

ENG 231-001/10400/Global Literature Survey/MWF 09:00 am-09:50 am/COMER 206/Rozelle H
ENG 231-002/10401/Global Literature Survey/MWF 10:00 am-10:50 am/COMER 206/Rozelle H

Representations of Family in Global Literature

The family is where we come from and never quite escape. It is the threshold of both identity and pain, a thorny body that has fascinated and troubled writers from the widest range of global perspectives and time periods. This section of English 231 explores the family in global literature, from murderous mothers to wrathful sons, hardheaded fathers to deceitful daughters. This class is a broad survey of Greek, African, British, Literature of the Americas, and postmodern texts designed to develop skills in literary interpretation, presentation, analysis, and discussion. This particular course is designed to challenge students to think critically about the literary representation of family in global literature.

COURSE MATERIALS

- * Achebe, Chinua. *Things Fall Apart*
- * Chaucer, Geoffrey. *The Canterbury Tales*
- * DeLillo, Don. *White Noise*
- * Euripides. *Medea*
- * McDowell, Michael. *The Elementals*
- * Shakespeare, William. *King Lear*
- * Shelley, Mary. *Frankenstein*

ENG 231-303/10411/Global Literature Survey/Online/Rickel J
ENG 231-004/10412/Global Literature Survey/MWF 10:00 am-10:50 am/COMER AUD/Rickel J

Global Literature Survey: The Western Individual and Its Others

What does it mean to be a ‘civilized’ individual in the West? How are such individuals valued as members of social and political economies, and how has identity developed in relation to a capitalist system? Through what class, race, and gender-based exclusions has this Western individual been defined from the eighteenth to the twenty-first centuries? What role has literature played in the construction of Western identity over the last three hundred years?

The reading in this global literature survey reflects economic, political, and aesthetic ideals about the individual and his or her relation to society. We will study narrative techniques used to establish individual identity; projects of individual resistance to civil government and capitalist structures; modernism as a reaction to the alienation of the individual; and postmodernism as a way of rethinking normative structures that discipline the individual. All the while we will consider how representations of and by women and people of color relate to gendered and racialized norms in the development of the Western individual.

The reading assignments in this course are also designed to provide a basis for developing skills in literary interpretation, presentation, analysis, and discussion. Over the course of the semester, students will become familiar with a series of significant literary texts from the eighteenth to the twenty-first century. Students will practice articulating how these texts relate to specific contexts by employing close textual analysis and cultural criticism. This course will introduce students to key literary terms and techniques and will require students to implement such terminology and reading practices in class discussions, presentations, and written work.

ENG 231-005/10436/Global Literature Survey/TR 11:00 am-12:15 pm/COMER 208/Murphy J
ENG 231-006/12191/Global Literature Survey/TR 12:30 pm-01:45 pm/COMER 208/Murphy J

GLOBAL LITERATURE SURVEY: MODERN CROSSROADS:

This course will explore the work of select 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 they practiced. Often met with resistance in their own times, these writers have achieved iconic, even heroic status in subsequent years, as they re-examined and re-framed discussions of gender, sexuality, race, and basic human identity that

are still relevant and essential to our development today. Authors include William Blake, Walt Whitman, T.S. Eliot, Zora Neale Hurston, Robert Hayden and Elizabeth Bishop.

ENG 231-307/13079/Global Literature Survey/Online/Webb S

Global Literature Survey: Our Monsters, Ourselves

In this course, we'll take a look at monsters and the idea of monstrosity from antiquity to the present. We'll examine the meanings of monsters as they cut across time and cultures, and as they reflect some of our deep-seated fears about others and ourselves. Some of the questions we'll examine include: How do we come to know who we are as individuals? As a collectivity? How do societies identify those who are other? And what are the consequences of that? Can technology help us answer these questions in any meaningful way. If it could, should it?

Tentative partial reading list:

Beowulf (translated by Seamus Heaney). W.W. Norton.

Mary Shelley, *Frankenstein*. (edited by D.L. McDonald). Broadview Publishing.

Kazuo Ishiguro, *Never Let Me Go*. Penguin Random House.

