



## **Spring 2020**

**ENG 231-001/10400/Global Literature Survey/TR 09:30 am-10:45 am/COMER 206/Rickel J**

**ENG 231-002/10401/Global Literature Survey/TR 11:00 am-12:15 pm/COMER 206/Rickel J**

### **Gender and Sexuality**

Gender and sexuality are factors that shape every single one of our lives, informing our actions and relationships in ways that we often overlook. Literature acknowledges this and allows us to examine how ideas about gender and sexuality impact every human being throughout the world. Literary works offer us fictional characters who embody our own experiences as well as those of diverse individuals who may broaden, challenge, or affirm our conceptions of our own gender and sexual identities. This class will consider literary works that explore various perspectives about gender and sexuality over the last few centuries. It will analyze how masculinity and femininity have been constructed as well as challenged, and it will study how sexuality has been represented and explored.

**ENG 231-003/10411/Global Literature Survey/MWF 10:00 am-10:50 am/COMER 306/Mahaffey P**

### **Literary Social Satire**

When considering human society, an essential set of questions come into play such as what's the best way to live together? Should we care for the weak and poor, or let them fend for themselves? What is the "natural" way to organize society: one based on equality or one based on a hierarchy of some sort? Is the concept of "civilization" inherently positive or negative when applied to society? And, how should society treat the natural environment? The answers to these specific questions are based on an understanding human nature guidelines and the demands of human existence and are the circumstances of birth, the complexities of growth, the emotional development and aspirations of the individual, and the inherent conflicts found in the interaction among subjective selves. These guidelines both nurture and complicate the formation a functioning society and lend themselves to satirical examination when absurdity characterizes a dysfunctional society. The selected literature for this class will utilize satire as an analytical tool as it attempts to posit answers to the questions listed above, as well as several others. Resulting answers will be disseminated through class discussions, and journals over the course of the semester.

**Required Texts:** *Lake Success* (Gary Shteyngart), *Absurdistan* (Gary Shteyngart), *The Sellout* (Paul Beatty), *Hocus Pocus* (Kurt Vonnegut), *Bald New World* (Peter Tieryas)

**ENG 231-004/10412/Global Literature Survey/TR 11:00 am-12:15 pm/COMER 306/Atwood E**

**ENG 231-005/10436/Global Literature Survey/TR 12:30 pm-01:45 pm/COMER 306/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 231-006/12191/Global Literature Survey/TR 02:00 pm-03:15 pm/COMER 206/Inglesby E**

**ENG 231-007/12756/Global Literature Survey/TR 03:30 pm-04:45 pm/COMER 206/Inglesby E**

### **Home Truths**

In this course, we'll examine the ways in which writers from a variety of traditions, time periods, and locations have conceptualized "home"--personally, regionally, and nationally--as a place, a state of mind, a locus of troubles, or a birthright to be embraced, celebrated, transcended, or perhaps even forgotten. We will also consider the impact of geography and architecture on characterizations of home across time and time zones and visit Montevallo's College Lake

to see the newly built “Thoreau Cabin,” an updated version of the 10x15-foot house that Thoreau lived in near Walden Pond.

**ENG 232-001/10439/Global Literature Topics/TR 12:30 pm-01:45 pm/COMER 206/Beringer A**

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

Graphic Narrative is a general term for Comics, Graphic Novels, Manga, Hieroglyphs, Sequential Art, and Visual Poems. In recent years, cultural and literary critics have recognized that graphic narratives are more than just simple pictures or hollow amusements; they are a sophisticated medium with their own elaborate language and conventions.

This course explores the history and theory of the exciting field of graphic narrative from the 18th century to the present. Primary texts include classics like George Herriman’s *Krazy Kat*, important historical works such as Rodolphe Topffer’s *Monsieur Vieux Bois*, international comics such as Herge’s *Tintin au Tibet* and Miyazaki’s *Nausicaa*, superhero comics including *Ms. Marvel*, as well as the newest developments in graphic novels like Alison Bechdel’s *Fun Home* and Emil Ferris’ *My Favorite Thing is Monsters*.

