

English Global Literature and Upper-Level Course Descriptions

Fall 2021

ENG 231-001/80630/Global Literature Survey/TR 11:00 am-12:15 pm/HUMHAL 206/Murphy J

ENG 231-002/80669/Global Literature Survey/TR 12:30 pm-01:45 pm/HUMHAL 206/Murphy J

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 William Blake, Walt Whitman, T.S. Eliot, Virginia Woolf, Zora Neale Hurston, Robert Hayden and Elizabeth Bishop.

ENG 231-003/80647/Global Literature Survey/TR 09:30 am-10:45 am/HUMHAL 306/Johnson V

Arthurian Traditions

This course will highlight key moments in the development of the trans-national and trans-temporal Arthurian tradition and legend. Texts will include chronicles, romances, stories, poems, and art from diverse periods including the Middle Ages, the Victorian era, and the twenty-first century. All readings will be in modernized English translations.

ENG 231-301/83344/Global Literature Survey/ Online, asynchronous/Rickel J

ENG 231-302/83767/Global Literature Survey/ Online, asynchronous/Rickel J

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.

ENG 232-001/80668/Global Literature Topics/MWF 09:00 am-09:50 am/HUMHAL 306/Rozelle H

ENG 232-002/80649/Global Literature Topics/MWF 10:00 am-10:50 am/HUMHAL 306/Rozelle H

BIPOC Gothic?

Merriam-Webster Dictionary Definition of BIPOC--“Black, Indigenous, (and) People of Color.”

Urban Dictionary Definition of BIPOC--“A politically correct racial slur invented by woke white people.”

BIPOC, an acronym that seeks to encapsulate the shared experiences of non-whites, is almost as troubling as the term GOTHIC, a literary genre that “remains fascinated by objects and practices that are constructed as negative, irrational, immoral and fantastic” (Botting). Gothic literature shadows the “progress of modernity with counternarratives displaying the underside of enlightenment and humanist values” (Botting), just as so-called BIPOC writers offer counternarratives to utopian visions of a post-racial West to display scary undersides of the American dream. This course will explore Gothic literature written by contemporary Black, Native American, and Latinx authors to understand major differences among these groups and also determine if the works selected share any motifs, anxieties, and monsters.

ENG 232-003/81491/Global Literature Topics/TR 11:00 am-12:15 pm/HUMHAL 306/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 232-004/80629/Global Literature Topics/TR 12:30 pm-01:45 pm/HUMHAL 306/Atwood E

ENG 232-005/83134/Global Literature Topics/TR 02:00 pm-03:15 pm/HUMHAL 306/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, interviews with performers and artists; non-fiction personal and political essays, and more, always asking the question: why does Shakespeare still matter?

ENG 232-006/83900/Global Literature Topics/MW 02:00 pm-03:15 pm/HUMHAL 204/Cole B

Revolutionary Literature in France

From the works of Molière to *Les Misérables* and beyond, French literature opens a lens on the quest for liberty and individual dignity rarely equaled in the Western canon. This semester, we will explore the monumental stirrings of love, freedom, and resistance, and how these elements commingle before, during, and after the French Revolution. Such messages have informed revolution far beyond France and left their mark throughout the world.

ENG 233-001/80610/Honors Global Lit Survey/MWF 01:00 pm-01:50 pm/HILLH HH/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 261-001/82197/Intro to Creative Writing/TR 09:30 am-10:45 am/HUMHAL 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 (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 300-051/80665/Introduction to the Major/T 05:00 pm-07:30 pm/HUMHAL 208/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* (4th 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 301-001/83135/Issues in Modern Masculinity/MW 02:00 pm-03:15 pm/HILLH HH/Murphy J
(Cross-listed with HNRS 309)**

Blue blanket. Check. Firetruck. Check. Cowboy hat. Check. Football helmet. Check. Selective service registration. Check. Leather jacket. Check. Pickup truck. Check. Silk tie. Check. Self-medication. Check. Hunting rifle. Check. Distance from family. Check. Fast car. Check. Viagra. Check. Golf gloves. Check. Driving cap. Check. Anxiety, depression, confusion--check, check, check.

