

# **Fall 2022**

**ENG 231-001/80630/Global Literature Survey/TR 11:00 am-12:15 pm/HUMHAL 306/Murphy J**

**ENG 231-002/80669/Global Literature Survey/TR 12:30 pm-01:45 pm/HUMHAL 306/Murphy J**

## **MODERN CROSSROADS**

Though from vastly different cultural backgrounds, the writers on our syllabus share a conception of bringing “modernity” into their works, as each sought to dust off, update and revolutionize the genre(s) of writing they practiced. Often met with bafflement, resistance, or ridicule 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 lives today. Authors include William Blake, Walt Whitman, T.S. Eliot, Zora Neale Hurston, Robert Hayden and Elizabeth Bishop. Assignments include regular short response papers and a longer final essay.

**ENG 231-003/80647/Global Literature Survey/MWF 09:00 am-09:50 am/HUMHAL 306/Rozelle H**

**ENG 231-004/83344/Global Literature Survey/MWF 10:00 am-10:50 am/HUMHAL 306/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 231-005/83767/Global Literature Survey/MWF 10:00 am-10:50 am/HUMHAL 206/Webb S**

## **Our Monsters, Ourselves**

In this course, we’ll examine 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 ourselves and others. Some of the questions we’ll ask include: How do we come to know who we are as individuals? How do we fit ourselves into a community? How do societies identify those who belong and those who do not belong? What does it mean to belong, anyway? Can technology help us answer these questions in any meaningful way? If it could help us, should we use it?

## **Tentative reading list:**

*Beowulf*

Mary Shelley, *Frankenstein*

Kazuo Ishiguro, *Never Let Me Go*

Other readings TBA

**ENG 232-002/80649/Global Literature Topics/MWF 01:00 pm-01:50 pm/HUMHAL 304/Johnston H**

### **The Author on the Page**

In this class, we'll examine the work of American writers who 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 232-003/81491/Global Literature Topics/TR 12:30 pm-01:45 pm/HUMHAL 208/Atwood E**

**ENG 232-004/80629/Global Literature Topics/TR 02:00 pm-03:15 pm/HUMHAL 208/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? Major texts will likely include: *The Taming of the Shrew*, *Julius Caesar*, *Measure for Measure*, *Othello*, *Desdemona*, and *American Moor*.

*This course will serve as an elective in the Peace and Justice Studies program.*

**ENG 232-005/83134/Global Literature Topics/MWF 10:00 am-10:50 am/HUMHAL 309/Johnson V**

**ENG 232-006/83900/Global Literature Topics/MWF 11:00 am-11:50 am/HUMHAL 309/Johnson V**

### **The Modern Middle Ages**

This course will explore how modern authors and artists envision the Middle Ages through translations, adaptations, and retellings of medieval stories. We will study medieval literature from the perspective of medievalism, the study of the Middle Ages outside the historical context of the period, to understand how our own modern nostalgia and desire directs our study of historically-rooted stories.

#### **Required Texts:**

- *Beowulf: A New Translation*, Maria Dahvana Headley. ISBN: 978-0374110031
- *Grendel*, John Gardner. ISBN: 0679723110
- *The Mere Wife*, Maria Dahvana Headley. ISBN: 978-0374208431
- *Grendel's Mother*, Susan Signe Morrison. ISBN: 978-1785350092
- *Roman de Silence*, Sarah Roche-Mahdi. ISBN: 9780870135439
- *The Story of Silence*, Alex Myers. ISBN: 978-0008352721 / 9780008352721 / 0008352720

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 232-301/80668/Global Literature Topics/Online asynchronous/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 Desinées* 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 233-001/80610/Honors Global Lit Survey/TR 12:30 pm-01:45 pm/HUMHAL 206/Beringer A**

### **“The Literature of Conspiracy and Paranoia”**

In this course we will examine representations of conspiracy and paranoia in global literature from the Renaissance to the present. Few motifs have proven more durable—or adaptable to change—than that of the vast conspiracy behind traumatic events. Even a casual comparison of earlier and later works of the last four centuries reveals a remarkable continuity. The spectral threats of revolutionaries, ethnic outsiders, secret societies and seducers that haunted the works of early authors like John Milton and Nathaniel Hawthorne seem to find clear counterparts in the intrigues and government conspiracies depicted in contemporary television, film, and internet culture.