**ENG 232-002/10440/Global Literature Topics/TR 02:00 pm-03:15 pm/COMER 208/Murphy J**

### **REDEMPTION SONGS: A CENTURY OF THE WRITING OF WITNESS**

Won't you help to sing  
These songs of freedom?  
'Cause all I ever have  
Redemption songs  
Redemption songs  
Redemption songs  
-Bob Marley, 1980

In the hundred years since World War One, mass movements have unleashed great peril on humanity and on the planet. Communism, Nazism, state-sanctioned racism, sexism, terrorism, and ravages of all kinds have led to division, repression, combat, and environmental degradation on every continent. Humanity has been relentlessly at war as a result: World Wars, Cold Wars, proxy wars, drug wars, gang wars, religious wars, wars on terror—all scenes of extreme violence characterized by fear, greed, and intolerance of others. Increasingly, even the politics of the United States have come to resemble a war zone, with angry armies assaulting each other in the halls of power, in the media, on the internet, and even in the streets. Yet even in the midst of these mass tragedies, independent, articulate and courageous writers have stood up to bear witness, offering alternatives and reminding us of our humanity. They have used poetry, song, fable, essay, novel, and satire to show us that “writing itself is one of the great, free human activities,” as William Stafford put it. We will closely read a wide range of these words of freedom, and encounter diverse voices for peace, resistance, and human dignity that have arisen over the last century.

As this territory is vast, we’ll necessarily look at only select examples, including many poems from Carolyn Forché’s anthology *Against Forgetting: Twentieth-Century Poetry of Witness*; selections from Michael Warr’s anthology *Of Poetry and Protest: From Emmett Till to Trayvon Martin*; Herman Hesse’s *Siddhartha*; *The Selected Poetry of Yehuda Amichai*; Allen Ginsberg’s *Howl and Other Poems*; Wendell Berry’s *Our Only World*; music of protest since the Vietnam War era; and Stanley Kubrick’s landmark film *Dr. Strangelove*. Assignments will include two essays, a midterm and a final, and a group project looking more deeply into life and work of a writer from the era.

ENG 232-003/10441/Global Literature Topics/MWF 09:00 am-09:50 am/COMER 208/Rozelle H  
ENG 232-004/12759/Global Literature Topics/MWF 10:00 am-10:50 am/COMER 208/Rozelle H

## Humanoid Lit

**humanoid**, n. and adj.

A. n.

2. Science Fiction. An alien being having a similar physical form to a human.

B. adj.

2. With human form; having human characteristics. (*Oxford English Dictionary*)

This class will dissect a variety of creatures—androids, cyborgs, science-gone-wrong-sorts-of-monstrosities, and space aliens—to examine a wide range of “humanities” in global literature. Readings provide a basis for developing skills in literary interpretation, presentation, explication, and discussion. Studying the diverse world of literature in this way helps us understand and negotiate our increasingly complex planet, and the interpretive techniques acquired in English 232 help students better understand ever-changing symbol and social systems. Literary texts include H.G. Wells’ *Island of Dr. Moreau*, Stanislaw Lem’s *Solaris*, Jack Finney’s *Invasion of the Body Snatchers*, Margaret Atwood’s *Oryx and Crake*, Julia Elliott’s *The New and Improved Romie Futch*, and anime classic *Ghost in the Shell*. Films: *The Stepford Wives* and *District 9*. Requirements: two short papers, quizzes, tests, and one presentation.

ENG 232-005/10444/Global Literature Topics/MWF 11:00 am-11:50 am/COMER 208/Webb S

ENG 232-006/11825/Global Literature Topics/MWF 12:00 pm-12:50 pm/COMER 208/Webb S

## Folk and Fairy Tales

When we think of fairy tales, we tend to think of exquisite Disney films, filled with princesses in ballgowns, princes overcome with love at first sight, and cute animals who sing happy songs to distressed heroines. Our Disneyfied image of fairy tales has arguably taken away from our collective awareness of just how complex, rich and downright weird these old stories can be. Folktales have been told and retold by ordinary people for centuries, long before the invention of writing and film. While we tend to identify them with children, their frequent violence and moral complexity make them challenging and immensely powerful reads for adults. They are not for children, and this is not a children’s literature class.

