

Spring 2022

ENG 231-001/10400/Global Literature Survey/MWF 12:00 pm-12:50 pm/HUMHAL 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, Latin American, British, and Canadian literature designed to develop skills in literary interpretation, presentation, analysis, and discussion. This particular course is also designed to challenge students to think critically about the literary representation of family in global literature.

COURSE MATERIALS

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

ENG 231-002/10401/Global Literature Survey/TR 12:30 pm-01:45 pm/HUMHAL 206/Atwood E

ENG 231-003/12191/Global Literature Survey/TR 02:00 pm-03:15 pm/HUMHAL 206/Atwood E

Global Literature: Myth, Monster, Mermaid: Making the Human

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

ENG 231-301/10411/Global Literature Survey/ ONLINE ASYNCHRONOUS /Rickel J

ENG 231-302/13777/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.

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 232-001/10439/Global Literature Topics/MWF 10:00 am-10:50 am/HUMHAL 208/Webb S

Folk and Fairy Tales

When we think of fairy tales, we tend to think of exquisitely animated Disney films, filled with princesses in ballgowns, princes overcome with love at first sight, and cute, fluffy animals who sing happy songs to hopeful heroines. Our Disneyfied image of fairy tales has arguably taken away from our collective memory 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.

This course will survey 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 them in the context of influential feminist, Marxist, and psychoanalytic theories.

ENG 232-002/10440/Global Literature Topics/TR 11:00 am-12:15 pm/HUMHAL 306/Murphy J

ENG 232-003/10441/Global Literature Topics/TR 12:30 pm-01:45 pm/HUMHAL 306/Murphy J

UNQUIET: VOICES OF CONSCIENCE AND PROTEST SINCE 1945

"*What goes around comes around*" may be a pop karma standard, but in cases of prejudice, discrimination, injustice, and wars of many kinds, the history of humanity often seems to move in a dark and foolish circle. Small lies turn into big ones. Bad ideas turn into beliefs. And power exercised on both ends of the political spectrum creates enormous harm. But then, just as often, voices of protest arise that attempt to restore dignity and try to remind us of our shared humanity. From Eastern Europe to the Caribbean to the Middle East and to the heart of the USA, we will explore authors and singers whose voices seek peace and justice and offer inspiration for others who do the same. They may be writing directly for the rights of women, Jews, African Americans, LGBTQ+ people, or those living under totalitarian regimes (and sometimes nearly all at once), but their lessons are universally important for those who think critically, express themselves clearly, and dream hopefully. Our texts will include those listed below, and our assignments will be short responses to each text, an engaged scholarly research paper, and a space for students to offer their own examples of artists such as these.

James Baldwin *Going to Meet the Man*

Yehuda Amichai *The Selected Poetry*

Allen Ginsberg *Howl and Other Poems*

Vaclav Havel *Open Letters*

Jamaica Kincaid *At the Bottom of the River*

Lucille Clifton *How to Carry Water: Selected Poems*

Terrance Hayes *American Sonnets for My Once and Future Assassin*

The music of Nina Simone, Bob Dylan, Bob Marley and PJ Harvey

ENG 232-004/13324/Global Literature Topics/MWF 10:00 am-10:50 am/HUMHAL 308/Johnson V

ENG 232-005/10444/Global Literature Topics/MWF 11:00 am-11:50 am/HUMHAL 308/Johnson V

Monstrous Heroes and Heroic Monsters

The line between monsters, heroes, and villains is increasingly blurred. Through pre-modern texts in translation, this course will explore monstrosity and heroism as intersectional qualities that explode narrative expectations to disturb traditional assumptions about history, language, and culture.

Satisfies humanities general education requirement for 3 hours in literature or 3 hours in humanities. Prerequisite(s): ENG 102 (or 104). Students must complete ENG 231 (or 233) and 232 (or 234) before enrolling in any English course

numbered 301 or above, with the exceptions of ENG 361 and 408. A student may not receive credit for both ENG 232 and 234.

