

300- and 400- Level Detailed Course Descriptions

Contents

300-Level English Courses	1
Literature, Pre-1700	1
Literature, 1700-1900	2
Literature, Post-1900	3
Creative Writing	4
Linguistics.....	6
Methodology.....	6
Rhetoric and Composition	7
Special Topics in Writing or Literature	8
Directed Courses.....	8
400-Level English Courses	8
Advanced Studies in Literature	8
Advanced Studies in Writing.....	10
Creative Writing	11
Linguistics.....	15
Directed Courses.....	17

300-Level English Courses

Literature, Pre-1700

EN 332-001 SIXTEENTH-CENTURY LITERATURE TR 2:00-3:15 Ainsworth

This course will introduce you to the poetry and prose of the English Renaissance. We will begin with an intensive study of the Elizabethan sonnet, looking at poets including Wyatt, Sidney, Marlowe, Spenser, and Shakespeare. We will spend a substantial portion of the semester reading several books of Spenser's *Faerie Queen*. We will also look at segments of several prose works from the period, including Sidney's *Defense of Poesy*.

EN 333-001 SHAKESPEARE TR 11:00-12:15 Loper

This course offers an introduction to the study of Shakespeare's plays. In addition to reading at least one play from each genre-comedy, tragedy, history, and romance-we will examine the material and cultural conditions of Shakespeare's England. Students will be asked to consider the ways in which Shakespeare adapted sources for his audiences and, by viewing various film clips,

will analyze how contemporary filmmakers adapt Shakespeare. Other topics of conversation will include the authorship debate, various critical approaches to interpreting Shakespeare's plays, and some reasons for his lasting legacy.

EN 333-002 SHAKESPEARE MW 3:00-4:15 Sasser

We will be examining why Shakespeare occupies his place at the center of the literary canon. We will begin with Shakespeare's accomplishments as a poet, both narrative and lyric. We will then move on to his accomplishments in the drama, examining what he did in four categories: comedy, tragedy, history, and romance.

Literature, 1700-1900

EN 340-001 AMERICAN LIT TO 1900 TR 8:00-9:15 Beidler

Early American Poetry

A study of the role and function of the poet in the Colonial, Revolutionary, and Early National eras. Figures include Sandys, Bradstreet, Wigglesworth, Taylor, Cooke, Wheatley, Barlow, Freneau, Bryant, Longfellow, Sigourney, Whitman, Dickinson. Midterm and final exams will test knowledge of key texts, concepts, titles, and terms. Out-of-class assignments will include two short critical papers.

EN 343-001 BRITISH FICTION TO 1900 MW 3:00-4:15 Weiss

Orphans and Outcasts in the British Novel

The novel emerged and then flourished in England in a time of great social and economic change: the aristocracy was declining, the middle and professional classes were rising, and the value placed on inherited privilege and wealth were being replaced by a new respect for individual merit and upward mobility. Between 1700 and 1900, the British novel was centrally preoccupied with this shift--with documenting, examining, and evaluating the long, slow death of the aristocracy and its replacement by the rising middle class. A central character in the social and economic story the British novel told was the orphan—boy or girl—who had to make his or her way in the world without money, family, or status. Because of their parentless condition, these characters were often outcasts who had to move through life with little assistance or sympathy, often victims of a social environment filled with perils. The class will look at the development of the British novel through the experiences of orphans and outcasts, paying attention to formal elements such as characterization, setting, chronology, dialogue, and narration, as well as to the social and economic experiences of the various protagonists.

EN 348-001 ROMANTIC LITERATURE TR 11:00-12:15 Tedeschi

This course provides a survey of literature written during the British Romantic period (roughly 1789-1832), a period marked by intense political turmoil, rapid social change, and an evolving literary field. The course considers literature in several genres, including poetry, the novel, and nonfiction prose; introduces many of the period's most influential authors, including Blake, Coleridge, Wordsworth, Byron, Mary and Percy Shelley, and Keats; and provides an introduction to the social, political, and intellectual history of the Romantic period.

