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. We will communicate what we have learned orally and in writing to develop skills in literary interpretation, presentation, analysis, and discussion. This particular course is also designed to challenge students to think critically about the literary representation of family in global literature.

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

Literature and the Human Condition

The concept of the “human condition” is vital to an understanding of literature and is defined as “characteristics, key events, and situations which compose the essentials of human existence, such as birth, growth, emotionality, aspiration, conflict, and mortality”, among others. It is these experiences, and the concerns or obstacles that come along with them, that mark us as a species, and no one is immune from the effects they have on our daily lives. Therefore, any discussion of the human condition will involve human nature, human society and how we live our lives. It is literature’s central concern to both document, question, and comment upon these issues through various genres. This class will read a varied selection of literature from different time periods and locations and apply a series of questions from each of the three aforementioned categories dealing with the human condition and consider the possible answers to these questions through class discussions, journals, and essays over the course of the semester.


“The Best of All Possible Worlds: Utopian and Dystopian Literature”

In this section of Global Literature, we will explore the imaginative and literary creation of utopian and dystopian worlds from the ancient Greeks to the present era, encountering a range of cultural traditions and literary genres along the way. Sample texts may include: Plato’s Republic, More’s Utopia, Voltaire’s Candide, and Atwood’s The Handmaid’s Tale.

Feminism and Literature: From First to Fourth Wave

"The personal is political" was one of the mantras of the second wave of US feminism. The phrase refers to the budding awareness, expressed by Adrienne Rich in her essay "When We Dead Awaken," "that politics was not something 'out there' but something 'in here' and of the essence of my condition." In this course, we will study the evolution of feminist thought as explored through literature written from a variety of perspectives and historical periods. With a particular
focus on US feminism from the "first-wave" suffrage movement to the present day, we will examine the problems and possibilities of feminism (the political) through the (personal) lens of women's literary writing. How can literature help highlight the connections between individual experience and larger systemic, social, and political structures? How might women's poetry and storytelling help us better understand and respect each other's experiences, and guide us in mobilizing in an inclusive, non-oppressive movement for the equality of all genders?

ENG 232-001/80668/Global Literature Topics/MW 02:00 pm-03:15 pm/COMER 206/Johnson V

Monsters, Myth, and Magic

Monsters, myth, and magic are vital to Anglo-American storytelling – but many of our “modern” ideas are the product of the Middle Ages. This course seeks to show students how modern American perspectives of heroism have developed by looking back at medieval European fiction and the classical mythology those stories draw upon. We will focus our attention on the interactions between protagonist and antagonist by way of the trickster figure.

ENG 232-002/80649/Global Literature Topics/TR 09:30 am-10:45 am/COMER 206/Staff

Unavailable

ENG 232-003/81491/Global Literature Topics/TR 02:00 pm-03:15 pm/COMER 206/Inglesby E
ENG 232-004/80629/Global Literature Topics/TR 03:30 pm-04:45 pm/COMER 206/Inglesby E

Ghosts and Legends of the Anglo-Irish Ascendancy

This course considers Irish literature from the perspectives of those who formed the ruling classes in 19th and 20th century Ireland: the landlords, politicians, and taste-makers who set the standards for the wealthy and privileged class known as the Anglo-Irish Ascendancy. Oscar Wilde, author of The Importance of Being Earnest and numerous other plays, essays, and poems, belonged in this social class until his arrest and fall from grace; Bram Stoker, creator of Dracula, was also a member of this elite sphere. Elizabeth Bowen, whose extraordinary literary output included novels, short stories, essays, radio broadcasts for the BBC, and, somewhat surprisingly, secret reports on the moods and movements of Catholic Irish citizens during World War II, found motivation in her desperate efforts--as the last heir to her family's legacy--to keep her ancestral home from being destroyed. As we examine the forces that first brought the Anglo-Irish to power, we will look also for the seeds of their destruction in their final bids to hold on to power in a country that had little use for them once the Irish Free State was established in 1922.

ENG 233-001/80610/Honors Global Lit Survey/TR 09:30 am-10:45 am/HILLH 0/Atwood E

“The Best of All Possible Worlds: Utopian and Dystopian Literature”

In this section of Global Literature, we will explore the imaginative and literary creation of utopian and dystopian worlds from the ancient Greeks to the present era, encountering a range of cultural traditions and literary genres along the way. Sample texts may include: Plato’s Republic, More’s Utopia, Voltaire’s Candide, and Atwood’s The Handmaid’s Tale.