ENG 232-001/10439/Global Literature Topics/TR 11:00 am-12:15 pm/COMER 205/Atwood E

ENG 232-002/10440/Global Literature Topics/TR 12:30 pm-01:45 pm/COMER 205/Atwood E

Shakespeare and Contemporary Society

In this section of Global Literature, we will explore Shakespeare's influence on contemporary society, looking at ways Shakespeare has been adapted, appropriated, and deployed as a tool for social justice and resistance since the turn of the 21st century. Is "Shakespeare" a bastion of conservative thought, or are there opportunities to read and perform against the grain? In addition to reading a selection of Shakespeare's plays as foundational texts, we will consider a variety of film and theater adaptations, the teen Shakespeare market, non-fiction personal and political essays, and more, always asking the question: why does Shakespeare still matter?

ENG 232-003/10441/Global Literature Topics/MW 02:00 pm-03:15 pm/COMER 309/Inglesby E

Reading Green: Irish Literature from 1890 to the Present

In this course, we'll begin our exploration of Irish short stories, poetry, and plays with Oscar Wilde and W.B. Yeats, the Celtic Revival, and the tumultuous years leading up to Irish Home Rule. From there, we'll chart the course of Ireland's considerable literary contributions through Elizabeth Bowen's tales of the Anglo-Irish aristocracy, Joyce's stories of Dublin life, and the poetry of Patrick Kavanagh, Seamus Heaney, Derek Mahon, Eavan Boland, Joan McBreen, and many others. Along the way, we'll discover the legends, political strife, and colonial struggles that have shaped Ireland's writers over the centuries and made the island nation a literary powerhouse.

ENG 232-004/13324/Global Literature Topics/TR 11:00 am-12:15 pm/COMER 305/Beringer A

ENG 232-306/11825/Global Literature Topics/Online/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.

This section of English 232 explores the history and theory of this exciting artistic and literary medium from the 18th century to the present across multiple global cultures. Course readings will feature important historical works like William Hogarth's *A Rake's Progress* and Rodolphe Töpffer's *Monsieur Vieux Bois*, classic newspaper comics like Winsor McCay's *Little Nemo in Slumberland* and George Herriman's *Krazy Kat*, Bandes Dessinées like Herge's *Tintin au Tibet*

and Moebius' *The Incal*, manga like Osamu Tezuka's *Astroboy* and Akiko Higashuri's *Princess Jellyfish*, superhero comics from the golden age to the present including Frank Miller's *The Dark Knight Returns* and G. Willow Wilson's *Ms. Marvel*, graphic novels like Emil Ferris' *My Favorite Thing is Monsters* and John Lewis' *March*, as well as recent webcomics by Dan Schkade, Liana Finck, and others.

ENG 232-005/10444/Global Literature Topics/TR 03:30 pm-04:45 pm/COMER 308/Cole B
ENG 232-307/12759/Global Literature Topics/Online/Cole B

Folklore and Hauntings in Southern Literature

The American South is replete with ghosts, goblins, and paranormal phenomena, and the literature of writers ranging from Toni Morrison to William Faulkner reflect the region's obsession with things that go bump in the night. The infusion of folklore and anecdotal accounts of mystical encounters provides more than chilling stories, but also exposes the need to frame the South's macabre experience with racism and other traumas using the immense power of symbolism to capture such horror. Hence, the Gothic in all its grotesque potency finds its deepest roots in Southern literature. We will also focus on landscape in setting the stage for disturbing narratives in more obscure works such as Thomas Nelson's *No Haid Pawn*, which illustrates the monstrosity of thinly veiled racism.

ENG 234-301/10448/Honors Global Lit Topics/Online/Johnston H

Literature and Nature

In this course, we will read and examine fiction, non-fiction, and poetry that describe and explore nature and the natural environment.

ENG 261-001/12194/Intro to Creative Writing/TR 09:30 am-10:45 am/COMER 103/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 (virtual if necessary) 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 and openness to contemporary literary writing is strongly encouraged. Limited enrollment. Prerequisites: None.

ENG 261-002/13081/Intro to Creative Writing/TR 02:00 pm-03:15 pm/COMER 208/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 and a commitment to regular and extensive reading and writing. 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. ENG 261 is a prerequisite for ENG 361 and 461 (intermediate and advanced creative writing).