ENG 232-006/11825/Global Literature Topics/TR 11:00 am-12:15 pm/HUMHAL 206/Mahaffey P

Literature of Place: The New Orleans Story

In *Why New Orleans Matters*, written in the days following the devastating hurricane Katrina, Tom Piazza, in his argument for the rebuilding of the city, states that: “New Orleans has a mythology, a personality, a *soul*, that is large, and that has touched people around the world. It has its own music (many of its own musics), its own cuisine, its own way of talking, its own architecture, its own smell, its own look and feel.” It is this originality Piazza details that makes New Orleans, not only a cultural necessity, but also an indispensable source of plurality in American society. While on the one hand it is a vital part of the American spirit of freedom and individualism, New Orleans also strives to be, and is proud of the fact, that it is an enigma situated within the physical and ideological structure of America. Founded on the swampy banks of the Mississippi River, New Orleans, an improbable city, is home to a literary heritage that records the importance of the city’s past, present, and future that has had, and will continue to have, a singular relationship with the rest of America. The literature also demonstrates a *sui generis* culture and lifestyle found nowhere else in America. This class will read a collection of “compositional narratives” that collectively create the grand narrative of “The New Orleans Story.”

Texts:

The Axman of New Orleans (Chuck Hustmyre) – *Wading Home* (Rosalyn Story) – *Madam* (Cari Lynn and Kellie Martin) – *Eclipse Alley* (David Fulmer) - *The Ones Who Don't Say They Love You* (Maurice Carlos Ruffin) – *The Devils We Know* (various authors) - selected readings posted on Canvas

ENG 234-001/10448/Honors Global Lit Topics/MWF 01:00 pm-01:50 pm/HUMHAL 306/Johnston H

“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 261-001/12194/Intro to Creative Writing/TR 09:30 am-10:45 am/HUMHAL 204/Murphy J

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

ENG 261-002/13081/Intro to Creative Writing/TR 02:00 pm-03:15 pm/HUMHAL 307/Wurzbacher A

English 261 is a reading and writing-intensive course designed to introduce you to the genres of fiction and poetry and is the first of a three-part sequence available in creative writing. You will write in each genre and will also learn to “read as a writer,” analyzing the use of various craft elements by published writers, your classmates, and eventually, yourself. This course demands active participation 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 consider

with an open mind the feedback you receive from your fellow writers. English 261 is a prerequisite for English 361 and 461 (intermediate and advanced creative writing).

ENG 300-001/10450/Introduction to the Major/TR 09:30 am-10:45 am/HUMHAL 208/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/HUMHAL 304/Johnson V

Literature in English Survey I

A survey of literature in English from the Middle Ages to 1700, with an emphasis on major trends and influential writers. Required of all English majors. Required texts: *The Norton Anthology of English Literature* 10th Edition (Vol. A, B, and C) and *The Tempest: Norton Critical Edition*.

Prerequisite(s): ENG 300, although students may petition to take ENG 300 as a co-requisite.

English Major Distribution: ENG 305

ENG 306-001/11023/Intro To British & Amer Lit II/TR 02:00 pm-03:15 pm/HUMHAL 306/Beringer A

Literature in English Survey II: 1700-1900

A survey of literature in English from 1660-1865, with emphasis on major trends, influential writers, and the transatlantic dialogue that emerged following the American and French Revolutions. 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/TR 09:30 am-10:45 am/HUMHAL 304/Mahaffey P

A survey of British and American literature from 1865 to the present, with emphasis on major trends and influential writers of the Modern and Contemporary periods. Required of all English majors. Prerequisite(s): ENG 300, although students may petition to take ENG 300 as a co-requisite.

Required Texts: *Longman Anthology of British Literature* 4th ed. (V2:B & V2:C)
Norton Anthology of American Literature 9th ed. (Set:VC/VD/VE)

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

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

In this course, we will study children's literature as a distinctive literary art form, and as an aid to teaching. We'll read some classic children's books as well as some newer releases, along with picture books and graphic novels. 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 the read.

Priority registration given to students in Elementary Education. Other majors welcome with permission of the instructor. Please email Dr. Samantha Webb at webbs@montevallo.edu for permission.

