldest Bohemia* (Joshua Clark, ed.)

*New Orleans Noir* (Julie Smith, ed.)

Posted Canvas readings

# Summer II

ENG 232-301/ 50124/ Global Literature Topics/ Online Asynchronous/ Mahaffey P

## Digital Humanism: The Idea of “Human” in the 21<sup>st</sup> Century

In an age defined by artificial intelligence, virtual realities, and digital selves, what does it mean to be human? This course explores the evolving concept of “the human” through the lens of Digital Humanism, drawing primarily on literature, but also philosophy, and media theory, to interrogate the boundaries between consciousness and computation, identity and simulation, reality, and virtuality. The course will also examine how contemporary authors portray the rise of intelligent machines, posthuman embodiment, and ethical questions surrounding technological agency. The key themes for the readings include consciousness and identity, reality versus virtual reality, the posthuman condition, and artificial intelligence and ethics. Through critical discussions and close readings, the course will confront the central question: *What is considered human in the 21st century?* Additionally, by the end of the course, students should be able to:

- Articulate key debates in digital humanism and posthuman theory.
- Analyze literary and philosophical representations of consciousness, identity, and embodiment in digital contexts.
- Evaluate ethical implications of artificial intelligence and emerging technologies.
- Formulate their own critical definition of “the human” in relation to 21st-century digital culture.

Required texts: *The Sky Didn't Load Today and Other Glitches* (Richard Larson), *Supermen: Tales of the Posthuman Future* (Gardner Dozois), *Angel in the Globe and Other Posthuman Stories* (Hue Woodson)