

**ENGLISH DEPARTMENT UNDERGRADUATE COURSE
OFFERINGS: FALL 2016**

Available Electronically on the English Department Homepage: <http://english.ua.edu>

Major/Minor Requirements for Graduation: Consult your Catalog or use DegreeWorks on MyBama. If you have any questions about English major or minor requirements or Creative Writing minor requirements, please contact the Director of Undergraduate Studies.

Requirements for A&S Students Pursuing A Class "B" Secondary Certificate In English: Arts & Sciences major plus courses prescribed by the College of Education. For more information, please see the people in the Secondary Education Language Arts program in the College of Education (Carmichael Hall).

International Programs: The Department of English actively participates in a number of the University's international programs. English majors are urged to consider the exciting opportunities that study abroad provides. Students can choose to study in England during the summer in our Alabama at Oxford program, or to study for an entire semester in exchange programs at the University of Hull, the University of Glasgow, and the University of Wales at Aberystwyth. For information on all of these programs, please contact the Capstone International Center in B. B. Comer.

Honors in English: Any student with a superior aptitude for and a special interest in English may apply for admission to the Honors Program in English. The program includes special classes for EN 205 (EN 215), EN 206 (EN 216), EN 209 (EN 219), and EN 210 (EN 220), eligibility for the Junior Honors Seminar in English (EN 399), and the completion of an Honors Thesis (EN 499). Additional information and application forms are available on the English Department Website.

Scholarships: The English Department awards annually six to eight scholarships and/or prizes to its best English majors and Creative Writing minors. Applications are available on the English Dept. website.

200 Level Courses: 200 level courses introduce students to the literature of the world, focusing more heavily on English and American literature while offering an overview of literature from the many cultures of the world. At this level students interested in creative writing are also able to take the Department's introductory creative writing course.

300-level Courses: The Department of English views 300-level courses as "bedrock reading" and except in the case of major author courses—such as Chaucer or Milton—they will cover a variety of authors. Although secondary sources may be employed, in most cases reading lists will be based on primary sources and will concentrate on the writers and forms that represent the core history of literature in England and/or America. Courses at this level are designed to provide appropriate continuity between broad sophomore surveys and more specialized 400-level courses. EN 309 and EN 319 comply with the standards upheld by the core curriculum writing (W) designation. Prerequisite for 300-level courses: 12 hours in English, including 6 hours at the 200 level.

400-level Courses: The Department of English distinguishes 400-level courses from 300-level courses by the attention at the 400 level to both specialization of focus and critical method(s). The 400-level courses will focus on both the literature and how we study literature, so primary texts will be taught in conjunction with secondary and/or critical sources. The following 400-level English Courses are designed by the department to comply with the standards upheld by the core curriculum writing (W) designation: EN 411, 422, 433, 444, 455, 477, 488, and 499 ; this indicates that one of the conditions for a passing

EN 209 AMERICAN LIT I STAFF

Survey of American literature from its beginnings to 1865, including, for example, work by Poe, Thoreau, Emerson, Melville, and Whitman. Refer to the schedule for available sections and times.

Prerequisites: EN 101 and 102 (or 103 or 104)

EN 210 AMERICAN LIT II STAFF

Survey of American literature from 1865 to the present, including, for example, work by Twain, Dickinson, Hemingway, Faulkner and Morrison. Refer to the schedule for available sections and times.

Prerequisites: EN 101 and 102 (or 103 or 104)

EN 216 HONORS ENGLISH LIT II STAFF

Honors section of EN 206. Refer to the schedule for available sections and times.

Prerequisites: EN 101 and 102 (or 103 or 104)

EN 220 HONORS AMERICAN LIT II STAFF

Honors section of EN 210. Refer to the schedule for available sections and times.