ENG 300-001/10450/Introduction to the Major/TR 09:30 am-10:45 am/COMER 208/Johnson V

The study of English literature is an exercise in intellectual empathy and critical understanding. ENG 300 prepares students for the advanced study of literature, writing, and research by reading broadly, thinking profoundly, and reacting critically. We will encounter current and historic trends in literary and composition studies, with a particular emphasis on critical approaches, research methods, and grapple with vocabulary and skills vital to success in the major and the broader field. In this course students will encounter and explore multiple critical and theoretical approaches to literature and

literary criticism; contribute meaningfully to the community of scholars who write about language and literature; learn and master research techniques; and engage multiple aspects of what it means to major in English.

English majors and minors are strongly encouraged to take ENG 300 during the World Literature sequence ([231](#), [232](#), [233](#) or [234](#), or equivalent). Minimum grade of C required for credit in the major.

English Major Distribution: Introduction to the Major

Prerequisite(s): [ENG 102](#) or [104](#), or equivalent.

ENG 305-001/10451/Intro: British & Amer Lit I/MW 02:00 pm-03:15 pm/COMER 308/Atwood E

This course covers literature from the Middle Ages to 1660, with an emphasis on major trends and influential writers. While we will certainly read many heavy-hitters in this class, from Beowulf to Shakespeare to Milton, we will also be discussing these canonical texts with an eye towards cross-cultural encounters and challenges to centralized power. We will hear from powerful monarchs and ruthless colonizers, but we will also hear from religious martyrs and women abolitionists. As we learn to analyze early literature in its historical context, we will also train ourselves to think deeply about the struggles that make us human and allow us to empathize with others. Required of all English majors. Prerequisite(s): [ENG 300](#), although students may petition to take [ENG 300](#) as a corequisite.

ENG 306-301/11023/Intro To British & Amer Lit II/Online/Webb S

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

ENG 307-001/10452/Intro to Brit & Amer Lit III/TR 09:30 am-10:45 am/COMER 308/Inglesby E

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.

ENG 310-301/10453/Literature for Children/Online/Webb S

ENG 310-302/11024/Literature for Children/Online/Webb S

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*

Amy Timberlake, *One Came Home*

Cece Bell, *El Deafo*

Jacqueline Woodson, *Brown Girl Dreaming*

ENG 365-001/12216/CW Forms: The Prose Poem/MW 02:00 pm-03:15 pm/COMER 208/Murphy J

CREATIVE WRITING FORMS: FLASH FICTION & PROSE POETRY:

How short can a short story be? When does a poem function as something other than a poem? These aren't Zen koans, but very practical questions about two of the more exciting forms of contemporary creative writing: Flash fiction and prose poetry. Located in the liminal zone between genres, these amphibious beasts are vigorous and adaptable, and perhaps uniquely suited to capture the vertiginous speed of life in these times when the public attention span is growing shorter and more pointed by the hour. Their appeal and popularity at this moment may lead us to believe they are new on the scene, but they may be found in some manner or another hundreds, if not thousands of years in the past, in proverbs, parables, epigrams, and ... wait for it ... Zen koans. We will explore this history, and also contemporary theories and expressions of these forms, using Alan Ziegler's *Short: An International Anthology of Short-Short Stories, Prose Poems, Brief Essays, and Other Short Prose Forms* and David Lehman's *Great American Prose Poems: From Poe to the Present*. These readings will inform students' own efforts, which will be the central focus of the course. Assignments will include a short critical response to one of our assigned readings, and the writing and workshopping of multiple original creative efforts in these forms. Limited enrollment. Prerequisite: ENG 261 or permission of instructor.

ENG 380-001/12744/Advanced Composition/MWF 10:00 am-10:50 am/COMER 305/Mwenja C

Environmental Rhetoric in the Digital Age (cross-listed with ES 410)

Students in this class analyze ways in which environmental texts in digital spaces work rhetorically. Within this overall inquiry, each student develops and pursues a research question, ultimately developing a presentation suitable for inclusion in an academic conference.