ENG 261-001/82196/Intro to Creative Writing/TR 11:00 am-12:15 pm/COMER 307/Murphy J

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

ENG 261-002/82197/Intro to Creative Writing/TR 03:30 pm-04:45 pm/COMER 307/Wurzbacher A

English 261 is a reading and writing-intensive course designed to introduce you to the genres of fiction and poetry and is the first of a three-part sequence available in creative writing. You will write in each genre and will also 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 in class discussion and a commitment to regular and extensive reading and writing. One of your goals in this class should be to figure out how to set aside a period of time almost every day that is devoted to your writing; you will keep a writing journal for this purpose. Through regular in-class workshops, you will learn to develop constructive and insightful responses to others’ creative work, and to accept and consider with an open mind the feedback you receive from your fellow writers. English 261 is a prerequisite for English 361 and 461 (intermediate and advanced creative writing).

ENG 300-051/80665/Introduction to the Major/T 05:00 pm-07:30 pm/COMER 206/Rozelle H

This class is a prerequisite for all other classes in the major. It should be taken no later than a student’s junior year and is best taken before the junior year begins. The class is an introduction to how to read, write, and research in English studies; we will also explore career options and opportunities in the field. Students will learn: the basic vocabulary of the English major (critical terms and definitions); how to recognize and use some critical theory; how to close read effectively; how to use the library and electronic databases to research in the major; how to produce written responses to literary texts that involve close reading, the use of secondary sources, and strong, unambiguous arguments. Course materials include Barry, Beginning Theory (3rd ed.); Gibaldi, MLA Handbook (8th ed.); and Poe, Complete Tales and Poems. There are 2 major papers in the class, an OED assignment, presentations, research assignments, and at least 2 annotated bibliographies.

ENG 301-001/82582/Special Topics in Lang. & Lit./MWF 11:00 am-11:50 am/COMER 206/Chandler E

Magazine Writing in the Digital Sphere

The internet is built on words, (well, that and cat pictures), much of those produced by a number of digital magazines and websites. And all of them are vying for your time and attention. So how do those sites attract readers? What makes a good piece of digital writing? How do sites get you to click—and then to keep reading, once you’ve clicked?

In collaboration with Christopher Michel, this class will explore the mechanics of writing for digital sites, looking specifically about what makes a good piece of writing, and unpacking how the best writing goes viral, or simply stays memorable, in an age of overwhelming information. Whether you want to become a digital writer yourself, or simply consume a lot of digital media and what to know more about how it works, this class is for you. All majors are welcome!

ENG 305-001/80643/Intro: British & Amer Lit I/MW 02:00 pm-03:15 pm/COMER 304/Atwood E

This course covers literature from the Middle Ages to 1660, with an emphasis on major trends and influential writers. In other words: welcome to “the canon.” While we will certainly read many heavy-hitters in this class, from Beowulf to Shakespeare, we will also be discussing these canonical texts with an eye towards cross-cultural encounters and challenges to centralized power. Come December, you will have achieved a deeper understanding of the way literature affects culture.
This course picks up the story of British and American literature where English 305 left off, around the year 1700. We’ll delve into the amazing variety of literary practices from the eighteenth century to the latter portion of the nineteenth century, considering the Augustan wits, the American pre- and post-revolutionary scene, and the development of Romanticism and Transcendentalism. We’ll look at how British and American writers influenced and argued with each other, how debates about revolution, reform, women and slavery affected literary practice, and how literary genre responded to the rapidly expanding public sphere.