Tentative reading list:

Nic Stone, *Clean Getaway*
Christopher Paul Curtis, *Bud, Not Buddy*
Amy Timberlake, *One Came Home*
Kate DiCamillo, *The Tale of Despereaux*
Jacqueline Woodson, *Brown Girl Dreaming*
Cece Bell, *El Deafo*

ENG 361-001/13807/Intermediate Creative Writing/TR 03:30 pm-04:45 pm/HUMHAL 307/Wurzbacher A

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 405-001/13105/Studies in One or Two Authors/TR 09:30 am-10:45 am/HUMHAL 206/Johnson V

ENG 505-001/13106/Studies in One or Two Authors/TR 09:30 am-10:45 am/HUMHAL 206/Johnson V

Chaucer

Geoffrey Chaucer (c. 1343-1400) is celebrated as the father of modern English, and his works are vital cornerstones to the study of literatures written in English. But Chaucer also embodied the ideal of the liberal arts: a broad reader in literature, history, and philosophy, and fluent in several languages, Chaucer navigated multiple careers, thriving within the dense bureaucracy of 14th century London or the intricate requirements of international diplomacy. The Chaucerian textual legacy is equally rich, touching upon translation, poetry, philosophy, and natural sciences. This course will survey the works of Geoffrey Chaucer through the lens of the liberal arts, and seek to connect the poet's varied to the history of English literature.

Required Texts: *The Canterbury Tales* (Broadview, second edition) and *Troilus and Criseyde* (Broadview)

Prerequisites: ENG 300

English Major Distribution: Literature Before 1800; British Literature; ENG 405 (Studies in One or Two Authors)

ENG 413-001/13788/Studies in the Novel/MWF 11:00 am-11:50 am/HUMHAL 306/Webb S

ENG 513-001/13789/Studies in the Novel/MWF 11:00 am-11:50 am/HUMHAL 306/Webb S

Studies in the Gothic Novel

Where do the vampires, werewolves, and zombies that we enjoy in our popular culture come from? Why do we still like stories about creepy castles, haunted houses, and their mysterious owners (who might be undead or just a murderer), displaced young women, and deep, dark family secrets? Why do such plots and creatures continue to be reinvented on film and television for new generations? (Most recently recast by Mike Flanagan's *Midnight Mass*.) This course will introduce you to the early history of the gothic novel in English.

Over the semester, we'll investigate the gothic as a literature of subversion or regulation. Specifically, we will look at the ways in which it undermines and challenges patriarchal hegemony, heteronormativity, political power, and religious orthodoxy – or reaffirms them. We'll also examine the ways the genre evolved from its early iterations in the era prior to the French Revolution, to its absorption of colonial discourses, and its negotiation with scientific investigation.

This course meets the British Literature distribution requirement, and the pre-1800 OR post-1800 requirement distribution requirement for the English major.

Tentative reading list:

Horace Walpole, *The Castle of Otranto*
M.G. Lewis, *The Monk*
Anne Radcliffe, *The Italian*
Charlotte Dacre, *Zofloya*
Sheridan LeFanu, *Carmilla*
Bram Stoker, *Dracula*

ENG 424-051/13790/Early Modern Literature/W 05:00 pm-07:30 pm/HUMHAL 208/Atwood E

ENG 524-051/13791/Early Modern Literature/W 05:00 pm-07:30 pm/HUMHAL 208/Atwood E

Early Modern Literature

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

ENG 431-001/14029 / American Literature to 1865 /TR 03:30 pm-04:45 pm/HUMHAL 206/Beringer A

ENG 531-001/14031 / American Literature to 1865 /TR 03:30 pm-04:45 pm/HUMHAL 206/Beringer A

American Literature Before 1865: “The Idea of Equality in American Literature”

It is hard to overstate the extent to which the idea of “equality” was viewed as a new and transformative concept in the early American republic. After all, at the time of the American Revolution, no modern society had enshrined equality as its core value. In response, scores of writers and poets rushed to speculate and debate what it would mean to live in a nation based on the concept of equality. In approaching this body of writings, we will focus on how authors attempted to define and understand equality as an imagined social reality in its own right.

