

300- and 400- Level Detailed Course Descriptions

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300-Level English Courses

Literature, Pre-1700

EN 330-001 CHAUCER AND MEDIEVAL LIT MWF 10:00-10:50 A. Cook

Examines works of the Old and Middle English Periods, the formative years of British literature. Works from pre-conquest England may include Beowulf, Bede's History of the English Church, and poems from the Exeter and Vercelli manuscripts. The major works from the fourteenth and fifteenth centuries may include Sir Gawain and the Green Knight, William Langland's Piers Plowman, John Gower's Confessio Amantis, and Chaucer's Troilus and Criseyde and the Canterbury Tales.

EN 333-001 SHAKESPEARE TR 12:30-1:45 R. McConnell

This course is a broad introduction to Shakespearean drama, and places primary emphasis on language: most of our time and energy in this course will be devoted to the analysis and interpretation of Shakespeare's words, and to understanding and appreciating their pleasures and

reveal the logic of the literary field during the Regency, albeit for very different reasons. As the best-selling poet of the age and a heavily-marketed icon, Byron artfully designed his works to capitalize on, and at the same time critique, the commercial logic of the literary marketplace. As a little-read author variously publishing scandalous pamphlets, novels, and poetry at his own expense, Shelley passed through the field as if he had set out programmatically to test the moral, economic, and political limits of what could be published. This course seeks to provide students with an advanced knowledge of the major works of Byron and Shelley and of the place of poetry in the literary field during the Romantic period. Readings will include Byron's *Childe Harold's Pilgrimage*, *Beppo*, and *Don Juan* and Shelley's *Queen Mab*, *Alastor*, and *Prometheus Unbound*.

EN 347-001 ENGLISH LIT DURING THE ENLIGHTENMENT TR 2:00-3:15 D. Weiss

Many of the ideas that structure modern society had their origin in the Enlightenment, an intellectual movement that lasted through much of the eighteenth century. Our own ideas about democracy, education, human psychology, secularism, science, economics, and gender, for example, all had their beginnings in the Enlightenment. As a consequence of the intellectual ferment, the eighteenth century was a period of profound change in Great Britain, as new developments in philosophical thought seeped into intellectual culture and prompted fundamental shifts in how people understood themselves and the social world. In order to access these shifts, the course is divided into four thematic parts: Science and Philosophy; Global Expansion and the Slave Trade; Faith, Feeling, and the Imagination; and Women and Society. Working with novels, poems, short stories, plays, and essays, students will examine the ways in which the intellectual and ideological transformations of the Enlightenment were explored and explained through literature.

Literature, Post-1900

EN 350-001/AAST 350-001 TOPICS IN AFRICAN-AMERICAN LIT MW 4:30-5:45 Cardon

African American Literature and Movement: City, Country, Suburb, and Beyond

Readings include works by James Weldon Johnson, Nella Larsen, George Schuyler, James Baldwin, Lorraine Hansberry, Danzy Senna, and Octavia Butler, among others.

Flight, relocation, pilgrimage—twentieth-century African-American literature has a legacy of movement from one space to another. Characters travel from North to South or South to North; from city to suburb; from the U.S. to the Caribbean, Europe or Africa and back. As we read these works, we ask: What visions of the American city emerge? How do the writers contrast life in the city with life in the suburb or country? How does a pilgrimage abroad change a narrator's rendering of "home"? Does moving from one space to another connote flight and avoidance or growth and self-knowledge?

Students are expected to complete reading quizzes, a literary analysis (4-6 pages), a midterm, a final research paper (7-8 pages), and a class presentation.

EN 361-001 TOPICS IN AMERICAN LIT 1945-PRESENT TR 11:00-12:15 H. White

Tolstoy said "all happy families are alike; each unhappy family is unhappy in its own way." This course will examine the idea of family in post-WWII America by reading a selection of the era's most important fiction and poetry on the subject. As we will see, post-war writers have come back and back to the idea of family as a lens through which to write about ideas of identity, including race, religion, and sexuality. It has also been a shaping force in our contemporary understanding of the individual as both a member of, and a figure apart from, the innumerable groupings that comprise our intimate lives. We will read Philip Roth, Gloria Naylor, Zadie Smith, and Jonathan Franzen, among others.