Prerequisites: EN 101 and 102 (or 103 or 104)

EN 249 AFRICAN-AMERICAN LIT STAFF

This course is designed as an introductory survey of texts and discourses within the African American literary tradition. As we explore critical works within this tradition, from slavery through the contemporary period, we will frame our close textual readings and literary analyses within the context of critical movements in social, cultural, and literary history. Refer to the schedule for available sections and times.

Prerequisites: EN 101 and 102 (or 103 or 104)

300-LEVEL COURSES

EN 300-001 INTRODUCTION TO ENGLISH STUDIES TR 12:30-1:45 Wilson

This course is designed to introduce both English majors, and others who wish to enhance their reading, writing, and analytical skills, to the tools, techniques, and tactics involved in detailed literary study. Our focus in the course will be on developing keen close reading skills, experimenting with these on a wide range of poetry, prose, and drama in order to become fluent in the techniques and vocabularies of in-depth literary analysis. We will read in detail rather than at length, and we will use written assignments from the semester to create our own annotated literary anthology by the end of the course.

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

An introduction for English majors to the methods employed in the discipline of English. Students will be exposed to the fundamental issues of critical reading, interpretation, and writing, especially to the use of critical methods in the study of primary texts. Readings will include a selection of texts in the traditional categories of poetry, drama, and prose, as well as the genre of the critical essay. There may also be investigations into other genres and media.

EN 301-001 / 002 / 003 / 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 / 002 / 003 / 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 309-001 ADVANCED EXPOSITORY WRITING TR 12:30-1:45 Dayton

In this course you will develop your expository writing skills by making connections between academic and professional writing, between your work as a student in a specific discipline and the work you plan to do later on in your professional life. We will focus on stylistic, rhetorical, and discipline-specific aspects of writing. You will carry out a research project that asks you to identify an important public issue in your field, and research, analyze, and respond to the debate. You will also study Joe Glaser's book on the principles of good style and learn how to apply those principles to your own writing.

EN 310-002 SPECIAL TOPICS IN WRITING TR 11:00-12:15 Buck

“Writing Across Media”

How often do you stop to think about the medium in which you are communicating? How does a specific medium change the way you write? What does it mean to “read” an image? How does our use of technology shape the way we communicate? What theories inform our relationships with media? In this class, we will explore the intersections between various media: print, film, images, sound, social media, etc. We will develop an approach for understanding and composing multimedia products while attempting to identify (and challenge) the implicit conventions of media. Along the way, we will consider the ways writing (as an object and as a practice) is shaped by these multimedia interactions from both theoretical and practical perspectives. By integrating practical activities with broader theoretical issues, we will work on developing effective strategies for designing multimedia presentations, and through this class, you will create image, audio, remix, and interactive projects.

EN 310-004 SPECIAL TOPICS IN WRITING/SLASH PINE PRESS TR 11:00-12:15 Oliu

Students in the Slash Pine internship will design and publish poetry chapbooks and plan innovative arts and literary events. Students will document and write about these experiences, as well as produce reviews of chapbooks to be published on our website. Students will work together on all projects, taking ownership of the process, and using all their skills and talents to ensure the success of their projects. The work is intensive and demanding but also brings the reward of having conceived, designed, and executed projects that live in the real world -- books that are marketed and sold, and community arts events that include people outside the university.

Registration in the Slash Pine internship is by permission only. Contact Brian Oliu, Director of Slash Pine Press, for information and permission: beoliu@ua.edu

EN 311-001 SPECIAL TOPICS IN LITERATURE MW 3:00-4:15 McNaughton

“European Modernism”

We tend to think of modernism as the well-known writing from British, Irish, and American authors: Eliot, Pound, Woolf, Joyce, Beckett, and H.D., say. In this course, we will trace out earlier strands of European modernism: in the French poetry of Baudelaire, Mallarmé, and Rimbaud; in the scurrilous

Viennese essays of Karl Kraus; in Robert Musil's masterful ironies; in the dangerous vigor of Italian futurism; and in the syntactical whimsy of Robert Walser.