EN 349-001 VICTORIAN LITERATURE TR 9:30-10:45 Novak

Gender equality, racial justice, income inequality, religion, or the crisis in the humanities. These could be today's top stories in your Newsfeed. But the discussion about these issues began back in the Victorian period, and in many ways we are still arguing about these questions on the very terms and values set by Victorian writers. In essays, novels, and poetry Victorian writers debated the position of women in the public sphere ("the Woman Question"), economic inequality and alienated labor ("The Condition of England Question"), English treatment of colonized subjects, evolution, religious skepticism, and the function of literature. Authors may include George Eliot, Charles Dickens, John Ruskin, Charlotte Bronte, Alfred, Lord Tennyson, Robert Browning, Thomas Carlyle, Christina Rossetti, Oscar Wilde, and others.

Literature, Post-1900

EN 350-001 / AAST 350-001 TOPICS IN AFRICAN-AMERICAN LIT MW 3:00-4:15 Manora

20th & 21st Century African American Women's Literature

This course is a multi-genre study of works by African American women writers in the 20th and 21st centuries. As we move through the tradition, from Modernism and the Harlem Renaissance through the Black Arts Movement to the Contemporary and Postmodern periods, we will focus on issues related to narrative, identity, and subjectivity, as well as the intersections of race, class, and gender, while also considering these works within the context of critical discourses in social, cultural, and literary history. Authors will include Larsen, Hurston, Morrison, Walker, and Naylor. Requirements include active and engaged presence and participation, regular reader responses, one 4-5 page paper, a midterm, and a final paper.

EN 366-001 TWENTIETH-CENTURY POETRY TR 12:30-1:45 White

In this course we will read a selection of the most important American and British poets of the twentieth century. The purpose of this course is twofold: first, students will become familiar with poets and poems that have been particularly influential in contemporary poetry. This familiarity will be tested by exams that the class will help to structure. Second, and more importantly, the

course will focus on ways to help students understand and articulate their thoughts about complex poetry. To this end, students will write two papers.

EN 367-001 POST-COLONIAL WRITING IN ENGLISH TR 11:00-12:15 Iheka

The 20th century was marked by the colonial condition which not only altered the invading countries but also the colonized societies disrupted as a consequence of forced contact. Postcolonial literature then is a genre/rubric that accounts for the ensemble of texts that colonized people have produced to articulate their subjectivities, illuminate vectors of colonial oppression, and to demonstrate the manner in which neocolonial forms of exploitation characterize the contemporary age. Focusing on texts from Africa, a continent significantly impacted by the colonial encounter, this course tracks the responses to the colonial moment in literature as well as the strategies African writers employ as they grapple with post-independence realities in their societies. Class readings will draw from the various regions of Sub-Saharan Africa in order to reflect the diversity and complexity of the continent. We will read the works of Chinua Achebe, Chimamanda Adichie, Mariama Ba, NoViolet Bulawayo, Ngugi wa Thiong'o, among others.

EN 371-001 TRAGEDY TR 2:00-3:15 Deutsch

What is tragedy? How does society deal with large-scale catastrophes of a political, religious, idealistic, or organic nature? By giving up? By forging on? What makes a tragic hero or heroine? What is the relationship between tragedy and comedy? These are some of the issues we'll examine as we look at how an individual or a small group confronts the hostile forces of gods, fates, or even simply social conventions. After examining the classical dramatic tradition, we'll swiftly move on to tragedies in the American tradition. For this, we'll take a look at plays that have shaped the American tragic landscape and apply the concept of tragedy to modern American fiction and poetry. For help, we'll turn to influential definitions and theories of tragedy, particularly those of Hegel, Nietzsche, and Miller.