It's not as simple as that, but for much of the last century, recognizable variations of this checklist loomed as what seemed to represent American masculinity. Passed "from father to son," and from the media to just about everyone else, these and other signals seemed to embody "how to be a man." Where did this code come from? Why did it persist? Who changed things, and how far have we come since? We'll seek answers to these questions and more as we trace 20th and 21st Century representations of masculinity and critiques of it across several media platforms. Primary sources may include the authors Ernest Hemingway, James Baldwin, Jack Kerouac, Amiri Baraka, and Jeffrey Eugenides, among others, plus the films *Raising Arizona* and *Moonlight*, the TV satire *Parks and Recreation*, and a range of music from early blues to latter day hip-hop and most places in between. Critical essays analyzing and queering the material will be an integral part of the course. Assignments will include short response papers, a multimedia project, and a significant final essay.

**ENG 302-001/83144/Spec.Topics/MWF 11:00 am-11:50 am/HUMHAL 208/Mwenja C
(Cross-listed with PJS 370, This course is an approved AAS elective)**

Intersectionality and the Rhetoric of Justice

This course grounds students in theories of intersectionality and restorative practices, building on discussions of readings from three textbooks: *Intersectionality: A Foundations and Frontiers Reader*, *The Little Book of Race and*

Restorative Justice, and *The Restorative Practices Handbook*. Students then learn to apply those theories in analyzing popular media pieces—such as articles published in the *New York Times*, *Atlantic*, *Slate* etc.—for their unstated attitudes towards the idea of justice as well as how they account for intersectional concerns. Students will finish the semester with a strong understanding of both intersectionality and restorative practices and how these ideas might shape current popular discourse.

ENG 305-001/80643/Intro: British & Amer Lit I/MW 02:00 pm-03:15 pm/HUMHAL 306/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 306-001/83517/Intro To British & Amer Lit II/MWF 11:00 am-11:50 am/HUMHAL 306/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 307-001/80609/Intro to Brit & Amer Lit III/MWF 12:00 pm-12:50 pm/HUMHAL 204/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 19th, 20th, and early 21st centuries. Course objectives include familiarizing students with relevant texts, contexts, and current critical paradigms. Students will take two tests, write two papers, and offer presentations with handouts.

Required Texts:

Longman Anthology of British Literature 4rd ed. (V2:B & V2:C)

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

ENG 310-001/83518/Literature for Children/TR 09:30 am-10:45 am/HUMHAL 308/Webb S

ENG 310-002/83519/Literature for Children/TR 11:00 am-12:15 pm/HUMHAL 308/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 365-001/83976/CWtng Forms: Envir. Narratives/TR 02:00 pm-03:15 pm/UMOM 307/Wurzbacher A & Caplow S
(Cross-listed with ES 300)**

Environmental Narratives

This interdisciplinary course will focus on the study and production of environmental narratives: literary works that engage imaginatively with real and pressing environmental issues. You will read and analyze published fiction and creative nonfiction, conduct an in-depth investigation of an environmental/ecological topic of your choice, and produce an original work of fiction, weaving your research findings into an imagined story featuring scenes, characters, conflict, dialogue, and other narrative conventions. With the help of published and guest writers, we will explore the ways in which the arts and sciences can be brought together to make urgent environmental issues accessible to broad audiences and inspire action. This course includes a workshop component. Prerequisite for ENG 365 enrollment: ENG 261.

**ENG 405-001/81005/Studies in One or Two Authors/MWF 10:00 am-10:50 am/HUMHAL 308/Webb S
ENG 505-001/81006/Studies in One or Two Authors/MWF 10:00 am-10:50 am/HUMHAL 308/Webb S**

Jane Austen's novels are not just about young women in empire waist dresses gossiping about potential husbands. They're about where we live every day: the social circle. Read by turns as a prim "lady writer," a bitingly witty satirist, or a chick lit rock star, Jane Austen has undergone many personality changes in the 200 years since her death. This course will read a selection of her novels closely with an eye toward placing them within the larger local and global contexts that she inhabited and inherited. Locally, her work confronts the English enclosure movement; on an international scale, it reflects the slave trade, global trade, and consumer trends. In addition to engaging closely with her brilliant, often hilarious writing, we will examine the ways in which her authorship has been made and re-made over the centuries, as well as how her work has been adapted globally on film and stage.

This course fulfills the British literature and the post-1800 literature distribution requirements for English majors.