Our explorations will take us through both canonical and non-canonical figures in American literature prior to the Civil War including Alexis de Tocqueville, Ralph Waldo Emerson, Henry David Thoreau, Lydia Maria Child, Frederick Douglass, Harriet Jacobs, Walt Whitman, Nathaniel Hawthorne, Herman Melville, Emily Dickinson, and others.

ENG 452-001/13792/Studies in Critical Theory/MWF 10:00 am-10:50 am/HUMHAL 204/Mahaffey P
ENG 552-001/13793/Studies in Critical Theory/MWF 10:00 am-10:50 am/HUMHAL 204/Mahaffey P

Studies in Critical Theory: Critical Race Theory*

This class will explore the foundations of Critical Race Theory, from its origins in the Critical Legal Studies of Derek Bell, to its current applications, debates, and evolutions found within Nikole Hannah-Jones' *The 1619 Project*. While Critical Race Theory posits that racism is endemic to American society, it is racism's systemic nature that must be addressed and not individuals who embrace and practice it as a governing social ideology. CRT, despite the insistence on the part of its critics that it "indoctrinates" white individuals into believing they are inherently racist, calls for a diligent commitment to social justice and praxis. CRT advocates address difficult questions such as: How can CRT be used as a toolkit to navigate scholarship concerning persistent racial tensions in American society, and what social strategies will work toward bringing about social change within the realms of race and racism? Besides understanding the origins of CRT, the class will also form a working understanding of its central tenets such as critiques of liberalism, racial realism, intersectionality, and interest convergence.

By the completion of the class, students, through a study of CRT, should possess a comprehensive understanding of the nature of racism and white supremacy and their respective roles in the founding of American society and into the present moment. Students will also develop an understanding of the diverse methods of inquiry and the diverse forms of CRT scholarship in order to gain the ability to easily and openly discuss issues of race, and racism, in 21st-century America. As a side note, the class will accomplish these goals through reviewing CRT critical scholarship and exploring how CRT informs cultural expressions, specifically African American literature.

*This class will satisfy 3 credit hours in the English major requirement 450 series **or** major elective **or** 3 credit hours in the African American Studies minor.

Required Texts: *Faces at the Bottom of the Well: The Permanence of Racism* (Derrick Bell) – *Critical Race Theory: An Introduction* (Richard Delgado and Jean Stefancic) – *The 1619 Project* (Nikole Hannah-Jones) – *Racism without Racists: Color-Blind Racism and the Persistence of Racial Inequality in America* (Eduardo Bonilla-Silva) – *Critical Race Theory: The Key Writings That Formed the Movement* (Kimberlee Crenshaw, ed.) – *Sing, Unburied, Sing* (Jesmyn Ward)

ENG 454-301/13794/Studies in Comp & Rhetoric/ ONLINE ASYNCHRONOUS /Mwenja C
ENG 554-301/13795/Studies in Comp & Rhetoric/ ONLINE ASYNCHRONOUS /Mwenja C

Studies in Composition and Rhetoric—Contemporary Rhetoric

Pre-requisites: ENG 102 (104), ENG 231 (233), and ENG 232 (234)

Students in this class will survey a range of rhetorical theories and approaches, including those presented in works from rhetoricians such as Kenneth Burke, Henry Louis Gates, Jr., Gloria Anzaldúa, Jacqueline Jones Royster, and Adam Banks. Within this overall inquiry, each student will develop and pursue a personal research question, ultimately developing a presentation suitable for inclusion in an academic conference.

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

- Identify and explain an array of contemporary rhetorical theories
- Analyze strengths in their own and others' writing
- Apply rhetorical principles in developing their writing
- Practice an effective expository writing process which includes research, invention, organization, drafting, revision, editing, and proofreading
- Develop and present a conference proposal and paper

ENG 454 fulfills one elective for the Minor in Professional Writing.