EN 363-001 TOPICS IN BRITISH LIT 1945-PRESENT TR 8:00-9:15 J. McNaughton

Contemporary Irish writing

In this course we study major works of contemporary Irish literature. We cover a sweep of extraordinary poetry, theater, and fiction, as well as some important critical essays, artworks, and film. Writers could include the likes of Flann O'Brien, John McGahern, Edna O'Brien, Dermot Healey, Roddy Doyle, Sebastian Barry for fiction; Samuel Beckett, Marina Carr, Brian Friel, Frank McGuinness, for theater; and for poetry, Austin Clarke, Thomas Kinsella, Seamus Heaney, Evan Boland, Derek Mahon, Medbh McGuckian, Ciaran Carson, Nuala NíDhomhnaill, others besides. Students will write three analytical essays.

EN 373-001 WOMEN IN LITERATURE MW 4:30-5:45 E. Wittman

Women's Literature: On the Margins

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

PROSE 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 003 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 303-004 POETRY TOUR T 2:00 - 4:30 L. Wilson

We will read and experiment with a variety of poetic strategies and forms as you begin the journey of sorting out the sense of self you had when you arrived from the varying points of view you'll have an opportunity to inhabit. Short lectures on craft and mechanics, writing exercises, and discussion of readings will help make sense of your evolving worldviews, artistic voices, and creative ideas. Peer workshops aim to demystify the revision process as you improve your facility with written language and learn the importance of respectfully giving and receiving constructive feedback on written art's resonance with an audience.

We will cover a vast survey of formal poetic conventions emerging from historical & contemporary traditions in the West & East. After we develop facility with key terms—including image/object, introspection, voice, the line, syntax, prosody, etc.—we will experiment with traditional forms (Shakespearean & Petrarchan sonnet, villanelle, sestina, haiku, abecedarian, ballad stanza, etc.) as well as those you might not have encountered, including the blues ballad, ghazal, bop, gigan, and others that have emerged from the L=A=N=G=U=A=G=E/Conceptual poetry movements.

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

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 320-002 INTRODUCTION TO LINGUISTICS TR 11:00-12:15 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 12:30 – 1:45 A. 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 L. 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 11:00-12:15 E. McKnight

Study and practice in methods of exposition, explanation and explication, logic and persuasion, definition and analogy, analysis and evaluation. Enrollment is limited to 15. Writing proficiency within this discipline is required for a passing grade in this course.

EN 317-001 WRITING CENTER PRACTICUM TR 11:00-12:15 A. Dayton

Students must apply and be accepted to do the Writing Center. For information on how to apply, go to: <https://writingcenter.ua.edu/jobs/>

This course will introduce you to the principles and practices of Writing Center work. The course is structured as a practicum, in which you will do some reading and reflecting on composition theory, and some hands-on work in the Center, including observations and consultations. In the first eight weeks of the semester we will focus on preparing you to work in the Center; in the second eight weeks, you will do three hours of consulting per week. In this course, you can expect to read and reflect on issues related to the study and teaching of writing, to analyze your own literacy experiences, and to develop a range of strategies to help you work effectively with diverse students and texts. This course is required for students who wish to work for pay in the Writing Center; students who pass this course with an A or a B, and with excellent attendance, will be eligible to work for pay when the semester has ended.

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

EN 310-001 SPECIAL TOPICS IN WRITING TR 9:30-10:45 M. Presnall

Creaturely Writing: Animals, Objects, the Dead, and the Divine

Over the last few decades, rhetoric has become an ecology within which human and non-human actors affect each other. This challenges the traditional view that places the knowing human at the center of “the rhetorical situation.” If I speak to a rock and don’t get a response, does that mean it doesn’t affect me, direct my movement? Does it invoke me? Does my cat? If my cat leaves a dead mouse on the step and I interpret it as a gift, have I missed a chance at communication? Rather than starting from a known purpose and thesis and advancing an argument, this class begins by questioning what we know and uses extrahuman relations to promote new thoughts and modes of expression. Writing with animals, objects, the dead, and the divine, we ask how “the human” affects and is affected, responds, and requires response.