EN-319-001 / 002 / 003 / 004 / 005 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.

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 Popova

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.

EN 329-001 / 002 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 330-001 CHAUCER AND MEDIEVAL LITERATURE MWF 10:00-10:50 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 Canterbury Tales.

EN 333-001 SHAKESPEARE TR 3:30-4:45 Whitver

Introduction to Shakespeare's plays. Various aspects of Elizabethan life and customs; philosophy and politics; history and psychology are also examined as they relate to the drama.

EN 333-002 SHAKESPEARE TR 12:30-1:45 McElroy

This course offers a broad introduction to the study of Shakespeare. We will read seven plays, drawn from each dramatic genre, plus some poetry, as well as contextual material intended to give you a sense of the culture in which Shakespeare lived and wrote. Our critical tasks will be varied. We will attend closely to Shakespeare's language, to engage with its occasional difficulty and to take pleasure in its complexity. We will frequently ask ourselves how and for what purposes Shakespeare adapts and challenges his cultural and literary heritage. And we will return to important themes and matters of form. For example, many of the plays in this course rely thematically and dramatically on the use of "green worlds"—those physical and psychological spaces removed from the main or "normative" action of the

plays. The resulting contrasts often encourage us to imagine alternatives to the social and political structures that govern his and our worlds; I hope we will feel provoked and challenged by the ethical questions raised by Shakespeare's plays.

EN 334-001 SEVENTEENTH-CENTURY LITERATURE TR 9:30-10:45 Perdue

A cross-genre survey of literature in English from 1603 to 1660. Authors may include John Donne, Ben Jonson, Francis Bacon, John Webster, Lady Mary Wroth, William Bradford, Anne Bradstreet, and Andrew Marvell.

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

American Poetry 1607-1865

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.

EN 343-001 BRITISH FICTION TO 1900 MWF 12:00-12:50 Burke

This course will be focusing on how novels represent the tensions and struggles between and individual and his or her society. Among other things, we will be paying attention to the role gender plays in those tensions and struggles and how that affects the way we understand and interpret our canonical novels. We will be paying special attention to how female authors represent men and to how, as a matter of contrast, male authors represent women. To that end, we will be reading and discussing six novels, each of which throws a different light on our overall concerns. We will start our course with an examination of Daniel Defoe's **Robinson Crusoe** (1719). We will next consider Jane Austen's "First Impressions (1797) which became **Pride and Prejudice** (1813)). We will then turn to Sir Walter Scott's **Guy Mannering** (1815) and then to **Wuthering Heights** (1848) by Emily Bronte. We will finish our course with **Middlemarch** (1872-74) by Marian Evans who published under the pen name George Eliot and end with Thomas Hardy's **Jude the Obscure** (1895).

Students can expect there to be regular reading quizzes, two papers to be written out of a class, and a final exam to be written in class.

EN 348-001 BRITISH ROMANTIC LITERATURE MW 3:00-4:15 Tedeschi

This course provides a survey of literature written during the British Romantic period (roughly 1789-1832), a time of intense debate and turmoil over issues such as the rights of man and woman, the French Revolution, and the reform of Parliament. The survey includes an overview of work 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 authors' social, political, and intellectual contexts. Among the recurring themes of the period will be the authors' political views, relations to the reading public, and conceptions of man's relation to nature.

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 century, 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, gender, race, class, and subjectivity, 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 critical responses, one 4-5 page paper, and a final paper.

EN 361-001 TOPICS IN AMERICAN LIT, 1945 TO PRESENT TR 3:30-4:45 Cardon

“Cross-Cultural Encounters”

A survey of major literary figures, critical movements, historical events, and significant texts since the Second World War in the U.S. Since its roots in the Colonial period, before it was even a nation, the U.S. has evolved from the meeting and intersecting of different cultural groups – encounters often characterized by hostility and oppression. Since World War II, American literature has grown increasingly multicultural, giving voice to various participants in these cross-cultural encounters. In this special topics course, we will read novels by authors including Philip Roth, Alice Walker, and Sherman Alexie, among others. These novels explore the tensions, injustices, and occasional triumphs arising from historical moments that brought different ethnic, racial, national, and LGBT groups together over the past 70 years.