This course will delve into folktales from Europe, Africa and the Middle East. We’ll look at different versions of similar tales from different eras and cultural traditions. Since an understanding of the folktale is impossible without a theoretical background, we’ll also read some influential theories about them, such as psychoanalytic, feminist and Marxist.

### Tentative reading list will include:

Beastly bridegrooms stories  
*Puss in Boots* stories  
*Little Red Riding Hood* stories  
*Tom Thumb* and abandoned kids stories  
Trickster Tales  
*The Arabian Nights*  
The *Cinderella* Cycle

**“Write What You Know”: The Author on the Page**

Creative writing teachers have said it for a while and their students have heard it for just as long; many contemporary writers still subscribe to it while others question its logic: “write what you know.” In this class, we’ll examine the work of American short story writers who seemingly did exactly that--writers who, often famously, mined their own experience for creative material. Beyond author biography, we’ll focus our attention on form and genre while also developing a sense of how these texts reflect and respond to their social and cultural contexts.

ENG 234-001/10448/Honors Global Lit Topics/TR 12:30 pm-01:45 pm/COMER 208/Murphy J

**REDEMPTION SONGS: A CENTURY OF THE WRITING OF WITNESS**

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ENG 261-001/12194/Intro to Creative Writing/MW 02:00 pm-03:15 pm/COMER 306/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 300-001/10450/Introduction to the Major/TR 02:00 pm-03:15 pm/COMER 306/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 305-001/10451/Intro: British & Amer Lit I/TR 11:00 am-12:15 pm/COMER 208/Johnson V**

This course surveys literature from the early Middle Ages to the early 1700s; the emphasis will be upon major trends, significant authors, and cultural diversity. The goal of this course is to introduce you the literatures, cultures, and languages that are foundational to British and American literary study. To this end, we will examine and question a vast range of works from “the canon”; trans-historical and trans-geographic themes; cultural specificity; periodization; and genre.

Prerequisites: ENG 300, although students may petition to take ENG 300 as corequisite

**ENG 306-001/11023/Intro To British & Amer Lit II/TR 09:30 am-10:45 am/COMER 208/Beringer A**

A survey of British and American literature from 1660-1865, with emphasis on major trends, influential writers, and the transatlantic dialogue that emerged following the American Revolution. We will explore developments as writers responded to the exigencies of living in a world transformed by war, slavery, migration, industrialization, and the emergence of the United States and Britain as imperial powers. Our discussions will take us through major formal developments such as romantic poetry and the rise of the novel. We will also explore the ever-expanding array of ethnic and subaltern literature of this period. Three recurring motifs will help us organize our study: Conceptions of citizenship, depictions of the natural environment, and transatlantic circuits of intellectual exchange.

**ENG 307-001/10452/Intro to Brit & Amer Lit III/MWF 12:00 pm-12:50 pm/COMER 206/Rozelle H**

A survey course required of all English majors, English 307 covers major authors and pivotal works in British and American literature of the late 19<sup>th</sup> century and the 20<sup>th</sup> century. 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. Prerequisite: ENG 300, although students may petition to take ENG 300 as a corequisite.

**Required Texts:**

*Longman Anthology of British Literature* 4<sup>th</sup> ed. (V2:B & V2:C)

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

**ENG 310-001/10453/Literature for Children/TR 09:30 am-10:45 am/COMER 308/Webb S**

**ENG 310-002/11024/Literature for Children/TR 11:00 am-12:15 pm/COMER 308/Webb S**

The goal of this class is to consider children's literature as a distinctive literary art form and as an aid to teaching. We'll read some of the classics of children's literature as well as some newer releases, along with picture books. A further goal of this class is to offer future teachers (and interested general readers) the tools for reading children's books from various critical perspectives, for locating the latest research in the field, and for thinking about issues around censorship and the freedom to read.

Priority registration is given to students in Elementary Education and Early Childhood Education. Students in other majors may register with permission of the instructor or after the initial registration period. Please email Samantha Webb at [webbs@montevallo.edu](mailto:webbs@montevallo.edu).