During the term we will read works that deal with this tantalizing theme as a means of introducing students to critical methods for reading and writing about literature. Along with some short historical and theoretical backgrounds, we will begin our exploration with a few “classic” conspiracy works like Shakespeare's *Hamlet*, John Milton's *Paradise Lost*, Arthur Conan Doyle's *Sherlock Holmes* and (gasp) *The Declaration of Independence*. Then, we will turn to conspiracy literature of the “modern” and “postmodern” periods such as Margaret Atwood's novel *The Handmaid's Tale*, Cathy Malkasian's delightful comic, *Percy Gloom*, and the films of Jordan Peele. In addition to lively discussions and essays, students will participate in a group project, exploring the role that the language of conspiracy plays in contemporary culture and politics.

**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 at UM. 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, 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. 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.

**ENG 261-002/84288/Intro to Creative Writing/TR 02:00 pm-03:15 pm/HUMHAL 307/Wurzbacher A**

### **Introduction to Creative Writing**

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, 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 300-001/80665/Introduction to the Major/TR 09:30 am-10:45 am/HUMHAL 306/Johnson V**

### **Introduction to Literary Studies**

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 and research methods; we will grapple with vocabulary and skills vital to success in the major, and discuss how to apply these skills professionally.

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.

Required texts:

- *Beginning Theory: An Introduction to Literary and Cultural Theory* (4<sup>th</sup> edition), Peter Barry. ISBN: 9781526121790
- *The Canterbury Tales* (translated by Neville Coghill), Geoffrey Chaucer. ISBN: 9780140424386
- *Telling Tales*, Patience Agbabi. ISBN: 9781782111573
- *Refugee Tales*, David Herd. ISBN: 9781910974230
- *Sometimes We Tell the Truth*, Kim Zarins. ISBN 9781481465007

English majors and minors are strongly encouraged to take ENG 300 during the Global Literature sequence (231/233 and 232/234). Students must earn a minimum grade of C for ENG 300 to earn credit in the major. Prerequisite(s): ENG 102/104, or equivalent.

English Major Distribution: ENG 300

### **ENG 305-001/80643/Literature in English Survey I/MW 02:00 pm-03:15 pm/HUMHAL 206/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/Literature English Survey II/MWF 11:00 am-11:50 am/HUMHAL 306/Webb S**

This course examines literature in English from the roughly the year 1700 to 1900. We will delve into the amazing variety of literary practices from this period, which included the rise of new genres and new media, the professionalization of authorship, the flourishing of mass education and literacy, and the advance of capitalism, industry and science. We'll consider these issues through several broad themes: 1) the natural world, 2) the Other, 3) self and society.

### **ENG 307-001/80609/Literature English Survey III/MWF 12:00 pm-12:50 pm/HUMHAL 208/Rozelle H**

A survey course required of all English majors, English 307 covers major authors and pivotal works in literature of the 20<sup>th</sup> and early 21<sup>st</sup> 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:**

*Norton Anthology of English Literature* 10<sup>th</sup> ed. (VF)  
*Norton Anthology of American Literature* 9<sup>th</sup> ed. (VD/VE)

### **ENG 310-301/83518/Literature for Children/ Online asynchronous /Webb S**

### **ENG 310-302/83519/Literature for Children/ Online asynchronous/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 traditional literature and 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 with permission of the instructor. Please email Dr. Samantha Webb at: [webbs@montevallo.edu](mailto:webbs@montevallo.edu)

**Tentative reading list:**

Christopher Paul Curtis, *Bud, Not Buddy*  
Kate DiCamillo, *The Tale of Despereaux*  
Nic Stone, *Clean Getaway*  
Amy Timberlake, *One Came Home*  
Cece Bell, *El Deafo*  
Thanha Lai, *Inside Out and Back Again*

**ENG 361-001/84292/Intermediate Creative Writing/MW 02:00 pm-03:15 pm/HUMHAL 307/Murphy J**

**INTERMEDIATE CREATIVE WRITING – POETRY**

This course is the second installment in a three-part sequence available in creative writing at UM. It assumes a basic familiarity with the craft, genres, and traditions of creative writing at the university level, either through experience in ENG 261 or by demonstrating readiness through instructor's consent. The focus for this intermediate course will be poetry. Though writing and workshopping original poems will be the top priorities in this course, we'll also increase our understanding of poetry's traditions by working with Mary Oliver's *A Poetry Handbook* and the most recent edition of *The Best American Poetry* anthology. Informal presentations of a contemporary American poet and of creative writing events/communities discovered online will also be required.