EN 310-002 SPECIAL TOPICS IN WRITING TR 12:30-1:45 M. Meyers

Writers in the Schools

This class will explore best practices in relation to teaching creative writing through in-schools and afterschool programs. Students will learn to generate innovative lesson plans for a variety of teaching settings and will gain practical experience by volunteering at one of Tuscaloosa WITS' afterschool programs. Ideal for students interested in community engagement and/or considering careers in teaching and arts nonprofits.

EN 310-320 SPECIAL TOPICS IN WRITING M 5:00-7:30 N. Blanchard

Techniques of Audio Storytelling

In this course we will examine the fundamentals of audio forms of narrative. We will develop basic theories upon which production skills can be built, and we will develop an understanding of the techniques and technology used in a variety of audio storytelling environments. Assignments will be production-oriented—each student will produce their own short podcasts—but the crux of student work will emphasize the underlying creative writing existent in audio forms. Students will get hands-on experience designed to develop the abilities needed to write and produce audio stories from conception to publication. Topics include, but are not limited to: script-writing, podcast structures, the host as narrator, literary techniques in podcasts, editing for character, timing/pacing, timbre = mood, microphone techniques, recording protocols, incorporation of musical elements and sound fx, rough mixing (stereo), sound stage and ear-training, equalization/compression/reverb, components of digital audio workstations, and the characteristics of spoken word. We will listen to This American Life, Serial, Radio Lab, Two Dope Queens, The Moth, Snap Judgement, Mystery Show, among others.

EN 311-001

SPECIAL TOPICS IN LITERATURE

MWF 10:00-10:50 Sasser

Children's Literature

This course attempts to answer two outwardly simple questions: 1) What is a children's book? (i.e., how can *The Cat in the Hat*, *Little Women*, and the *Harry Potter* series all possibly belong to the same genre?); and 2) Who decides what children get to read? (i.e., Why is children's literature the only literary genre not written, purchased, marketed, and often not even read by its presumed audience?). These two questions will guide us through a "wild rumpus" of the major genres and conventions of literature for children, such as fairy tales, fantasy, poetry, picture books, adventure stories, domestic stories, and school stories. Further, we will spend much of the course discussing the complex relationships between author, distributor, parent, and child, as we reflect on how our readings challenge, confirm, and/or complicate constructions of Western childhood. In addition to several picture books on reserve at Gorgas, the required texts for the course may include:

- Carroll, *Alice's Adventures in Wonderland*
- Barrie, *Peter and Wendy*
- Tatar, *The Norton Critical Edition to the Classic Fairy Tales*
- Silverstein, *Where the Sidewalk Ends*
- Sendak, *Where the Wild Things Are* and *In the Night Kitchen*
- Burnett, *The Secret Garden*
- Baum, *The Wonderful Wizard of Oz*
- Jarrell, *The Bat-Poet*
- Keats, *The Snowy Day*
- Block, *Weetzie Bat*
- Lester, *Black Folktales*
- Woodson, *Brown Girl Dreaming*
- Nelson, *A Wreath for Emmett Till*
- Fitzhugh, *Harriet the Spy*
- Myers, *Fallen Angels*
- Hintz and Tribunella, *Reading Children's Literature*

Warning (Teaser?): Be aware! This course will engage directly and intellectually with often touchy subjects, such as sexuality, race, class, politics, aesthetics, and violence, and their relationship with children and children's culture.