**Tentative reading list:**

E.B. White, *Charlotte's Web*  
Christopher Paul Curtis, *Bud, Not Buddy*  
Amy Timberlake, *One Came Home*  
Alex Gino, *George*  
Jacqueline Woodson, *Brown Girl Dreaming*  
Cece Bell, *El Deafo*

**ENG 361-001/10454/Intermediate Creative Writing/TR 03:30 pm-04:45 pm/COMER 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 published and student-produced stories from a writer's perspective, which is to say that in our analysis of the stories we read, we will concentrate on how various craft elements (character development, 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 does the form of a story—that is, its shape, the way it is told—relate to its subject matter or contribute to its theme? How can we, as writers, use craft to shape meaning? Readings will consist of student stories, published story collections, and essays on the craft of fiction.

**ENG 365-051/12216/Creative Writing: Forms/W 05:00 pm-07:30 pm/COMER 307/Wurzbacher A**

**Creative Writing: Forms: Magic(al) Realism**

In this course, which will combine creative writing (fiction) and literary study, we will examine magical realism from a craft perspective. Magical realism makes use of the usual devices of realist literary fiction but treats the supernatural as an ordinary, mundane matter that is accepted and unchallenged by the story's characters. We will read several novels and works of short fiction from different cultural and historical contexts in order to compare the workings of magical realism in North and South America over time. We'll pay particular attention to the ways in which contemporary American fiction writers make use of magical or fantastical elements in their literary work.

This course includes a workshop component. Students will submit original creative writing for critique in addition to critical essays. The creative work should be inspired by course readings and should attempt to implement some of the craft strategies and formal techniques we study in our exploration of published magical realist literature.

**ENG 380-001/12744/Advanced Composition/MW 02:00 pm-03:15 pm/COMER 304/Mwenja C**

This three-hour course takes students through the academic writing cycle:

- identifying an academic conversation to join
- developing an argument in response to the conversation
- proposing to and presenting at an academic conference

This semester, students will focus on academic conversations within the discipline of contemporary rhetoric.

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

- 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 411-051/12780/Studies in Drama/W 05:00 pm-07:30 pm/COMER 208/Atwood E**

**ENG 511-051/12781/Studies in Drama/W 05:00 pm-07:30 pm/COMER 208/Atwood E**

**Staging the Renaissance**

In this section of Studies in Drama, called "Staging the Renaissance," we will go beyond Shakespeare to read a selection of plays from the Elizabethan and Jacobean periods. Along the way, we are likely to encounter poisoned skulls, devilish conjuring circles, and Dutch shoemakers. This course will consider a range of plays in light of staging practices and performance possibilities as we explore the theatrical and social conditions that influenced Renaissance playwrights like Christopher Marlowe, Ben Jonson, and Thomas Middleton. Thematically, we will focus on the social and collaborative nature of early modern drama as we seek to better understand culture through literature. Prepare to learn on your feet—this class will involve theatrical experimentation!

**ENG 428-051/12782/Modern Literature/M 05:00 pm-07:45 pm/COMER 208/Inglesby E**

**ENG 528-051/12783/Modern Literature/M 05:00 pm-07:45 pm/COMER 208/Inglesby E**

**The Art of Modernism: Literary, Visual, and Musical Confluences in the Jazz Age**

In this course, we will explore the ways in which visual and musical artists influenced and sometimes collaborated with writers during the modern period, beginning in the second decade of the 20<sup>th</sup> century and continuing into the 1930s. Alongside the work of such writers as Eliot, Woolf, Joyce, Williams, Stein, Lowell, and Barnes, we'll examine photography, sculpture, paintings, and drawings by artists such as Dali, Picasso, Matisse, Kollwitz, Klee, and many others. We'll also listen to the musicians and performers who made blues and jazz the sound and symbol of the new century: Louis Armstrong, Bessie Smith, Jelly Roll Morton, Josephine Baker, and Django Reinhardt, to name but a few.