**Required texts:**

*Longman Anthology of British Literature*, vols. 1C, 2A, 2B  
*Norton Anthology of American Literature*, vols. A, B

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

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

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

**Tentative reading list:**

- E.B. White, *Charlotte’s Web*
- Christopher Paul Curtis, *Bud, Not Buddy*
- Alex Gino, *George*
- Kevin Henkes, *The Year of Billy Miller*
- Amy Timberlake, *One Came Home*
- Cece Bell, *El Deafo*
- Selected picture books

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In this course, we will explore the literary and musical roots of contemporary Spoken Word performance in the African-American cultural capital of Harlem in the Jazz Age, the Bohemian landscapes of New York and San Francisco in the 1950’s and 1960’s, and the world-wide reverberations of conscious rock, reggae and hip-hop since that time. This is a course that will emphasize intersections and hybridity, as we encounter lyric poets and poetic lyricists that stand as exceptional cross-over artists, well known beyond their original genres. Historical talents diverse as Langston Hughes, Robert Johnson, Jack Kerouac, Allen Ginsberg, Amiri Baraka, Johnny Cash, The Last Poets, Bob Kaufman, Etheridge Knight, Nikki Giovanni, Iggy Pop, Lucille Clifton, Tom Waits, Bob Marley, The Clash, X, Public Enemy, N.W.A., Black Star,
Lauryn Hill, Chan Marshall (Cat Power) and many more share a lyric intensity that places them in a performative tradition on the edge between poem and song. This is the territory we will explore, both in study of these writers and in the writing of our own creative work. Texts for the course will include Feinstein and Komunyakaa’s *The Jazz Poetry Anthology*, Elevedl and Smith’s *The Spoken Word Revolution*, and many clips and sound files researched and contributed by class members. Assignments will primarily take the form of students’ own poems and spoken word pieces, but will also include an essay on a figure in the field, and a performance review of a live event. **PREREQUISITE:** ENG 261 OR CONSENT OF INSTRUCTOR. This course fulfills three credit hours within the Creative Writing Minor.

**ENG 380-051/82559/Advanced Composition/M 05:00 pm-07:30 pm/COMER 206/Chandler E**

**Feminist Rhetorical Practices**

Stories matter. Women’s stories matter. Grounded in Royster and Kirsch’s *Feminist Rhetorical Practices*, this class explores women’s writing and rhetorical practices at the University of Montevallo. What are their stories? How did they tell them? How do we tell them? The course will emphasize student development of historiographical writing while using primary sources from the Milner Archives at UM. We will learn how to ask questions or primary sources, explore new ways of listening to the multidimensional voices of UM women, and recognize the dynamic and flexible agenda of scholars in rhetoric and composition to re-frame the texts we study. Students will ultimately produce a digital archive on Montevallo women that will be published on the Milner digital archive site.

**ENG 405-001/81005/Studies in One or Two Authors/MWF 01:00 pm-01:50 pm/COMER 306/Webb S**

**ENG 505-001/81006/Studies in One or Two Authors/MWF 01:00 pm-01:50 pm/COMER 306/Webb S**

**The Shelleys**

Mary Godwin was the brilliant daughter of the radical philosopher William Godwin and the infamous feminist writer, Mary Wollstonecraft. Percy Bysshe Shelley was the atheistical – and married – son of a rural baronet. When they met, they kicked the repressive English dust off their shoes and eloped to Europe. So began an extraordinary collaboration that produced *Frankenstein*, *Prometheus Unbound*, “Ode to the West Wind,” “Mont Blanc,” “The Mask of Anarchy,” and *The Last Man*.

In this class, we’ll read some of the Shelleys’ most intriguing works, including MWS’s novella *Matilda*, and PBS’s revenge tragedy, *The Cenci*. We’ll explore the ways in which their works talked to each other, how they critiqued and debated with one another, and how they tried to imagine new political spaces in the wake of revolutionary change, and new ways of being in the world outside of repressive social norms. As expressions of a politics of freedom and dissent, the Shelleys’ writings are as timely today as they ever were, and so we’ll give an ear to the authors’ most urgent political musings.

This course counts for the British literature and the post-1800 distribution credits for the English major.

**Tentative reading list:**

- Reiman and Matlack, *Shelley’s Poetry and Prose*
- Mary Shelley, *Frankenstein*
- Mary Shelley, *Matilda*
- Mary Shelley, *The Last Man*