Directed Courses

EN 329

DIRECTED STUDIES

STAFF

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

EN 399-001

HONORS SEMINAR IN ENGLISH

M 3:00-5:30 E. Wilson

If Shakespeare was the best, who were the rest? This course teaches advanced English research methods to prepare students for their future honors theses, in this instance deploying those methods to enable students to investigate the friendships and bitter rivalries among the network of dramatists who revolutionized the English stage in the age of Shakespeare. The primary texts of the course will be taken from the populous crowd of playwrights jockeying with Shakespeare for glory on the early modern stage. From famed rivalries with Christopher Marlowe and Ben Jonson to competitive co-writers Middleton and Fletcher, to next-generation upstarts with bloodthirsty ideals like John Webster, students will meet Shakespeare's competition, whose work they will explore through extensive critical engagement. Shakespeare and his contemporaries were among some of the earliest subjects of English literary critical attention, and as such, students can expect to encounter critical materials drawn not only from modern sources, but also from the seventeenth, eighteenth, and nineteenth centuries, giving a broad wingspan to this preparatory thesis work. During the semester a class session will be devoted to a faculty-led set of lightning talks in the form of a roundtable to introduce students to professional research. The course will culminate in a symposium at which students will present their work in panels to one another, and be challenged to bring the critical process to life by engaging in question and answer sessions.

400-Level English Courses

Advanced Studies in Literature

EN 411-001 ADV STUDIES COMPARATIVE/MULTICULTURAL LIT MW 3:00-4:15 Wittman

World Literature

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. 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 LIT TR 9:30-10:45 N. Bilwakesh

Scarlet Letters

This course takes as its starting point one seminal novel (*The Scarlet Letter*), and then looks at critical and creative responses to it in order to more broadly think about questions of originality, the use of history, repetition, and reclamation in American Literature.

Major readings will include Nathanael Hawthorne's *The Scarlet Letter*; John Updike, *Roger's Version*; Kathy Acker, *Blood and Guts in High School*; Suzan-Lori Parks, *The Red Letter Plays*; and Jhumpa Lahiri, *Unaccustomed Earth*.

EN 422-002 ADV STUDIES IN AMERICAN LIT TR 2:00-3:15 J. Hubbs

This course explores nineteenth- and twentieth-century American literature and culture. Novels and short stories by Edgar Allan Poe, Henry James, James Weldon Johnson, Zora Neale Hurston, Vladimir Nabokov, Toni Morrison, Gish Jen, and other writers are studied in the context of debates over slavery, national identity, women's roles, immigration and assimilation, social mobility, sexual mores, consumer culture, and race relations. Paper assignments emphasize close reading techniques and process-oriented writing. Assigned literary critical readings include papers written by students in this class and subsequently published in *The Explicator*, a journal of text-based critical essays.

EN 422-003 ADV STUDIES IN AMERICAN LIT TR 2:00-3:15 C. Smith

Pirates, Cannibals, Slaves: 'Black Sails' and the Making of Early American (Counter-) Cultures

Perhaps no counterculture in world history stimulates the modern imagination more than does piracy. From the recent series *Black Sails* on the cable network Starz and the ever popular Disney franchise *Pirates of the Caribbean* to modern-day pirates attacking vessels off the coast of Somalia, images of pirate culture abound. This course, then, asks you to draw relationships between our modern-day fascination with pirates and some of the original manifestations of piracy, focusing especially on piracy in the Caribbean in the 17th and 18th centuries. In the course, you will interrogate questions such as the following: Who were the real pirates of the Caribbean and how did they differ from buccaneers and privateers? What place did they occupy in early American social circles? What made theirs a "counter" culture? To what/whom exactly were they counter? What was life like for pirates? Laws? Customs? Diet? Conditions aboard the ship and off? Why would anyone want to be a pirate – both in the past and present? Why, today, do we have such a fascination with this historical counterculture? Today, popular forms of piracy include downloading music and movies and hijacking planes and other structures. How, then, do space, place, and product determine the contours of piracy?

In addition to the above points of inquiry, we will establish parallels among piracy and cannibalism and slavery. We will explore the three categories of identity to determine points of intersection and think about how and why these three groups were popular villains and monsters in the narratives early American writers told. Readings will include Daniel Defoe's *Robinson Crusoe*, the anonymous *Female American*, Robert Louis Stevenson's *Treasure Island*, Aphra Behn's *Oroonoko* and episodes of the Starz series *Black Sails*.