EN 366-001 TWENTIETH-CENTURY POETRY TR 9:30-10:45 H. White

A survey of major authors and trends in modern poetry in America, Britain, and the anglophone world, as poetry in English became an international phenomenon. Attention will be paid to modernist and post-modernist poetry movements, American regionalisms, war poetry, and the poetry of neo-colonial experiences.

EN 367-001 POST-COLONIAL WRITING IN ENGLISH TR 9:30-10:45 Yoon

“Postcolonial Conditions”

This course will explore the crisis of consciousness in postcolonial literature from Africa, Asia, and the Caribbean. We will engage with the many representations of this condition—from the nomadic and exilic to the supernatural and strange. As such the postcolonial condition will emerge through tropes linked to space (the nation and the journey) and psychology (neurosis and sickness). We will ask how literature articulates this condition through styles ranging from the anthropological and medical, to existential and lyric. Important questions include: What are the links between education, colonialism, and madness? Between the supernatural and politics? Between literature and history? And finally, how is the postcolonial condition, in fact, the modern condition?

This course is also designed to introduce students to the digital humanities as a supplement to traditional humanities scholarship. We will compile close reading blog posts and digital encyclopedia entries, as well as complete a multi-media presentation in preparation for a final seminar paper. By the end of the course you will be able to harness basic digital technologies to formulate complex arguments and critically think.

EN 371-001 TRAGEDY TR 12:30-1:45 Deutsch

A cross-genre survey of tragic literature that may begin with the classical tragedians and proceed through the present. This course, like tragedy itself, will focus on the individual confronting the larger forces of society, god, or fate. Applying the concept of tragedy to fiction and poetry as well as to drama, this course will consider changing conceptions of the tragic and the tragic hero.

400-LEVEL COURSES

EN 408-001 ADVANCED CREATIVE WRITING TR 8:00-9:15 Champagne

Special topics in imaginative writing. Focus may be on poetry, fiction, nonfiction or a combination. Students produce imaginative writing and read related texts.

EN 408-002 ADVANCED CREATIVE WRITING MWF 10:00-10:50 Reyes

“Adaptation Screenwriting”

The class will investigate the elements of storytelling that find success both in the form of words on a page and upon transformation into images for the big screen. We will attack these questions in three sections: reading and analysis of an adapted novel, individual prose manuscript, and an adaptation of that original work. Each of these sections revolves around the notions of story, art, and the creative and imaginative experience. Students are asked to not only create original fiction works but reflect upon the elements in the writing of others that promote creative thought and imagination across mediums—and then turn each other's manuscripts into a feature length film. Texts include World War Z and The Hollywood Standard.

EN 408-003 ADVANCED CREATIVE WRITING MWF 2:00-2:50 Barton

“Written Memory”

“In 'Directive' Frost suggests that our destiny as a people may lie in the difficult action of historical recovery -- and that the source of wholeness is in memory. Here the past is presented as a mysterious spiritual reality: attainable not through the spectacle of re-creation but through a journey” –Robert Pinsky, “Poetry and American Memory”

This course will include poetry and prose that explores memory—that of both the writer and of collective society. The interest is in part to reflect on ways society has changed and, particularly, the ways it has not changed. Writers explore cultural history through concrete family relics, particularly in the southern and coastal regions, so some of the poets we cover are from those areas. In workshop, students will write works that explore these ideas. Special attention will be paid to concrete imagery. Authors covered will include Dorothy Allison, Seamus Heaney, Lewis Nordan, Joan Didion, Stephen Dunn, and others.