**ENG 411-051/84295/Studies in Drama/W 05:00 pm-07:30 pm/HUMHAL 208/Atwood E**

**ENG 511-051/84296/Studies in Drama/W 05:00 pm-07:30 pm/HUMHAL 208/Atwood E**

**“Staging the Renaissance”**

In this section of Studies in Drama, “Staging the Renaissance,” we will go beyond the familiar works of Shakespeare to read a selection of plays from the Elizabethan and Jacobean periods. Along the way, we are likely to encounter poisoned skulls, devilish conjuring circles, bombastic tyrants, and enough love triangles to cross-list for trigonometry credit. This course will consider a range of plays in light of staging practices and performance possibilities as we explore the theatrical and social conditions that influenced Renaissance playwrights like Christopher Marlowe, Ben Jonson, and Thomas Middleton. Thematically, we will focus on the social and collaborative nature of early modern drama as we seek to better understand culture through literature and popular performance. Prepare to learn on your feet—this class will involve some theatrical experimentation.

**ENG 439-001/81498/Sp.T Lit. Region/Culture/Perio/TR 09:30 am-10:45 am/HUMHAL 204/Mahaffey P**

**ENG 539-001/84297/Special Topics in Literature/TR 09:30 am-10:45 am/HUMHAL 204/Mahaffey P**

**New Orleans Fiction and Cultural Geography\***

Geographer Peirce Lewis, in *New Orleans: The Making of an Urban Landscape*, calls New Orleans an “impossible but inevitable city.” Essentially an island between the Mississippi River and Lake Pontchartrain, it is a city defined and shaped by its “fluid” geography. At its inception, it was isolated until the first major bridge built in 1958 linked it to mainland America. This initial isolation nurtured an atmosphere of cultural innovations which include Jazz music, Creole cuisine, and a festival-oriented way of life that are intimately embedded in the city's reason for existing. The oft-designated “gumbo” of cultures contains an eclectic hybrid of African American, French, and Spanish influences, among many others, that create a cultural dimension and vibrancy found nowhere else in America. Not only will this class, through select literary readings, explore this sui generis culture in terms of its political origins, but more importantly, it will examine how the city's physical geography played, and plays, an instrumental role in building and sustaining its cultural identity. The chosen texts reflect a “new cultural geography” where culture itself is conceived as a fluid, flexible, and dynamic process that actively constructs society, rather than simply reflecting it.

\*This course is cross-listed with ES 410: Special Topics in Environmental Studies and HNRS 409: Special Topics

An optional New Orleans field trip is scheduled for Wednesday, October 12<sup>th</sup> to Sunday, October 16<sup>th</sup>.

Required texts: *The World That Made New Orleans: From Spanish Silver to Congo Square* (Ned Sublette) – *Wading Home* (Rosalyn Story) – *City of Refuge* (Tom Piazza) – *Liquor* (Poppy Z. Brite) – *Nine Lives* (Dan Baum) – *Gumbo Tales: Finding My Place at the New Orleans Table* (Sara Roahen) – Posted Canvas readings

**ENG 455-001/83981/Style and Editing/MWF 10:00 am-10:50 am/HUMHAL 208/Mwenja C**

**ENG 555-001/83982/Style and Editing/MWF 10:00 am-10:50 am/HUMHAL 208/Mwenja C**

### **Style and Editing—Considerations of Linguistic Justice**

While people around the globe use many varieties of English to communicate effectively in innumerable contexts, the idea persists that writers should adhere to an imagined singular, “correct” standard. Students in this class will interrogate these perceived norms of American English, thinking specifically about whether those standards are as uniform as many people imagine. The class will also examine how—in practical terms—a multi-cultural democratic society might make room for many English varieties to be equally regarded as legitimate.