EN 433-001 ADV STUDIES IN BRITISH LITERATURE MW 4:30-5:45 S. Tedeschi

Toward a Romantic Theory of Poetic Communication

What is poetry? What does it do? And what is it for? Can poetry after the Enlightenment still claim to be the privileged medium for communicating whatever harmony or love subsists between humankind, the universe, and the gods? How did the Romantic poets adapt traditional claims of the privileges and powers of poetry in response to the social and intellectual pressures of middle modernity? This course considers these questions by studying of Romantic-period poetry and poetic theory, the deep roots of that theory, and selections of twentieth- and twenty-first-century literary and communication theory. Readings may include Plato's Symposium and Ion, Dante's *La Vita Nuova* and excerpts from *Il Convivio*, Sidney's "Defence of Poesy," and excerpts from the work of David Hume and Adam Smith; poetry and essays by Coleridge (including *Religious Musings* and excerpts from the *Biographia Literaria*), Wordsworth (including *Home at Grasmere* and selections from the 1807 *Poems, in Two Volumes*), Peacock ("The Four Ages of Poetry"), and Shelley (including *Epipsychidion* and *A Defence of Poetry*); and essays by Roman Jakobson, Raymond Williams, James Carey, John Guillory, and John Durham Peters. The course assignments prepare students to write a final research paper.

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

Essential Readings and Writings in Women's Studies

If feminist scholars and practitioners actively contest essentialist narratives about women, expose the instability of the foundational category, women, and consistently draw attention to the intersectionality of oppressions within the vast interdisciplinary field traditionally known as Women's Studies, what can we say of its "essence"? This course considers these and other challenges as it locates key texts and themes that are, among many, "essential" to the field of Women's and Gender Studies, as well as central to feminist scholarship and praxis across disciplines. Course readings include "classic," visionary texts and influential contributions by iconic authors, such as Angela Davis and Barbara Ehrenreich, literary writers, such as Margaret Atwood and Octavia Butler, as well as new and groundbreaking writings by contemporary authors, such as Ariel Levy and Roxane Gay. Through readings, class discussions, and writing assignments, students will become familiar with texts and debates central to the field of Women's and Gender Studies. Students can look forward to becoming acquainted with major feminist themes and the fundamentals of feminist theory; gaining proficiency in advanced undergraduate research and writing skills; developing an awareness of how normative logics contribute to the subjection of women and other racial, sexual, and gender minorities; and discovering how feminist writers, past and present, have contributed to our understanding of these issues and have suggested possibilities for change or issued calls to action. Note: Writing proficiency is required for a passing grade in this course. Prerequisites: WS 200: "Introduction to Women's Studies" (or equivalent) or permission of the professor. EN 444: 18 hours of English Study, including 6 hours at the 200 level and 6 hours at the 300 level.

EN 477-001 ADV STUDIES IN LITERARY GENRE TR 11:00-12:15 D. Weiss

Frightful Transitions: The British Gothic Novel

The horror genre as we know it today has its roots in British Gothic, a literary and artistic mode known for Medieval castles, underground passageways, supernatural occurrences, victimized women, and the heightened emotions of terror and awe. This course will focus on the Gothic novel and will ask questions linking issues of form to those of intellectual and social history in order to pinpoint the reasons for the emergence of this new fictional form at a particular place and time. Gothic fiction can be understood as a literary genre that embodied the shift from the Enlightenment to Romanticism—a genre in which central contradictions between the culture of sensibility, which relied on passion and intuition, battled against the rationalist tradition of empiricism and intellectual skepticism. As a literary form that focused on persecuted women, Gothic fiction can also be seen as a genre that explored the female fears and feelings that came from living in a time in which ideas of domesticity and feminine propriety were becoming increasingly restrictive. Course readings will include influential Gothic novels such *The Castle of Otranto*, *The Romance of the Forest*, *The Monk*, *Northanger Abbey*, *Frankenstein*, and *Wuthering Heights*, as well as extracts of other primary texts and secondary sources available on Blackboard. Students can expect weekly reading quizzes, response papers, a short paper early in the semester, and a 10-page, research-based seminar paper due during finals week.