**ENG 455-001/12281/Style and Editing/TR 11:00 am-12:15 pm/MORGAN 203/Chandler E**

**ENG 555-001/12283/Style and Editing/TR 11:00 am-12:15 pm/MORGAN 203/Chandler E**

What do Business majors and English majors have in common? For one, they both must communicate effectively using principles of analysis, discussion, and writing. To this end, this class will focus on advertising and public relations, providing a setting for Business majors and English majors to contribute their own disciplinary knowledge to a semester-long project. Using a client-agency approach, students will position brands and build brand awareness by targeting consumers and understanding consumer needs and motivations. Students will set advertising objectives, develop relevant messages, establish media, manage budgets and timelines, and measure campaign effectiveness. Ultimately, students should leave the class with an internship type experience and insight into the interdisciplinary nature of these fields.

**ENG 461-001/10343/Advanced Creative Writing/TR 11:00 am-12:15 pm/COMER 307/Murphy J**

**ENG 561-001/12790/Advanced Creative Writing/TR 11:00 am-12:15 pm/COMER 307/Murphy J**

### **ADVANCED CREATIVE WRITING: POETRY**

This course is the third and final installment in a three-part sequence available in creative writing at UM. As is appropriate for an advanced workshop, this term we will be focusing on the development and refinement of the individual voice and vision of student poets, as they complete the sequence. Our work will involve a study of the career arc of Mary Oliver, an American master, as well as a deepening engagement of poetics through Oliver's selected essay collection, *Upstream*. We will also, as usual, survey the contemporary scene through the most recent *Best American Poetry* anthology, and through the study of guests who may be visiting campus during the term. Graduate students will be held to a higher standard of performance than undergraduates in every phase of the course. By its end, all students should have created a folio of work that approaches publishable quality. Whether they plan on submitting this work to venues for publication, for graduate school applications, or to keep it purely for their own enjoyment, students should emerge with a good sense of where their work fits in a larger landscape of contemporary poetry.

**Prerequisite: ENG 361 or equivalent or instructor's consent.**

**ENG 471-001/12791/African-American Literature/TR 09:30 am-10:45 am/COMER 306/Mahaffey P**

**ENG 571-001/12792/African-American Literature/TR 09:30 am-10:45 am/COMER 306/Mahaffey P**

### **African American Short Fiction\***

The oral tradition is important in African American culture in general, but it is especially important in the African American literary tradition. Many Africans, captured and sold as slaves and transported to areas of the world such as the Caribbean South America, and the United States, originated from cultures whose foundations were composed of an orality that conveyed not only communal activities acted out in daily life but also a rich "literary" corpus of tales, anecdotes, myths, and historical legend. During the antebellum period of the American South, it was this particular African "literature", when introduced to the concept of the novel, that gave rise to the slave narrative and an African American novelistic tradition. Frederick Douglass's *Narrative of the Life of Frederick Douglass, An American Slave* (1845), is an early example of a black author utilizing the singular narrative strategies of a black oral tradition to tell his story of slavery and eventual freedom. The oral strategies found in Douglass's work include, but are not limited to, the talking text, signifyin', the creation of a subjective speaking self, and the communal voice. Although the class will initially identify and discuss these strategies as they appear in the evolution of the African American novel, its focus is on an identification, examination, and written discussion of these strategies as they appear in various types of African American short fiction. The class will highlight specific points of departure between long- and short-fiction regarding African American narrative strategies and how short fiction provides black writers with a platform from which they can challenge and refute the dominant literary culture, exist both inside and outside of American culture, and engage in an African American critique of identity politics involving race, class, gender independent of populist notions.

\*This class will fulfill the English major requirement of 3 credit hours in the Diverse Voices category or 3 hours credit in the African American Studies Minor.