Students will submit weekly close-reading responses for analytical development. Students will also work on their own short fiction or poetry and submit to workshop critique, as well as submit a final portfolio that shows a developing voice and thoughtful critique. Finally, students will present an author we have not covered during the semester, one who he/she feels is appropriate to the course thematically or stylistically. Assessment will be done via graded reader responses, workshop participation and feedback, and graded portfolios.

EN 408-004 ADVANCED CREATIVE WRITING MW 3:00-4:15 Wyatt

This is a special topics course in imaginative writing that will focus exclusively on Young Adult Literature. In this class, we will read and explore a number of texts that fall into the category of YA Lit. We will investigate the nature of this genre meant for the minds of people who are going through a highly critical time in their life. Students will look at poetry, short-fiction, and a novel directed at young adults. Students will explore the popular stories of fantasy but also examine more serious issues targeted at teens. Finally, students will be prompted to write poems and short pieces (fiction and non-fiction) with young adults in mind.

EN 408-005 ADVANCED CREATIVE WRITING TR 2:00-3:15 Smith

“The Prophetic Gaze”

We will immerse ourselves in powerful literatures of witness; we will grapple with an understanding of the

prophetic gaze and its myriad tunings and lenses; we will delve deeply into considerations of human suffering and systemic oppression. Northrop Frye noted that William Blake possessed the prophetic gaze: the power to see the difference between moral cowardice and moral higher ground. Our Virgil-like guides for this trek through evil and endurance will include, but not be limited to, CD Wright, James Agee, Claudia Rankine, and Muriel Rukeyser. Stressing a hybridized creative technique, students will generate a semester-long prophetic gaze creative writing project.

EN 408-006

ADVANCED CREATIVE WRITING

TR 11:00-12:15

Estes

“[Ghost Beckons]: The Wyrd Writer”

Artists and writers are by instinct drawn to nature’s mysteries, driven by a desire to encounter and understand the hidden substructure of reality in pursuit of spiritual and scientific wisdom. They have used their work to explore and expand as well as obscure occult knowledge, be it religious or esoteric, prophetic or divinatory, ritual or magical. Guided by the figure of the ghost, in this course we will pursue both an historical and experiential understanding of metaphysical *gnosis*, and examine for models ways in which poets, mystics, and philosophers from antiquity to the present have employed the ethereal and otherworldly as both subject and symbol, topic and trope, including ways in which intertextuality, genre-blurring, collage, and erasure create for a reader spaces which we might call “haunted.” It’s hoped you’ll try out different modes and approaches while undertaking your own research, but we’ll draw inspiration from course readings and activities while thinking about how to conjure atmosphere visually and textually while representing the immaterial world in conversation with the material. Sources will range from Heraclitus and Plato to Swedenborg and Jung. We’ll study a range of arcane traditions across cultures and look at divinatory systems from the Tarot and astrology to the I Ching and Yeats’ *A Vision*; explore magical and visionary literatures and experiment with dadaist and spiritualist composition techniques. We’ll look at poetry, essays, and fiction from James Merrill, Anne Carson, Leslie Marmon Silko, Ezra Pound, Alice Notley, Daniel Clowes, and others. The course will include a local overnight expedition with a team of Tuscaloosa-based paranormal investigators (yes, ghost hunters).

EN 408-007

ADVANCED CREATIVE WRITING

TR 3:30-4:45

P. White

“Odd Annotations”

In this course we will consider and experiment with a text’s relationship to marginal notes, annotations, footnotes, and artifactual inclusions. Students will imaginatively annotate an existing text by a famous author; in addition, students will produce texts designed to be annotated by another, texts including author-produced footnotes, texts with artifacts to be included and/or texts inside three-dimensional structures, and a digital text with hyperlinks and faux-fan commentary. Readings will include Nabokov’s *Pale Fire*, Abrams’ *S.*, Eliot’s *The Waste Land*, Hall’s *The Raw Shark Texts*, and Danielewski’s *House of Leaves*.