**ENG 411-001/82786/Studies in Drama/TR 12:30 pm-01:45 pm/COMER 208/Johnson V**

**ENG 511-001/82787/Studies in Drama/TR 12:30 pm-01:45 pm/COMER 208/Johnson V**

This course will focus on the development of medieval European drama, with a strong emphasis on pageants, mystery plays, and morality plays that developed out of liturgical performances. Fulfills the pre-1800 distribution requirement for the major. Prerequisites: ENG 300.
In this course, we will examine works by major British and Irish short fiction writers of the modern and late modern periods, including Forster, Joyce, Woolf, Bowen, and Wodehouse. Readings of both primary and secondary sources will focus on the cultural, political, and critical contexts in which these writers worked. Among the themes we will explore are: the development of the modern short story against a backdrop of rapid changes in international relations, war, and politics; modernism’s insistence on innovation of formal and stylistic elements of the short story; and the influence on theme of language and ideas associated with science, sociology, class, and consumerism. Despite the darkness and uncertainty often associated with a period that saw widespread destruction, mechanization, mass casualties, and economic depression, we can also expect to find a surprising amount of humor in the work produced under such stressful conditions.

“Early Modern Literature”

This course covers a variety of genres in early modern literature, from the court of Henry VIII to the English Civil Wars. We will examine more traditional forms like sonnet sequences, plays, and epics as well as diaries, letters, speeches, recipe books, and other modes of artistic expression. While this course will constitute a comprehensive survey of the period, it will be loosely themed around the concept of “making space” as we examine the way literature and the arts are influenced and inflected by architectural, dramaturgical, and social spaces. This theoretical lens will help give shape to the way we read a wide variety of texts and authors throughout the semester.

Bizarre New Orleans

There was a time in New Orleans when the “Axeman of New Orleans” forced the entire city to dance one fateful night, when an entire harem was murdered giving rise to the tale of the “Nola Sultan Massacre House”, when Jerome Moody, a guest at a lifeguard party, drowned as 100 lifeguards celebrated their first drowning-free swimming season, when a deceased Mickey Easterling attended her own wake positioned upright, wearing a feather boa and holding a cigarette and a glass of champagne, and when Dog the Bounty Hunter bailed actor Nicholas Cage out of jail. Alongside these bizarre occurrences that are viewed as normal, everyday happenings, there are bizarre places in the city that attract visitors as if they were Disneyland or Disneyworld such as Marie Laveau’s tomb, the LaLaurie Mansion, The Museum of Death, the New Orleans Historic Voodoo Museum, and Lafitte’s Blacksmith Shop. And of course the best reaction a person could have while walking the streets of New Orleans and seeing someone bizarrely dressed (or not dressed at all), or behaving strangely is to act like he or she has seen it before, even if the person has not. This class will read select fiction that examines and attempts to explain why the abnormal and weird for the rest of America is just another ordinary day for the Crescent City and its natives. In order to actually “act like you have seen it before” there is an optional New Orleans trip scheduled for Wednesday, October 16th to Sunday, October 20th. Sign up for the class, read the literature, go on the trip, release your weird, and embrace the bizarre.

Reading List:  Stay Out of New Orleans: Strange Stories (P. Curran), The New Orleans Zombie Riot of 1866: And Other Jacob Smith Stories (Craig Gabrysch), Messiah: A Novel (Andrei Codrescu), The Devil You Know (Poppy Z. Brite), Exquisite Corpse (Poppy Z. Brite), How (Geoff Wyss), Royal Street (Suzanne Johnson), Night in New Orleans (Laurie Moran)
Appropriate for students interested in writing-centered professions in both the humanities and the sciences, this course offers an overview of commonly encountered genres in both technical and professional writing, including memos, proposals, technical reports, and oral presentations.

Upon completing this course, students should be able to:

- Provide a comprehensive definition of technical communication
- Define and apply concepts of audience, context, and rhetorical situation while composing
- Comprehend and apply concepts of document design
- Demonstrate familiarity with technical and professional document genres
- Complete comprehensive editing and proofreading of technical documents
- Develop technical writing proficiency for the job application process

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 short 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).

Caribbean Literature from (Post)colonialism to Transnationalism

Course fulfills diverse voices requirement for the ENG major. Course also counts toward the AAS minor and is Cross-listed with HNRS 409.

From Caribbean to American to Commonwealth and Anglophone literature, multiple literary fields often claim the writers whose works we will read in this course. As these authors and many of their characters move in and across the Caribbean, England, Africa, and the Americas, they problematize the cultural narratives that have supported slavery, colonialism, and continued cultural and economic exploitation in the Caribbean. 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, 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 in and beyond the Caribbean.

Senior Seminar Capstone: 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.