Advanced Studies in Writing

EN 455-001 ADV STUDIES IN WRITING TR 2:00-3:15 K. Gardiner

“Dirt Poor”

Designed for advanced English majors, this special topics course focuses on the process of writing, with a special emphasis on multimodal composition. This section includes experiential learning opportunities, and students will enhance their research and writing skills as they document and visualize historical and cultural landscapes of the Great Depression. Using a rhetoric text to guide writing and document-design activities, students will also read works such as James Agee’s *Cotton Tenants* and Richard Wright’s *12 Million Black Voices*, while doing family research in Ancestry.com and archival research in the Hoole Special Collections and the Library of Congress photo collections. Course work includes composing in traditional, oral, visual, and digital formats.

EN 455-002 ADV STUDIES IN WRITING TR 3:30-4:45 L. 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.

Creative Writing

EN 408-001 ADVANCED CREATIVE WRITING MWF 11:00-11:50 K. Waltman

This course will focus on young adult fiction, with particular attention to how young adult texts treat the “reality” of being a contemporary young adult—or how they build narrative without vampires or wizards at their disposal. We’ll examine how “realism” itself is often a loose term, especially in the y.a. genre, and how that what’s “real” may vary greatly from narrator to narrator. Of course, we’ll take our own shots at capturing the “real” in the young adult genre. Lastly, this does not exclude—for our reading or our writing—the fantastic or the speculative, even if for the purposes of contrast. Texts may include *Speak* by Laurie Halse Anderson, *PUSH* by Sapphire, *Feed* by M.T. Anderson, and more.

Prerequisites: EN 200 and EN 301 and EN 303

EN 408-002 ADVANCED CREATIVE WRITING MW 3:00-4:15 B. Guthrie

Humor in Poetry

“Ours is an age in which Aristotle’s ranking of tragedy as superior to comedy becomes more and more suspect. Like other contemporary artists, comic poets use humor as a device ideally suited to capture the absurdities, enormities, and pathos of modern life,” says humorous poet Charles Harper Webb. This workshop will explore the presence of humor in contemporary poetry, supplementing and enriching our poetic models and exercises with recent critical texts. Topics will include basic humor techniques; the concept of dark humor, which reminds us of the pain and misery often underlying what we laugh at; humor as subversion—as method for expressing anger and rage; humor as method for opening discourse on taboo subjects; the similarities between poetry and stand-up comedy; humor as strategy in the live poetry reading. Students will produce original poems and occasional reading responses. Writers of all genres are welcome—your serious memoirs and fictions can become seriously funny poems. No joke!

Prerequisites: EN 200 and EN 301 and EN 303

EN 408-003

ADVANCED CREATIVE WRITING

TR 2:00-3:15 W. Rawlings

Forms of Creative Writing: Advanced Fiction Workshop

Students in this class will comprise a close-knit and supportive workshop that functions to provide specific and constructive feedback on short stories we'll work on together, from inception to revision to editing stages. We'll explore craft issues such as point of view, narrative voice, structure, and ways to innovate and develop our skills as fiction writers.

Prerequisites: EN 200 and EN 301 and EN 303.

EN 408-004

ADVANCED CREATIVE WRITING

TR 9:30-10:45

E. Parker

Immersion Writing

During the emergence of “The New Journalism” in the 1960s and ‘70s, with writers such as Tom Wolfe, Hunter S. Thompson, Truman Capote, Joan Didion, and University of Alabama alumnus Gay Talese, straight nonfiction reportage began adopting the techniques of fiction—dialogue, scene-setting, intimate personal details, the use of interior monologue, metaphorical depth, etc.—and abandoned the sterile objective perspective of “newsworthy subjects” in favor of turning the lens toward less traditional subjects, even the journalists themselves, and a whole new genre of immersion writing evolved. We will look at the evolution of this trend from the 1960s and earlier, following it to the contemporary explosion of immersion project literature in magazines, books, radio, podcasts, documentaries, and blogs. As writers, we will immerse ourselves in our own communities and lives to find subjects and produce essays, blogs, audio pieces, and/or short documentaries. We will be what Gay Talese calls “nonfiction writer[s] pursuing the literature of reality.”