EN 373-001 WOMEN IN LITERATURE TR 12:30-1:45 Wittman

In this course we will survey novels, short fiction, and prose non-fiction by women writing about the margins of society. Topics will include sexuality, race, mental illness, discrimination, violence, prostitution, and liberation. We will consider works by both British and American writers. Readings may include Virginia Woolf, Jean Rhys, Katherine Mansfield, Anaïs Nin, Patricia Highsmith, Carson McCullers, Flannery O'Connor, Joan Didion, Doris Lessing, Anne Carson, and Zadie Smith.

Creative Writing

EN 301-001 through 004

FICTION TOUR

STAFF

Close study of the basic principles for composing creative prose. Reading and assigned writing experiments in a broad range of prose strategies. Required of all creative writing minors.

Prerequisite: EN 200 (This prerequisite is never waived).

EN 303-001 through 004

POETRY TOUR

STAFF

Close study of basic principles for composing poetry. Reading and assigned writing experiments in a broad range of poetic styles. Required of all creative writing minors.

Prerequisite: EN 200 (This prerequisite is never waived).

EN 303-002

POETRY TOUR

TR 2:00 – 3:15

N Parker

Close study of basic principles for composing poetry. Reading and assigned writing experiments in a broad range of poetic styles. Required of all creative writing minors.

Prerequisite: EN 200 (This prerequisite is never waived).

EN 307-001 SPECIAL TOPICS IN APPLIED CREATIVE WRITING MW 3:00 – 4:15 Albano

Literary Editing and Publishing

This course is an exploration of the field of literary publishing and its professional practices. We will examine the origins, evolution, and the present-day landscape of literary journals and small presses, and learn the fundamentals of the editing process, from the acquisition and revision of work through its proofreading and publishing. We will discuss and implement strategies for publishing our own work covering the entire submission process, from identifying suitable journals to writing professional cover letters. As a culminating project we will make our own limited-run chapbook, which in addition to the aforementioned skills will introduce the basics of layout, design, and binding while considering essential post-publishing efforts such as distribution and marketing.

EN 307-002 SPECIAL TOPICS IN APPLIED CREATIVE WRITING MW 4:30 – 5:45
Donaldson

Creative Writing for Digital Media

This course will explore digital storytelling from a hands-on point of view. We will cover the emerging field of digital media—including but not limited to electronic literature, hypertext, and multimedia forms of storytelling—and learn to use a range of digital tools, including basic coding skills. The ability to tell a story—and tell it well—is essential to success in almost any career field, but particularly in the creative arts, publishing, marketing, PR, advertising, and

business. Suitable for those who know absolutely nothing about the subject and who are looking to add marketable skills to their resumé as well as those who have some experience.

EN 307-003 SPECIAL TOPICS IN APPLIED CREATIVE WRITING TR 3:30 – 4:45 Frank

Writers in the Schools

In this class you learn best practices for curriculum design and instruction for students of all ages, elementary through high school. Develop your teaching skills, generate fun and innovative lesson plans, and gain practical experience volunteering at one of our WITS onsite programs providing after-school and in-school co-curricular enrichment. Ideal for students considering careers in teaching and arts nonprofits or simply interested in community and youth engagement.

Linguistics

EN 320-001 INTRODUCTION TO LINGUISTICS TR 9:30-10:45 Popova

Introduction to the study of language, including subjects such as language acquisition, variation, and origins. The system of sounds, syntax, and meaning are illustrated in English and other languages.

EN 321-001 LINGUISTIC APPROACHES TO GRAMMAR TR 2:00-3:15 Worden

A study of English grammar integrating principles from linguistic theory with structural approaches to grammar. The course includes a focus on the expectations of grammatical usage in different contexts and an understanding of how to apply this knowledge in a pedagogical setting. This course is a prerequisite for EN 423, EN 424, EN 425, EN 466.