Tentative reading list:

Pride and Prejudice
Emma
Mansfield Park
Persuasion (time permitting)
Selected juvenilia
Devoney Looser, *The Making of Jane Austen*

**ENG 419-001/83157/Special Topics in Genre/TR 11:00 am-12:15 pm/HUMHAL 208/Johnson V
ENG 519-001/83158/Special Topics in Genre/TR 11:00 am-12:15 pm/HUMHAL 208/Johnson V**

Medieval Romance

Medieval romance is not the modern romance novel; indeed, romance has more in common with modern speculative fiction. This course will use a thematic framework of exploration, travel, and boundaries to examine how medieval audiences and authors used romance to think through important issues like race, politics, gender, and power. Students will read contemporary criticism alongside medieval texts in translation.

ENG 439-001/81498/Origins of Comics/TR 12:30 pm-01:45 pm/HUMHAL 208/Beringer A
(Cross-listed with ART 327 and HNRS 409)

“Origins of Comics” (Meets with Art 327 and Honors 409)

This course investigates the history of the comic strip before 1945. Comics from the mid-twentieth century are staples of modern popular culture. Charlie Brown and Batman will be familiar to virtually anyone over age 5 (or anyone under age 5 for that matter). But few people know much about the comics, characters, and madcap antics that came before these works. What did early comics look like? How did the rules and conventions for making comics evolve over time? How did the history of comics overlap with other forms such as fiction, poetry, painting, drama, and film? These questions will lead us through a tangled and sometimes zany history as we uncover the surprising variety and richness of graphic narrative in the Western tradition.

Our readings and viewings will be organized in order to place early comics in their literary, artistic, and philosophical contexts. This will lead to many surprising (and occasionally odd) pairings. We will, for example, explore the how early attempts to create graphic narrative were rooted in board games and optical illusions; how the first “graphic novels” were inspired by Rousseau’s romantic philosophy and Sterne’s picaresque fiction; how the early Sunday Funnies shared a sensibility with the realist fiction of Stephen Crane and the realist paintings of the Ashcan school; and how superheroes like Superman, Batman and Wonder Woman trace their origins to pulp fiction and the Utopian literature.

ENG 455-001/83981/Style and Editing-Env. Publ/MWF 09:00 am-09:50 am/HUMHAL 208/Mwenja C

ENG 555-001/83982/Style and Editing-Env. Publ./MWF 09:00 am-09:50 am/HUMHAL 208/Mwenja C
(Cross-listed with ES 410)

Style and Editing in Environmental Publications

Students in this class apply editing strategies to real-world texts, learning in the process how to think about writing with an editor’s eye. The texts for this course—*Analyzing Prose* and *Style*, 5th edition—provide a common language for textual analysis as well as some nuts and bolts editing strategies. Students then use those tools to analyze and revise published writing in environmental publications such as *Mother Earth News*. Students will complete the class with the tools needed to skillfully edit texts for a variety of popular publishing outlets.

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

ENG 561-051/83985/Advanced Creative Writing/M 05:00 pm-07:30 pm/HUMHAL 307/Wurzbacher A

Advanced Creative Writing: The Short Story

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

ENG 475-001/83164/Lit of Sexuality and Gender/MW 02:00 pm-03:15 pm/HUMHAL 208/Rickel J

ENG 575-001/83165/Literature of Sexuality&Gender/MW 02:00 pm-03:15 pm/HUMHAL 208/Rickel J
(Cross-listed with PJS 470)

Sex, Gender, and the Contemporary Global Economy

This class will engage with both literature and theory to explore the relationship that gender and sexuality have to the contemporary global economy. We will consider how current processes of globalization – in the form of neoliberal economic policies – mold normative conceptions of gender and sexuality and how a multiplicity of global feminisms and LGBTQIA+ voices expose the complexities of today’s global economy. The texts in this course will offer opportunities to

examine constructions and performances of gender identities; the exploitation of US feminism by corporations and the military industrial complex; LGBTQIA+ identities in global contexts; queer tourism and neocolonialism; the commodification of the body and desire; discourses around sex work and trafficking; and the rise of consumer citizenship. Throughout the course we will ask how literary representation is uniquely able to inform and challenge understandings of sex and gender in today's global economy.