ENG 456-001/13796/Wri Process: Theories & Pract/MWF 01:00 pm-01:50 pm/HUMHAL 208/Mwenja C
ENG 556-001/13797/Writing Proc:Theories & Pract/MWF 01:00 pm-01:50 pm/HUMHAL 208/Mwenja C

Writing Process Theory and Practice

Pre-requisites: ENG 102 (104), ENG 231 (233), and ENG 232 (234)

Students in this course will survey current academic literature focused on writing pedagogy, writing processes, and critical language awareness—coupled with an array of personal reflections on writing—to examine multiple ways that people approach the writing process, various goals that composers have for writing, and wide-ranging ways of expressing intersectional identities through the act of writing.

Students will develop individualized glossaries covering key terms in the semester's work, and each student will pursue individual research, connecting current and foundational literature in one area of focus. Throughout the semester, students will also work to develop mini-lessons appropriate for tutoring sessions or classroom instruction. Graduate students will develop an ENG 101 course designed to fulfill the goals and objectives of the University of Montevallo's First-Year Composition curriculum. ENG 456 fulfills one elective for the Minors in Professional Writing and Creative Writing and is pre-requisite or co-requisite to working in the Harbert Writing Center.

All course readings will be provided in Canvas.

ENG 461-001/10343/Advanced Creative Writing/MW 02:00 pm-03:15 pm/HUMHAL 306/Murphy J
ENG 561-001/13116/Advanced Creative Writing/MW 02:00 pm-03:15 pm/HUMHAL 306/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, and is also an essential part of the Creative Writing Minor. As is appropriate for an advanced workshop, poets in the class will focus on the development and refinement of their individual voice. Beyond our own original poems, we will make a close study of the work of Yusef Komunyakaa, a contemporary American master. We will also further survey the contemporary scene through the most recent *Best American Poetry* anthology. 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. PLEASE NOTE: All graduate students will be held to a higher standard of performance than undergraduates in every phase of the course.

ENG 473-001/13800/Postcolonial Literature/TR 11:00 am-12:15 pm/HUMHAL 208/Rickel J
ENG 573-001/13801/Postcolonial Literature/TR 11:00 am-12:15 pm/HUMHAL 208/Rickel J

Postcolonial Literature

Postcolonial literature arises from colonialism and the dissolution of European empires. This literature critiques the cultural narratives that allowed for colonial domination and illustrates the postcolonial condition. In this course we will read post-1945 literature of Africa, the Caribbean, and India and discuss how each of the selected works challenges the Western cultural imagination and expands the literary canon to include postcolonial literature. Taking into account postcolonial criticism from theorists including Edward Said and Gayatri Spivak, we will consider how literature by such writers as Jean Rhys, Salman Rushdie, and Tsitsi Dangarembga rethinks narrative form. By analyzing the way that the selected texts play with voice, perspective, and imagery, among other narrative elements, we will explore the techniques through which postcolonial literature reconceptualizes storytelling and challenges historical narratives. We will also discuss how this literature contributes to political debates about the state of the postcolony in contemporary socioeconomic and cultural contexts. From our analysis of the project of writing back, to our study of the postcolonial bildungsroman, to our discussions about the impact of globalization on the postcolony, we will consider how redefining the relationship between aesthetics and politics might impact the function of all literature.

ENG 485-001/10478/Senior Sem: Capstone Course/MW 02:00 pm-03:15 pm/HUMHAL 208/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 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*, Julia Elliott’s *The New and Improved Romie Futch*, and anime classic *Ghost in the Shell*. Films and TV: *The Last Man on Earth*, *The Stepford Wives*, and *Blade Runner*. Requirements: one short paper (5-8 pages), one seminar paper (15-25 pages), portfolio assignment, position papers, and presentations.

ENG 590-051/13117/Graduate Seminar/M 05:00 pm-07:30 pm/HUMHAL 208/Atwood E

Graduate Seminar: Romeo and Juliet

This graduate-only seminar is limited to fifteen students and is meant to provide an intensive seminar experience. The course features student-driven discussion and culminates in a term paper based on original research. In this section of ENG 590, we will be relishing a rather rare opportunity to spend an entire fifteen weeks with one literary text—none other than Shakespeare’s *Romeo and Juliet*. It is Shakespeare’s most frequently taught play and is one of the most frequently performed play today. With this overwhelming popularity, it also carries a great deal of baggage—baggage we will attempt to unpack together. We will delve into a number of critical fields through this single text, including performance history and performance studies; questions surrounding textual bibliography; issues of adaptation; pedagogical approaches; and of course, close-readings informed by a variety of lenses. As a graduate seminar, the depth of this course should also invite you to bring your own expertise and critical interests to the table.