Methodology

EN 300-001 INTRODUCTION TO ENGLISH STUDIES TR 11:00-12:15 Pionke

Designed primarily for English majors, especially for those at the early stages of fulfilling the major requirements, this course seeks to acquaint you with the tools, techniques and critical attitude necessary for in-depth literary study. Students majoring in other disciplines are also welcome, of course, and will find their reading, writing and analytical skills enhanced as a result. Our collective approach to the study of literature will focus on close, rather than voluminous, reading and careful analysis in the form of papers and others writing assignments. We will touch on research techniques and the varieties of literary criticism, but will concentrate most of our attention on mastering the vocabulary and techniques of textual analysis. Lest all this sounds frighteningly intimidating or, worse yet, frightfully boring, rest assured that we shall set our shoulders to an attractive wheel indeed, and that our time in and out of the classroom will be spent reading and discussing stories, poems and plays chosen both to instruct and to delight.

EN 300-002 INTRODUCTION TO ENGLISH STUDIES TR 2:00-3:15 Cardon

You've perhaps read *The Great Gatsby*, but how would you teach it? Why, do you think, is it so important that nearly every high school requires its students to read it? What do we do with famous works of literature? Why does literature even matter in the Real World? EN 300 is designed primarily for English majors, but also for anyone interested in literary analysis. This class aims to

- Provide an introduction to methods employed in our discipline for in-depth literary study;
- Enrich skills in critical reading, writing, and analysis;
- Introduce a range of critical and theoretical approaches to primary texts;
- Help students to identify which of these approaches fits their style, their interests, and the nuances of a particular literary work;
- Enhance students' ability to close read texts in the form of papers and other assignments;
- Teach the vocabulary, techniques, and research methods associated with literary analysis.

To become more adept at reading and interpreting literary texts, students will begin the course by revisiting a canonical work of literature (F. Scott Fitzgerald's *The Great Gatsby*) and learning about different methods for approaching, analyzing, and writing. From there, students will learn to apply these critical methods to other genres, including poetry, drama, and other texts and media.

Rhetoric and Composition

EN 309-001 ADVANCED EXPOSITORY WRITING TR 12:30-1:45 McKnight

English 309, an advanced writing workshop, aims to help student writers who want additional expository writing instruction after English 101 and 102. Class members will analyze their writing strengths and weaknesses, set goals for improving their writing and work on practical writing assignments depending partly on their majors or fields of interest. Students will study and practice advanced techniques of effective expository prose, including explanation, logic and persuasion, analysis, evaluation, and stylistic sophistication.

EN 313-001 WRITING ACROSS MEDIA MWF 1:00 – 1:50 Branyon

Advanced writing course exploring composition with images, sound, video, and other media while considering theoretical perspectives on rhetorical concepts such as authorship, audience, process, revision, and design

EN 319-001 through 006 TECHNICAL WRITING STAFF

Focuses on principles and practices of technical writing, including audience analysis, organization and planning, information design and style, usability testing, and collaborative writing. Special emphasis will be placed on composing instructions, various kinds of reporting

such as investigative and feasibility studies, document design for technical presentations, proposals and collaborative composition.

Prerequisites: EN 101 and EN 102 (or equivalent) and junior standing.

Special Topics in Writing or Literature

Directed Courses

EN 329-001 through 004

DIRECTED STUDIES

STAFF

Prerequisite: Enrollment only by previous arrangement with a specific instructor and with the permission of the director of undergraduate English studies.

400-Level English Courses

Advanced Studies in Literature

EN 411-001 ADV STUDIES COMPARATIVE/MULTICULTURAL LIT TR 2:00-3:15 Wittman

In this course, we will read seven critically acclaimed novels from around the world and investigate how literature arrives on the global stage. This course is run as a literary prize-granting committee loosely based on the Nobel Prize committee. Every student is a committee member. In this course, it is the students themselves who come up with their own evaluative criteria. Throughout the semester we will then debate—in class and anonymously—the merits of the seven novels using these criteria. On the first day of class, students discuss what foreign language books they have read; on the last day, they debate and decide which of the novels should win the prize. This year we have the unique opportunity to spend classroom time with one of the award-winning writers.