EN 408-008

ADVANCED CREATIVE WRITING

T 2:00-4:30

Oliu

“The Art of the Game”

Our world is dominated by games: we watch reality television shows where contestants compete for the love of the bachelorette, we go to football games to cheer on our favorite team, we relax by playing XBOX, and we attempt to align our day-to-day tasks as if it were a game of some sort in order to get through what is in front of us. The literary world, after shying away from the culture of play has begun to embrace games as art: Joyce Carol Oates’ essays on watching boxing matches with her father, Junot Diaz’s hero in *The Brief and Wondrous Life of Oscar Wao*, John McPhee’s *Search for Marvin Gardens*, Major Jackson’s *Hoops*, and Jason Rohrer’s *Sleep is Death* all acknowledge the way that sport and games matter in our lives, and not just as a way to spend time.

Consider this a course in the art of the game—a course where we will study the art of strategy as well as see how one’s connections to games can awake something within us. This class is a course in contemporary literature, approached from a creative writer’s perspective. In order to learn a form, you must read widely in that form, to get a sense for at least some of its various possibilities. You will be reading quite a bit of

challenging work, essays, stories, & poems that work in ways with which you may not be familiar. You will also write work that challenges your own preconceptions of literature.

EN 411-003 ADV STUDIES IN COMPARATIVE/MULTICULTURAL LIT TR 2:00-3:15 Yoon

“Addicts, Hustlers and Exiles in World Literature”

This seminar explores the trope of colonialism and its aftereffects in world literature. In addition to readings in postcolonial and diasporic literatures, texts will come from such diverse traditions as British Romanticism, French symbolism, and even Qing dynasty China. Specifically, this course will examine the trope’s relationship to the planet—both the resources within it and the journeys across it. We will explore how the obsession with colonial commodities (opium, sugar and other natural resources) has produced literary figures such as the addict and the hustler. Furthermore, we will trace social ramifications of colonialism through representations of the journey and the figure of the exile.

This course is also designed to introduce students to the digital humanities as a supplement to traditional humanities scholarship. We will compile close reading blog posts and digital encyclopedia entries, as well as complete a multi-media presentation in preparation for a final seminar paper. By the end of the course you will be able to harness basic digital technologies to formulate complex arguments and critically think.

EN 411-004 ADV STUDIES IN COMPARATIVE/MULTICULTURAL LIT MW 3-4:15 Pionke

“Representing the Raj”

Although the proverbial jewel in England’s imperial crown, the supplier of two of England’s favored imports—tea and opium—and the destination for a majority of England’s overseas troops and social servants, India remained largely unknown in any factual sense to most of England’s Victorian public. Imaginatively, rhetorically, and literarily, however, India had a potent place in England, one made all the more prominent, prolific, confusing (and, occasionally, disturbingly prescient) by the mid-century rebellion of a significant portion of the northern subcontinent. This seminar will devote itself to a portion of the vast amount of written material concerned with representing India to English readers throughout the Victorian period. Among the texts under our collective purview will be Philip Meadows Taylor’s *Confessions of a Thug* (1839), Charles Dickens’s and Wilkie Collins’s “The Perils of Certain English Prisoners” (1857), Wilkie Collins’s *The Moonstone* (1868), and Rudyard Kipling’s “The Man Who Would Be King” (1888).

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

“In Search of the Great American Novel”

An exploration of the cultural idea of The Great American Novel and a reading of works claimed to be representative of the form. Texts include Hawthorne, *The Scarlet Letter*; Melville, *Moby-Dick*; Stowe, *Uncle Tom’s Cabin*; James, *Portrait of a Lady*; Twain, *Huckleberry Finn*; Cather, *My Antonia*; Fitzgerald, *The Great Gatsby*; Faulkner, *The Sound and the Fury*; and Ellison, *Invisible Man*.