Students in this course interrogate the idea of “Standard Written English”—and of whose language use is excluded from the imagined “standard.” The class also explores various meanings of the word “grammar,” examine the conventions of various style guides, and discuss the interactions between linguistic style, written genre, and print conventions.

In addition to reading sample texts taken from a variety of settings, students will draw on course texts such as April Baker-Bell’s *Linguistic Justice* and Geoff Thompson’s *Introducing Functional English Grammar*.

This course fulfills one requirement for the Professional and Technical Writing Minor **or** one elective for the English Major.

**ENG 457-001/84301/Tech. Writing in Anthropocene/MWF 01:00 pm-01:50 pm/HUMHAL 208/Mwenja C**

**ENG 557-001/84302/Professional&Technical Writing/MWF 01:00 pm-01:50 pm/HUMHAL 208/Mwenja C**

### **Technical Writing in the Anthropocene**

Students in this class interact with written documents responding to the exigencies of the Anthropocene—the current geological age in which human activity largely drives environmental change. Indicators of this new age include deforestation, mass extinctions, ocean acidification, sea level rise, extreme weather events, rising global average temperatures, uncontrolled pollution of air, water, and land, and more.

The question driving this semester’s exploration is this: “What texts are being produced—in businesses, in governmental agencies, and in the public sphere—to document, evaluate, and respond to the changes humans are causing to the Earth and its systems?”

Students in this class examine and create a variety of conventional technical and professional writing texts, including instructions, emails, memos, surveys, reports, and proposals. Students may also produce infographics, public service announcements, bulletins, and a survival guide. 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.

Students who successfully complete this course will

- Devise a comprehensive definition of technical writing
- Define and apply concepts of audience, context, and rhetorical situation while composing technical documents
- Apply principles of visual and textual document design
- Develop texts that meet expectations for various technical and professional document genres

- Complete comprehensive editing and proofreading of technical documents
- Evaluate legal and ethical issues involved in writing for professional and technical audiences

This course fulfills one requirement for the Professional and Technical Writing Minor **or** one elective for the English Major.

**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 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). Graduate students who choose to enroll in this course should have prior creative writing workshop experience.

**ENG 485-001/80641/Senior Sem: Capstone Course/MW 02:00 pm-03:15 pm/HUMHAL 208/Rozelle H**

Am I Human? (Redux)

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*, Ira Levin’s *The Stepford Wives*, and anime classic *Ghost in the Shell*. Films and TV: *The Last Man on Earth* and *Blade Runner*. Requirements: one short paper (5-8 pages), one seminar paper (15-25 pages), portfolio assignment, position papers, and presentations.

**ENG 489-051/83520/Selected Topics in Literature/T 05:00 pm-07:30 pm/HUMHAL 208/Johnson V**  
**ENG 589-051/83521/Selected Topics in Literature/T 05:00 pm-07:30 pm/HUMHAL 208/Johnson V**

### **Responsive Grammar and History of English**

English is not a singular language: varieties of English are used around the globe, and tensions exist between variant dialects and sub-dialects. This course will explore the histories of English – the stories of the many languages of English – alongside linguistic and grammatical features. A goal of this course is to use historical study of English to develop flexible strategies to understand, assess, and utilize contemporary language features within the fields of literary studies, rhetoric and composition, and education. The course will include a review of grammar suitable for educators and teachers.

Required texts:

- *This Language, A River: A History of English*, K. Aaron Smith and Susan M. Kim. ISBN: 9781554813629 / 155481362X
- *This Language, A River: Workbook*, K. Aaron Smith and Susan M. Kim. ISBN: 9781554814527 / 1554814529

Prerequisites: ENG 300 (English majors) or admission into the Teacher Education Program (Education majors); achievement of junior and senior level degree progress recommended.

English Major Distribution: 300/400 Level Elective; Literature Before 1800

**ENG 500-051/83169/Intro to Graduate Studies/M 05:00 pm-07:30 pm/HUMHAL 206/Beringer A**

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.