EN 422-001 ADV STUDIES IN AMERICAN LITERATURE TR 9:30-10:45 Beidler

Inventing American Modernism, 1865-1918

A study of the rise of American literary modernism between the American Civil War and The Great War—its post-1865 break with traditional social values and beliefs and with inherited forms of literary expression. We will address this in a number of ways: 1) partly as a response to parallel developments in Anglo-European modernist experimentalism in literature and the arts;

2) but also importantly as an independent reaction to particular late 19th and early 20th century developments in American life and culture; 3) and, finally, not only as an integral but perhaps even dominant force in 20th century transatlantic modernism at large. Writers studied will include Whitman, Dickinson, Twain, James, Gilman, Crane, Chopin, Washington/du Bois, Pound/HD, and Eliot.

EN 422-002 ADV STUDIES IN AMERICAN LITERATURE TR 12:30-1:45 Crank

Reading Katrina

Late in the August of 2005, the narrative of the city of New Orleans fundamental changed. Suddenly, with one storm, fantasies of the city's vibrancy, and its space as tourist mecca were profoundly threatened, flooded, literally and physically, with black bodies, citizens of the city forced from their homes, killed, or rendered homeless, without shelter or food. Hurricane Katrina became a national problem revealing American anxieties over blackness, waste, reconstruction, migration, borders, and, perhaps most crucially, questions over authenticity: What does a rebuilding of an "authentic" New Orleans look like? Who belongs in this rebuilt city? Where will those citizens live in the city? How do we rebuild? Who are we rebuilding for? I don't think it's too much of a stretch to say that, for most of the second half of 2005, and for years to come, New Orleans, came to embody the anxieties most of the nation had about the South, its strangeness, its troubling histories, its ecological and economic ruination, its dogged binaries, and its blithely conservative politics completely tone deaf to its citizens. This course examines the cultural and literary discourses surrounding Hurricane Katrina as both an ecological/economic disaster and as a rhetoric for un/re/de-imagining the South in the early decades of the 21st century. We're going to be looking at race, region, class, waste, global warming, issues of whiteness, media, political discourses, cultural references, and a fair number of films and texts including: SALVAGE THE BONES, LONG DIVISION, BEASTS OF THE SOUTHERN WILD, WHEN THE LEVEES BROKE, graphic novels like BEYOND KATRINA, AD: NEW ORLEANS AFTER THE DELUGE, and DARK WATER, as well as popular renderings of Katrina in the HBO series TREME, and the Beyonce video for FORMATION.

EN 433-001 ADV STUDIES IN BRITISH LITERATURE MW 3:00-4:15 Cook

The Romance, Then and Now

This course focuses on the origins and development of the romance genre. We will begin with medieval romances and then turn to novels of the eighteenth, nineteenth, and twentieth century. The aim of the course is to offer a historical perspective on this form of popular fiction. Medieval course readings will include selections from Marie de France's *Lais* and Chaucer's *Canterbury Tales* (in modern English translation). Novels will include Radcliffe's *The Romance of the Forest*, Austen's *Northanger Abbey*, Scott's *Ivanhoe*, and Chesnut's *The House Behind the Cedars*.

EN 433-002

ADV STUDIES IN BRITISH LITERATURE

TR 2:00-3:15

Pionke

This seminar will survey children's literature in England from the seventeenth-century appearance of Mother Goose through the first "Golden Age" in the nineteenth century. Attentive to the constitutive tension between admonition/instruction on the one hand, and entertainment/wonder on the other, we will reconstruct the protean figure of the child (both gendered and not) who emerges as audience and subject of such texts as the imported fairy tales of Charles Perrault, the Grimm brothers and Hans Christian Anderson, and the domestically-produced Tom Brown's Schooldays by Thomas Hughes and The Princess and the Goblin by George MacDonald. Demonstrating writing proficiency suitable for a senior-level seminar in English will be a required component of this university-designated "W" course.