ENG 485-051/80641/Senior Sem: Capstone Course/W 05:00 pm-07:30 pm/HUMHAL 208/Atwood E

“Translation and the English Literary Tradition”

Inspired by the very recent translations of canonical texts never before professionally translated by women—Beowulf by Maria Dahvana Headley (2020), The Odyssey by Emily Wilson (2017), and The Iliad by Caroline Alexander (2016)—this course will be shaped around the history of literary translation and the political practice of translation as it relates to issues of gender, nation, and culture. In this senior seminar, we will bring canonical texts into contemporary relevance, building bridges with the past and with our own disciplinary traditions.

Throughout the semester, we will examine rival translations of canonical texts in relation to each other; explore the nationalist and colonialist pressures of translation acts; and hear directly from contemporary artists who practice translation today. By the end of the semester, students will create their own thoroughly researched literary translations, developing both a theory and practice of this art form and thinking through a variety of cultural pressures and historical moments along the way. No prior expertise with foreign languages is required beyond what students will already have through their Bachelor of Arts degree plan, as the study of translation theory exists outside the study of any one particular language. Translations from Old English/Middle English/Early Modern English into our own Modern English will also be discussed.

ENG 489-001/83520/Selected Topics in Literature/TR 09:30 am-10:45 am/HUMHAL 208/Mahaffey P

ENG 589-001/83521/Selected Topics in Literature/TR 09:30 am-10:45 am/HUMHAL 208/Mahaffey P

French Quarter Fiction: The Literature of Bourbon Street and Beyond

For many non-natives, French Quarter New Orleans and Bourbon Street are interchangeable, an adult playground of bars, strip clubs, a high end restaurant or two, intermingled with souvenir shops, voodoo shops, and even a world-famous karaoke bar. They are places where visitors can stroll around and drink a beer, or a Hurricane, or a Hand Grenade, and negotiate, with the showing of various body parts, for colorful and gaudy beads, and where individuals can party so hard they wake up the next morning, contemplate an immediate lifestyle change but look forward to repeating the night before. However, the oldest neighborhood in New Orleans and the most famous street in America are also the locations of fascinating history, culinary artistry, and unique and mesmerizing music. They are also exemplary settings that illustrate the pervasive literary nature of a city containing the exotic and erotic, the celebratory and somber, and the mysterious and macabre. This class will read the selected novels, short stories, poetry, and essays that examine the singularity that creates the atmosphere of the Vieux Carre, and its most traveled thoroughfare, Rue Bourbon.

An optional New Orleans experience is scheduled for Wednesday, October 13th to Sunday, October 17th. The participants will have the opportunity to gather in the courtyard of Lafitte's Blacksmith Shop, drinks in hand, celebration and anticipation swelling within, and hold court. They can then wander the French Quarter with no particular destination in mind but secure in the knowledge they will know they have arrived where they need to be when they arrive. They can surrender to the call of the nocturnal rhythms of Jazz, of Zydeco, of the Blues, of Reggae, of Rap and even of New Orleans Bounce. They can shake off the inhibitions and concerns of the world outside and dance recklessly down bead infested streets. And yes, late into the night and early into the next morning, they can crawl towards the promise of sleep, of forgiveness and of redemption, but they can rest possessed by the unspoken assurance that the joyful celebration of the previous night will patiently and expectantly wait for them the next night.

Bourbon Street (Leonce Gaiter)

Bourbon Street: The Dreams of Aeneas in Dixie: A Novel (David B. Lentz)

Bourbon Street: A New Orleans Crime Novel (O'Neil De Noux)

French Quarter Fiction: The Newest Stories of America's Oldest Bohemia (Joshua Clarke, ed.)

Tales from the French Quarter (Kalila Smith)

Spiritual Gifts: French Quarter Short Stories (Dalt Wonk)

Spirits of the Old Square: The Things That Go Bump in a French Quarter Night (Melanie P. Falina)

ENG 500-051/83169/Intro to Graduate Studies/W 05:00 pm-07:30 pm/HUMHAL 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.

English 599: Graduate Research on Early Comics

Graduate students have the option to do a research project into early comics offered in conjunction with the lectures and discussions associated with the undergraduate "Origins of Comics" course. Offered only with special permission. Please inquire with Dr. Beringer (aberinger@montevallo.edu) for details.