Summer I 2022

ENG 231-201/50003/ Global Literature Survey/ Online Asynchronous /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 Walt Whitman, T.S. Eliot, Virginia Woolf, Zora Neale Hurston, Robert Hayden and Elizabeth Bishop.

ENG 310-301/50236/Literature for Children/Online Asynchronous/Wheeler A

Selecting, reading, and evaluating literature for children. Enrollment preference is given to majors in Elementary Education, Communication Science and Disorders, Family and Consumer Sciences, and Theatre. Others may be admitted with permission of the department.

ENG 471-301/50004/ African American Literature /Online Asynchronous /Mahaffey P

ENG 571-301/50005/ African American Literature /Online Asynchronous /Mahaffey P

Laughing to Keep from Dying: African American Satire and the 21st Century Issue of “Race”

George Floyd’s murder, the trial of Derek Chauvin, and the social upheaval resulting in the eventual and unnecessary ban by many school systems of critical race theory made one thing perfectly clear; we have yet to, and maybe never will, see the humor in the ultimate practical joke played on humankind known simply as “race.” Especially for America, “race” is

something so ingrained in daily life that it overwhelmingly commands a reverent somberness making it immune to any sort of ridicule. 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 ontological joke called “race”. We will analyze how African American satire humorously skewers “race” with the goal of critically commenting upon contemporary social and political issues it engenders. The class 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 in the contemporary moment and how does this satire creatively and humorously address the cultural concept of Blackness along with “race”?

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)

We Cast a Shadow (Maurice Carlos Ruffin)

Black Card (Chris L. Terry)

Posted readings on Canvas

Summer II 2022

ENG 232-251/50007/ Global Literature Topics/MTWRF 10:20-12:20/ HUMHAL 208/Mahaffey P

Literature of Place: The New Orleans Story

In *Why New Orleans Matters*, written in the days following the devastating hurricane Katrina, Tom Piazza, in his argument for the rebuilding of the city, states that: “New Orleans has a mythology, a personality, a *soul*, that is large, and that has touched people around the world. It has its own music (many of its own musics), its own cuisine, its own way of talking, its own architecture, its own smell, its own look and feel.” It is this originality Piazza details that makes New Orleans, not only a cultural necessity, but also an indispensable source of plurality in American society. While on the one hand it is a vital part of the American spirit of freedom and individualism, New Orleans also strives to be, and is proud of the fact, that it is an enigma situated within the physical and ideological structure of America. Founded on the swampy banks of the Mississippi River, New Orleans, an improbable city, is home to a literary heritage that records the importance of the city’s past, present, and future that has had, and will continue to have, a singular relationship with the rest of America. The literature also demonstrates a *sui generis* culture and lifestyle found nowhere else in America. This class will read a collection of “compositional narratives” that collectively create the grand narrative of “The New Orleans Story.”

Texts:

The Axman of New Orleans (Chuck Hustmyre) – *Wading Home* (Rosalyn Story) – *Madam* (Cari Lynn and Kellie Martin) – *Eclipse Alley* (David Fulmer) - *The Ones Who Don’t Say They Love You* (Maurice Carlos Ruffin) – *The Devils We Know* (various authors) - selected readings posted on Canvas

ENG 455-251/50008/Style and Editing /MTWRF 10:20-12:20 / HUMHAL 206 /Mwenja C

ENG 555-251/50009/Style and Editing /MTWRF 10:20-12:20 / HUMHAL 206 /Mwenja C

Style and Editing

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 and supplemental materials for this course 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 sample texts. Students will complete the class with the tools needed to skillfully edit texts for a variety of genres.