EN 444-001 / WS 410-001 ADV STUDIES LIT CRITICISM & THEORY TR 2:00-3:15 Purvis

"From Take Back the Night to Slutwalk: Sexual Justice across the Waves"

This course explores the ongoing and complicated relationship between sexual liberation and gender justice, with a focus on feminist responses to sexual violence and the emergence of a radical theory of sexual justice. It asks: What sort of sexual revolution is possible in the absence of gender justice? Longer Course Description: Despite the fact that issues concerning sexuality and bodily integrity are fraught with controversy and comprised of many competing views, feminist commitments to sexual liberation and gender justice persist. By comparing and contrasting challenges to sexual violence across the generations of feminism, this course emphasizes both continuity and points of departure between feminist agendas from the different waves, or generations, of feminisms—each committed to advancing sexual justice in its own way. Students in this course will gain an understanding of the issues surrounding sexual violence and rape culture, develop a working knowledge of the different feminist waves, or generations, and be able to trace feminist responses to sexual violence across the waves of feminism while actively breaking down divisions between these purportedly distinct waves. Students will assess artificial antagonisms, such as that between Sex Positive and Sex Negative Feminists and break down problematic terminology, such as "Sex Wars." This course will establish an understanding of "sex-positive feminism" and "sexual justice" and provide a strong background for further study/praxis, including some of the rudiments of feminist theory.

Prerequisites: For WS 430: WS 200: "Introduction to Women's Studies" (or equivalent) or permission of the professor. For EN 444: 18 hours of English Study, including 6 hours at the 200 level and 6 hours at the 300 level. Writing proficiency is required for a passing grade in this course.

Advanced Studies in Writing

EN 455-001

ADV STUDIES IN WRITING

TR 11:00-12:15

Cardon

Global Foodways

Designed for advanced English majors, EN 455 is a special topics course that focuses on the process of writing. Our topic this semester is Global Foodways. The discussions and assignments are framed around the following questions: How do local foodways become a cuisine? Why, when we visit a foreign country, do we find the cuisine so different from the version back home? How do social, geographical, economic, and political factors shape the way a cuisine develops over time? Each student will select a cuisine to research, explore, and write about over the course of the semester, meanwhile contributing to a Global Foodways class website. In addition, students will read, discuss, and analyze a series of texts about food. Most texts will be found in our supplemental reading folder on Blackboard, or Anthony Bourdain's collection *Medium Raw*; we will also read Jean Hegland's *Into the Forest*, as well as additional materials.

EN 455-002 ADV STUDIES IN WRITING MW 3:00-4:15 Presnall

The focus of this course is Michel de Montaigne and the Essay. We will discuss the life of Montaigne, his method, the reception of his Essays since first published in 1580, and Montaigne's influence on major writers, including Shakespeare. We will also practice his method of writing from life to understand our own minds and finish by writing an essay after his style.

EN 455-003 ADV STUDIES IN WRITING TBA Gardiner

Academic Integrity ELO

This course offers students an authentic Experiential Learning Opportunity. Working with the A & S Academic Integrity Initiatives Coordinator and the CCS Innovation Team, students will research, develop, write, and edit multimodal scripts, example paragraphs, source-based academic-writing lessons, assessments, and other teaching materials for a multi-unit online Academic Integrity module to be used by incoming UA students in future semesters. Course readings will include James Lang's *Cheating Lessons* and articles on plagiarism and other academic integrity issues. In addition to real-life writing responsibilities, the course will also include reflective writing.

Creative Writing

EN 408-001 ADVANCED CREATIVE WRITING M 2:00-4:30 Wells

Advanced Fiction Workshop

This class is devoted to the reading, writing, and analysis of short fiction. You will build on the prose writing and workshopping skills you've developed in previous creative writing courses. You will produce original fiction of your own invention and design and will be expected to read and provide feedback that is both rigorous and generous on the work of your fellow fiction writers.