**ENG 485-051/10478/Senior Sem: Capstone Course/T 05:00 pm-07:30 pm/COMER 206/Rozelle H**

### ***Am I Human? International Version (Unrated)***

This capstone course for English majors grapples with one of the most enduring questions for the liberal arts: "What does it mean to be human?" Focusing on literature and film from around the globe, this class will use posthuman theory and new materialism(s) to explicate and theorize variations on *Homo sapiens* in such creatures as androids, zombies, body snatchers, invisible men, and programmable women. Foundational texts include Benjamin's "The Work of Art in the Age of Mechanical Reproduction," Haraway's "A Manifesto for Cyborgs," Freud's "The Uncanny," and Evernden's "Beyond Ecology: Self, Place, and the Pathetic Fallacy." Literary texts include H.G. Wells' *Island of Dr. Moreau*, Stanislaw

Lem's *Solaris*, Jack Finney's *Invasion of the Body Snatchers*, Margaret Atwood's *Oryx and Crake*, Julia Elliott's *The New and Improved Romie Futch*, and anime classic *Ghost in the Shell*. Films and TV: *The Last Man on Earth* (1964), *The Stepford Wives*, *Blade Runner*, and *District 9*. Requirements: one short paper (5-8 pages), one seminar paper (15-25 pages), portfolio assignment, position papers, and presentations.

**ENG 489-001/12793/Selected Topics in Lit & Lang/TR 02:00 pm-03:15 pm/COMER 308/Johnson V**

**ENG 589-001/12795/Sel Topics:Literature/Language/TR 02:00 pm-03:15 pm/COMER 308/Johnson V**

### **LAYERS OF MEANING: A SUSTAINABLE HISTORY OF ENGLISH LANGUAGE(S)**

In an era of climate crisis and rapid political disintegration, sustainable histories of language offer a means to understand English as a multicultural and multinational linguistic experience. This course melds a traditional "history of English" approach with sustainability practices. The course will offer students an opportunity to formally study language history, craft research projects with local impacts for the City of Montevallo, and learn more about the fundamental origins of everyday words.

Prerequisites: required successful completion of ENG 101 and ENG 102. Open to all majors and minors; achievement of junior and senior level degree progress recommended.

**ENG 500-051/12800/Intro to Graduate Studies/T 05:00 pm-07:30 pm/COMER 204/Beringer A**

### **Introduction to Graduate Studies**

Graduate studies in English and 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 guides students through the challenges of pursuing graduate study in these fields and the possibilities offered by English and the humanities. In the first part of the course, students 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, each student 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 employment in a business or organization. From there, each student creates materials and develops networks in support of their individual goal.

## **Summer 2020**

### **May:**

**ENG 361-101/50098/Intermediate Creative Writing/M-F 09:00 am-12:00 pm/Comer 307/Wurzbacher A**

### **Boldface Conference for Emerging Writers**

This May Term workshop course will culminate in a required field trip to Houston, Texas for the Boldface Conference for Emerging Writers, a national creative writing conference for writers without graduate degrees. Students will spend the first two weeks of May term reading published literature and craft essays, preparing and revising manuscripts for submission to Boldface, and learning about careers in creative writing and publishing. While in Texas during the final week of May term, our class will meet twice a day to discuss and reflect on our conference experience. In addition to generating original creative work, students will complete a conference journal documenting their experience.

The Boldface Conference was founded in 2009 and is held every May in Houston. The five-day conference program includes workshops, craft talks, readings and lectures by visiting writers, manuscript consultations, and panels on submitting, publishing, editing, and literary journal production. Evenings are devoted to student readings and open mics. Housing is available in dorms on the University of Houston campus. The conference is sponsored and run by the editorial

staff of the University of Houston's award-winning national undergraduate literary magazine, *Glass Mountain*. Students will gain valuable insights into the production and promotion of literary magazines and will also be provided with special opportunities to publish their work: attendees are invited to submit their writing to *Glass Mountain's* Robertson Prize, a competition designed specifically and exclusively for Boldface participants. The conference will offer Montevallo students a unique opportunity to meet and exchange ideas with a diverse group of peers and writers from across the country.

In order to register, students must have completed ENG 261 (Introduction to Creative Writing) or higher. While the on-campus portion of the course will focus on prose, students will have the choice to submit and present work in other genres at Boldface. Transportation to the conference will be provided pending budgetary approval. Course will be capped at 6 students.