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

- Discuss the use of rhetoric in specific digital artifacts
- 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 405-051/13105/Studies in One or Two Authors/W 05:00 pm-07:30 pm/COMER AUD/Atwood E
ENG 505-051/13106/Studies in One or Two Authors/W 05:00 pm-07:30 pm/COMER AUD/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 419-001/13107/Special Topics in Genre/TR 11:00 am-12:15 pm/COMER 309/Johnson V
ENG 519-001/13108/Special Topics in Genre/TR 11:00 am-12:15 pm/COMER 309/Johnson V

“Medieval Dream Visions”

Medieval authors spoke truth to power and examined uncomfortable topics through a variety of genres and literary kinds. The most successful and fascinating genre is the dream vision.

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 traditional genre 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 their subjects are theological, political, or social, the 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.

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

Prerequisites: ENG 300 (grade of C or higher)

ENG 439-051/13110/Special Topics in Literature/T 05:00 pm-07:30 pm/COMER AUD/Rozelle H
ENG 539-051/13112/Special Topics in Literature/T 05:00 pm-07:30 pm/COMER AUD/Rozelle H

Southern Neogothic II: Disability, Hicksploitation, Meat

Most literary scholars identify the Southern Gothic as a 20th century genre that begins and ends with the work of such luminaries as William Faulkner, Tennessee Williams, Truman Capote, Flannery O'Connor, and Carson McCullers. Exploring how the genre has evolved in the post-Vietnam era, this second upper-level exploration of Southern Neogothic literature will focus on war trauma, representations of rural folk, poverty, and serial killers. Required works include *Home* by Toni Morrison, *The Amulet* by Michael McDowell, *Child of God* by Cormac McCarthy, *Exquisite Corpse* by Poppy Z. Brite, *The Devil all the Time* by Donald Ray Pollock, *Deliverance* by James Dickey, movie *The Texas Chain Saw Massacre*, and the podcast *S-Town*. Requirements: one précis paper (2-3 pages), one seminar paper (15-25 pages), online collaboration projects, and presentations. Prerequisite: ENG 300.

ENG 457-001/13113/Professional&Technical Writing/MWF 11:00 am-11:50 am/COMER 208/Mwenja C
ENG 557-001/13114/Professional&Technical Writing/MWF 11:00 am-11:50 am/COMER 208/Mwenja C

Students in this class respond to a variety of conventional technical and professional writing tasks, including writing instructions, emails, memos, surveys, reports, and proposals. This course provides opportunities for both group and individual work to better prepare students for common workplace writing situations. Class content includes developing writing processes, attending to ethical considerations, finding and using credible source material, creating texts for specific rhetorical situations, and gathering and reporting data.

Upon completing this course, students should be able to

- Provide a comprehensive definition of technical writing
- Define and apply concepts of audience, context, and rhetorical situation while composing technical documents
- Comprehend and apply principles of visual and textual document design
- Demonstrate familiarity with technical and professional document genres
- Complete comprehensive editing and proofreading of technical documents
- Evaluate the legal and ethical issues involved in writing for professional and technical audiences
- Work effectively with team members to make professional oral and written presentations

ENG 461-051/10343/Advanced Creative Writing/W 05:00 pm-07:30 pm/COMER 308/Wurzbacher A
ENG 561-051/13116/Advanced Creative Writing/W 05:00 pm-07:30 pm/COMER 308/Wurzbacher A

Advanced Creative Writing - The Short Story

This advanced-level, workshop-based seminar will focus on individual short stories and collections of short fiction. In addition to reading and workshopping student stories, we will study several published 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 book manuscripts. Prerequisite: ENG 361 or graduate student status (for ENG 561). Required reading (tentative): Nafissa Thompson-Spires, *Heads of the Colored People*; Adam Johnson, *Fortune Smiles*; Lauren Groff, *Florida*.

ENG 471-001/12791/African-American Literature/TR 09:30 am-10:45 am/COMER 204/Mahaffey P
ENG 571-001/12792/African-American Literature/TR 09:30 am-10:45 am/COMER 204/Mahaffey P

Laughing to Keep from Dying: African American Satire in the 21st Century

George Floyd's death made one thing perfectly clear, we have yet to, and maybe never will, see the humor in the ultimate joke being played on humankind known simply as "race." Especially for American society, "race" is something so ingrained in daily life that it is overwhelmingly a reality that commands somberness and is immune to ridicule of any sort. It is an ideological pantheon of human definition and interaction and a literal metaphor of existence. However, in this class, we will "slip the yoke" and laugh at the joke. We will analyze how African American satire targets, with the goal of critically commenting upon, contemporary social and political issues engendered by "race." We will also examine how the scope of African American satire changes or evolves based on the historical moment. Two relevant questions of the course are what constitutes African American satire and how do these works creatively and humorously address, besides "race," the cultural concept of Blackness?