Video Game Writing

In less than fifty years, dating from Atari's release of Pong in 1972, video games and video gaming have revolutionized media consumption in the 21st century and shape the ways we interact with technology in the digital age. From that simplistic table tennis game has arisen whole empires—World of Warcraft is built out of over 5 million lines of code—and a multibillion dollar industry. Video games not only draw stylistic elements from art, literature, and film, but have influenced those art forms in turn, pioneering entirely new forms of storytelling. Whether you are new to gaming or have logged thousands of hours in front of a computer or console, this course will guide you in the writing and designing of your own video game, with special attention to interactive, non-linear (choice-based, open world) narratives—concepts which can be applied in many writing scenarios. As part of studying the art of video games and gameplay, we will read about video games, write about video games, discuss video games, Skype with video game writers, and of course play many kinds of video games.

Prerequisites: EN 200 and EN 301 and EN 303

EN 408-005 ADVANCED CREATIVE WRITING MW 3:00-4:15 Rawlings

Advanced Creative Nonfiction Writing

Telling true stories, and in the process grappling with what “true” means and where meaning resides, can be a thrilling, daunting, and artistically complex act. We will spend this semester experimenting with, drafting, responding to, and revising various forms of creative nonfiction, from memoir to travel writing to profiles to personal/political essays. We will focus on the development of skills particular to these subgenres as well as principles germane to all nonfiction writing. Along the way, we will identify and discuss and practice many of the essential skills of creative writing in general. Studying the structures and techniques of published works will help you discover the most effective and compelling means by which to tell your own stories.

Prerequisites: EN 200 and EN 301 and EN 303

EN 408-006 ADVANCED CREATIVE WRITING TR 12:30-1:45 Park

Documentary Poetics

Like documentary filmmakers, documentary poets employ primary sources (court transcripts, photographs, public records, diagrams, recordings, letters, footage, etc.) to enter (or reenter) traumatic events, to unearth a moment in history, and to even report on their realities. At best, documentary poets respond to, rearrange, embed, and even redact primary sources in order to shed light on the forgotten and the marginalized, working to reinvigorate the poem as a locale for social justice. At worst, a documentary poet can insensitively unbury an event for the purpose of

producing content. At either end, the intersection of the document and the poem encourages us to reassess the formal possibilities of a poem (can a poem act as a productive vessel for reportage?) alongside the role of the poet (can a poet be, as Philip Metres posits, a “journalist, historian, [and] agitator”?). This semester, we will read the works of Muriel Rukeyser, C.D. Wright, Jake Adam York, Charles Reznikoff, Susan M. Schultz, Paisley Rekdal, and others in order to investigate how poets use documentary modalities to negotiate questions of truth, presentation, and representation. We will also research and develop our own chapbook-length projects in order to explore how our work can give a voice to the past and/or speak out to the present.

Prerequisites: EN 200 and EN 301 and EN 303

EN 408-007 ADVANCED CREATIVE WRITING TR 2:00-3:15 Wyatt

Online Writing, Writing Online (Various Forms)

As technology and economics transform publishing, online writing has been one way that writers have disrupted, subverted, and revolutionized the industry, cultivating a whole new market of readers. As popular blogger Sufia Tippu writes, “Blogging is hard because of the grind required to stay interesting and relevant.” But it’s not just blogs—writers are also sharing poetry, fiction, and deeply moving essays through their own personal sites as well as online journals and magazines. For this course, we will read books that were born of blogs as well as the blogs that spawned them, such as those by Allie Brosh and Jenny Lawson. Students will develop their own personal style and focus by building their own blogs, but will also explore pieces of literature of many genres that are published online. Students will write pieces and begin the process of submitting to online journals and magazines. We will explore the idea of brevity in writing fiction, poetry, and non-fiction using Twitter, as well as discuss ways to build an author platform online, which might (for starters) include a personal website and an active social media presence.