**ENG 405-101/50099/Studies in One or Two Authors/M-F 09:00 am-12:00 pm/Comer 208/Mahaffey P**  
**ENG 505-101/50100/Studies in One or Two Authors/M-F 09:00 am-12:00 pm/Comer 208/Mahaffey P**

### **The Vonnegut Effect and High Art, Low Art, or No Art: Resisting Programmatic Artistic Demands in Kurt Vonnegut's Fiction**

R. Kent Rasmussen, in a 2004 *Library Journal* review of the 6 CD audio recording of Kurt Vonnegut's *Breakfast of Champions*, writes the text was created "when the author was experimenting with the novel form and is "composed in the simplest prose imaginable" (182). While Rasmussen's estimation is not highly critical of Vonnegut's 1973 novel and although the focus of his review is on the audio collection, the fact remains *Breakfast of Champions*, whether in audio or written form, is a work listeners or readers will regard as either innovative or insulting. In the preface to the novel Vonnegut proclaims, "I think I am trying to make my head as empty as it was when I was born onto this damaged planet fifty years ago." However, Vonnegut, and his novelistic alter-ego Philboyd Studge, go on to prove *Breakfast of Champions* is more than just a "cumbersome" work full of assholes, flags, and underpants. Rather, it is Vonnegut's touchstone of literary resistance to the programmatic and intrusive artistic dichotomy of low art versus high art. Through narrative strategies such as non-literary felt-tip drawings, consistent authorial intrusions, and simplistic prose, Vonnegut removes both himself as a literary artist and his corpus of work from the aesthetic debate over what constitutes low art and high art in regards to novelistic writing. This resistance places Vonnegut in the area of "no art", a place where the desires of the artist take precedence over the programmatic cultural demands of the art form. These class will read select novels, as well as excerpts from Vonnegut's non-fiction, in order to formulate the principles of what can be called "The Vonnegut Effect", an "artistic middle space" that governs Vonnegut's his novels and a "theoretical" space he established and occupied throughout his entire literary career.

**Required readings:** *Cat's Cradle*, *Slaughterhouse-Five*, *Breakfast of Champions*, *Bluebeard*

### **Summer I:**

**ENG 231-201/50104/Global Literature Survey/M-F 10:20 am-12:20 pm/COMER 208/Murphy J**

#### **GLOBAL LITERATURE SURVEY: MODERN CROSSROADS**

This course will explore the work of poets and prose writers from the United States and Britain active since the Romantic Era. Though from vastly different cultural backgrounds, these writers share a conception of bringing "modernity" into their works, as 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. Authors include Walt Whitman, T.S. Eliot, Virginia Woolf, Zora Neale Hurston, Robert Hayden and Elizabeth Bishop.

## Summer II:

ENG 232-251/50104/Global Literature Topics/M-F 10:20 am-12:20 pm/COMER 208/Mahaffey P

### Coming From Where I'm From: The Idea of Place in Literature

In "The Use of Place in Writing and Literature", Milford A. Jeremiah defines "place" in the literary sense as "the physical aspect of the environment at hand. In another sense, we may define place as the environment removed from the speaker or writer. In some instances, place is the term used to describe the setting in which issues of writing and other language-related skills are housed and discussed. In the literary world, place is usually combined with time and events to establish what is known as the social setting or the social context of a literary work" (23). While Jeremiah's essay explores several different ways in which "place" is used in different modes of writing, the focus of this class is an exploration of "place" in terms of its use by a literary work to achieve the following: illuminate the demands of the connection between an individual and place; examine the cultural understandings of place, determine the positive or negative impact an individual has on a particular place, and define the exact responsibilities an individual has to a particular place. Although a sense of place can be ambiguous at times, it is the stories found in literary form that are inextricably linked to the reader's feelings toward a specific place, or places. The class will begin with an establishment of personal connections to the places we know before moving on to the literature that investigates the complex relationship between individuals and places. This investigation, and the resulting conclusions, will be accomplished through class discussions and writing assignments.

#### Required texts:

*Searoad* (Ursula L. Le Guin), *Confederacy of Dunces* (John Kennedy Toole), *A Small Place* (Jamaica Kincaid), *Super-Cannes* (JG Ballard)