Required Texts:

The Sellout (Paul Beatty)

Friday Black (Nana Kwame Adjei-Brenyah)

Laughing to Keep from Dying: African American Satire in the 21st Century (Danielle Fuentes Morgan)

Heads of the Colored People (Nafissa Thompson-Spires)

We Cast a Shadow (Maurice Carlos Ruffin)

Posted readings on Canvas

ENG 485-001/10478/Senior Sem: Capstone Course/MWF 09:00 am-09:50 am/COMER 208/Mahaffey P

The Ivory Tower and the Inmates Who Reside There

Satirical novels about academia explore and exploit the fictional possibilities created by the extended environment of the university. They are populated with idiosyncratic characters (also affectionately known sociopaths, narcissists, or psychopaths) inhabiting particular spaces (classrooms, faculty and administrative offices, meeting rooms, dark bars, motel rooms, and janitor's closets) and are governed by thought-provoking but sometimes ambiguous ideologies (tenure, publish

or perish, teaching and teaching evaluations, alcoholism, elitism, and all-around bacchanalia). They often deal with the interaction between a static socio-cultural perspective (faculty, administrators, therapists, and campus critters) and dynamic social attitudes (first-year students, sixth year seniors, disillusioned but determined graduate students and the lost collegiate souls in-between). ENG 485, your senior capstone course, will ask you to read the selected works and use them as a basis to reflect upon what you have learned for the past four, five, or six years (or less in some cases) and what you plan to do with the knowledge acquired.

Required Texts:

The Lecturer's Tale (James Hymes)

Small World (David Lodge)

Straight Man (Richard Russo)

Publish and Perish (James Hymes)

Book (Robert Grudin)

Dear Committee Members (Julie Schumacher)

ENG 590 – Graduate Seminar / The Problematics of Race as Social Identity and Racism as Social Ideology in the Novels of Toni Morrison / M – 5:00pm – 7:30pm / Comer Hall – Room 208 / Spring 2021 / Mahaffey / 3 credit hours

In Toni Morrison's *Playing in the Dark: Whiteness and the Literary Imagination* she contends that "race has become metaphorical --- a way of referring to and disguising forces, events, classes and expressions of social decay and economic division far more threatening to the body politic than biological "race" ever was. Expensively kept, economically unsound, a spurious and useless political asset in election campaigns, racism is as healthy today as it was during the Enlightenment. It seems that it has a utility far beyond economy, beyond the sequestering of classes from one another, and has assumed a metaphorical life so completely embedded in daily discourse that it is perhaps more necessary and more on display than ever before" (63). Morrison provides evidence of the pervasiveness of metaphorical race in *Paradise*, when she writes, "They shoot the white girl first". The overtly racialized opening line to her seventh novel, besides igniting the curiosity of the "racial reader" as to the specific identity of the "white girl," also subverts the possibility of a now racialized individual existing outside of strict notions of identity formation based on skin color. However, in *Paradise*, Morrison also confronts the racial reader through narrative strategies that destabilize metaphorical race. Her purpose is not just to point out the social injustices associated with "race" and racism but also to introduce the problematics of relying on "race" as a focal point when discussing social identity. Starting with Pecola Breedlove in *The Bluest Eye* and ending with Florens in *A Mercy*, ENG 590 will trace Morrison's novelistic efforts in dismantling metaphorical race. The goals for the class are to discover, discuss, research, and of course, write about the *specific* problematics involved with metaphorical "race" and analyze how Morrison uses these problematics as a catalyst for exploring avenues of identity construction that counter the "embedded discourse of race" in the creation of a subjective self.

Required Texts:

The Bluest Eye

Song of Solomon

Tar Baby

Paradise

Love

A Mercy

Playing the Dark: Whiteness and the Literary Imagination