Prerequisites: EN 200 and EN 301 and EN 303

EN 408-008 ADVANCED CREATIVE WRITING T 2:00-4:30 L Wilson

The Elegy (Poetry)

“It does many things. It distracts the poet, at least momentarily, from a state of exquisite grief,” Mary Jo Bang says of the elegy, one of the most ancient forms in the poetic tradition, which gave her fifth collection, written in the wake of her son’s death, its name. This form has evolved from mournful verses of Greco-Roman couplets that follow a strict, metered pattern to a more nebulous, all-encompassing term for the mode of writing imbued with complex amalgam of emotions come with loss. This course will focus on the evolution of the elegy form from the 20th-century modern era in the West, dating to Rainer Marie Rilke’s *Duino Elegies*, to the present day. We will examine critically this form’s masculinist roots and the ways women, people of color, and LGBTQ writers (Bang, Meg Day, Leslie Harrison, Rosebud-Ben Oni, Danez Smith, Mai Der Vang) have pushed the elegy’s boundaries of expressing lament for those lost,

This course considers questions such as the following: Why does Southern English have to propose “y’all” for a plural “you”? And while we’re at it, what happened to “thou”? What’s the deal with the subjunctive? How did Scandinavian pronouns (they, their, them) creep into English? Why can’t we ask “Have you not heard?” without sounding weird? Since the momentous event in 1066 was called “the Norman Conquest,” why aren’t we speaking French instead of English? Who decided that we can’t say “Ain’t nothin’ like ‘em nowhere” in standardized English? What’s going on with, like, quotatives, “and he was like....!”? Why can’t everybody open their book? How is English being affected by globalization and the internet? The course is an introduction to the external history of the English language along with the study of the accompanying internal changes in structure. It begins by peering back through the mists of history by means of linguistic tools that allow us to reconstruct what the original language in our “family” was like. Then we will track changes in English through its close encounters with other languages (most notably the Celtic languages, Old Norse, and French), through attempts at standardization, through the effects of globalization, to its diverse contemporary forms. For English majors the course should provide a basis for understanding the evolution of English grammar, pronunciation, and spelling as a background for studying English literature. The course examines the development of English from two perspectives: its outer history (i.e., the sociohistorical, cultural, and political forces that have helped shape the language) and its inner history (the phonological, grammatical, and lexical changes that have taken place). In addition, it looks at some general principles of language change and relates them to specific developments in English. By the end of the course you should understand why the English language is the way it is and be able to predict how it may change.

Prerequisite(s): EN 320 or EN 321 or ANT 210 or ANT 401 or ANT 450 or FR 361 or IT 361 or SP 361.

This advanced grammar course examines the structure and usage of the English language, including morphology (word formation/structure), syntax (the patterns of sentences), and discourse (the context in which utterances are patterned and made meaningful). We will review both traditional and contemporary approaches to English grammar, such as cognitive grammar, construction grammar, lexico-grammar, pattern grammar, and systemic functional grammar. Through reading, research projects, and discussion, students will attain a solid understanding of the English language’s structure and usage. Writing proficiency within this discipline is required for a passing grade in this course.

Prerequisite(s): EN 320 or EN 321 or ANT 210 or ANT 401 or ANT 450 or FR 361 or IT 361 or SP 361

Directed Courses

EN 429-001 / 002

DIRECTED READINGS

STAFF

Prerequisite: Enrollment only by previous arrangement with a specific instructor and with the permission of the director of undergraduate English studies.

EN 430-001 / 002 / 003

ENGLISH INTERNSHIP

STAFF

An on- or off-campus training position in which students use the skills they have gained as English majors and enhance their employment opportunities after graduation. Interns work approximately 10 hours a week, holding responsible positions with, among others, Alabama Heritage, Alabama Alumni Magazine, and the Tuscaloosa Public Defender's Office. Apply to the director of undergraduate studies in the Department of English. Please see the departmental website for the application form and further details.

EN 499

HONORS THESIS

STAFF

The Honors Thesis in English course is an individualized, directed readings class that culminates in a 30-50 pp. thesis. It is the final required course for the Honors in English program. Each student enrolled will work individually with a faculty mentor.

Prerequisite: EN 399.