Prerequisites: EN 200 and EN 301 and EN 303

EN 408-005

ADVANCED CREATIVE WRITING

TR 11:00-12:15

A. McWaters

Comics artist Lynda Barry says that “pictures can help us find words to help us find images.” This class will explore that dynamic relationship of the visual and the verbal via the rapidly growing and increasingly influential world of graphic novels. Beginning with the literary and historic precedents of the genre, we will move through a series of works that show the range of artistic and storytelling approaches to such common cultural themes as sexuality, class, race, violence, religion and politics. Texts will include classic nonfiction graphic novels like *Maus* and *Persepolis*, as well as newer graphic fictions like Emil Ferris’ *My Favorite Thing Is Monsters* and Richard McGuire’s *Here*. We will explore examples from the various subgenres within the comics world: manga, fantasy/sci fi, superhero, as well as the burgeoning field of web comics. With all these resources at hand, we will seek the best expressions of madness and happiness that writing + illustration may hold for the individual writers enrolled. Come as you are, whatever your level of drawing skill, whatever your prior knowledge of comics. This class will be a place

to experiment with the form, from weekly visual exercises ranging from collage to self-portraiture, to the eventual collaborative creation of a graphic novel/comic of your own.

Prerequisites: EN 200 and EN 301 and EN 303

EN 408-006 ADVANCED CREATIVE WRITING TR 12:30-1:45 H. Staples

[Re]Marks of the Beast

"Wild, dark times are rumbling toward us, and the prophet who wishes to write a new apocalypse will have to invent entirely new beasts, and beasts so terrible that the ancient animal symbols of Saint John will seem like cooing doves and cupids in comparison." –Heinrich Hein

In this course, we will asking questions like: How do writers query the beast as a cultural trope with political implications? What forms, styles, and practices might emerge from the position of beast? What does it mean invent a new beast? What does it mean to write our inner beast? Prompts inviting collage, syntactical disruption, documentary poetics, nonlinear narrativity, fairytale retellings, and other strategies will help writers track the beast across genres. Readings may include Calling a Wolf a Wolf, Kaveh Akbar; The Bloody Chamber, Angela Carter; Bestiary, Lily Hoang; Humanimal, Bhanu Kapil; In The Language of My Captor, Shane McCrae; and Whereas, Layli Long Solider, as well as excerpts from Dante's Inferno and Season in Hell, Arthur Rimbaud. #rrrrrrTiderrrrrrr

Prerequisites: EN 200 and EN 301 and EN 303

EN 408-007 ADVANCED CREATIVE WRITING TR 3:30-4:45 P. White

Exploding Forms (poetry writing/workshop)

Students will engage with and explode a number of traditional forms (such as the sestina, the terza rima, and the decima) as well as found poetry and neo-forms invented by the students themselves. The class demands: fearless writing, close attention to conventions (before breaking them), a desire for poetic community, and a willingness to support (through helpful critique) the work of others. Some outside activities likely.

Prerequisites: EN 200 and EN 301 and EN 303

EN 408-008 ADVANCED CREATIVE WRITING T 2:00-4:30 H. Felt

FAMILY TIES: Writing the Queer Family (Multi-genre)

Queer folks have long been creating their own family structures, so in this class we'll read and watch recent texts in which authors create, imagine, and analyze their chosen families. Some questions we'll consider: what happens to a family when one (or several) of its members comes out; how do race, socioeconomic class, ability and geography influence an LGBTQ+ person's ability to openly move through the world; are queer families providing models for how the larger

human family might evolve? You'll be expected to write three essays, with the understanding that by the end of the semester you'll produce at least 20 pages of polished prose. Our range of texts will be wide, including fiction, nonfiction, graphic memoir/novels, YA, and at least one film. Possible texts include: *The Essential Dykes to Watch Out for*, *The Narrow Door*, *Intolerable*, *Since I Laid My Burden Down*, *Trace Elements of Random Tea Parties*, *Jam on the Vine*, and *The Miseducation of Cameron Post*.

Prerequisites: EN 200 and EN 301 and EN 303

Linguistics

EN 423-001 / EN 523 HISTORY OF ENGLISH TR 11:00-12:15 C. Davies

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.

EN 425-001/EN 525 VARIATION IN AMERICAN ENGLISH TR 2:00-3:15 C. Davies

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