EN 422-002 ADV STUDIES IN AMERICAN LITERATURE TR 2:00-3:15 P. White

“The Apocalypse”

In this course we will investigate the notion of "apocalypse" both as a cultural phenomenon and as a literary device. We will begin with the Revelation of St. John, then jump forward to more contemporary manifestations of our ongoing fascination with the end times. We will address the question of Mayan prophecy, the CDC's use of zombie lore to promote health preparedness, and the various forms of "the end" our culture depends on for producing a sense of threat and/or comfort. Our texts will examine the threat of industrialization, the breakdown of civilization, the unintended consequence, the valorization of

the fragment, the mutant redeemer, zombies, the nuclear blast, the landscape of Texas, football, cannibalism, ash and fire, and the promise and horror of New York City. Readings include texts by Don DeLillo, Kurt Vonnegut, Cormac McCarthy, Colson Whitehead, and Karen Russell, among others.

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

This course traces the evolution of the English language from its Indo-European roots to its contemporary forms as a basis for understanding English grammar, pronunciation, and spelling and 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 comprise 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 where many nonstandard features of English come from.

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 424-001/EN 524-001 STRUCTURE OF ENGLISH TR 12:30-1:45 Liu

“English Structure and Usage”

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.

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 433-001 ADV STUDIES IN BRITISH LITERATURE MW 4:30-5:45 McNaughton

We will conduct detailed readings of poems by twentieth-century British and Irish writers, principally among them, Thomas Hardy, W.B. Yeats, T.S. Eliot, Philip Larkin, Stevie Smith, and Seamus Heaney. The course will have three principle sections—modernist poetry, mid-century reactions to modernism, and contemporary Irish poetry. Students will be encouraged to consider the relationships among formal developments in poetry and historical and political contexts. The professor expects a number of essays, a book review, an exam, and a presentation.

EN 444-002 ADV STUDIES LIT CRITICISM & THEORY TR 2:00-3:15 Crank

“Queer South(s)”

This course has two primary goals: 1) to introduce students to the problems, paradigms, and key concepts of "queer theory" (especially as it concerns literary analysis); 2) to explore queerness as it relates to visions of the "South," broadly defined. We will look at multiple texts (literary, cultural, filmic) to consider the way in which "queerness" is used as a framing device for southern identity and authenticity. We will be especially interested in the intersection of "plantation sexuality" and queerness, including sites of queer expression for tomboys, transgression, interracial taboos, effeminacy, and class performance.

EN 455-001 ADV STUDIES IN WRITING TR 11:00-12:15 Robinson

"Freedom?: An Exploration of the Rhetorics of African American Social Movements"

This course will explore primary texts within the African American tradition that are unequivocally rhetorical in that they seek to influence American culture, ideologies, laws, policies, individuals, and society, with African American life and culture in view and are situated within particular social movements: Abolition, Suffrage, Civil Rights, Women's Rights, and Black Lives Matter. Along with the traditional focus on works of non-fiction within rhetorical studies, we will also explore creative and imaginative texts that are educative, didactic, argumentative, and/or persuasive in nature. This class is linked to the larger College of Arts and Sciences Initiative, which will include an exploration of a variety of artifacts in the Paul R. Jones Collection of American Art and the curated show "Freedom?."

EN 455-002 ADV STUDIES IN WRITING TR 2:00-3:15 Cardon

"Discourses of Food: Growing, Cooking, Consuming"

Students will read, discuss, and analyze a series of texts about food. Most of these texts will be found in the reader, *Food Matters*; however, we will also read Anthony Bourdain's book *Kitchen Confidential* as well as additional assigned readings (pertaining to food or to writing/rhetoric). The course will be divided into the following rhetorical units:

- 1) What should we consider "food"?
- 2) What is the purpose of food?
- 3) What factors (cultural, regional, personal, etc.) determine what we eat?
- 4) What does it mean to eat ethically?
- 5) What is the future of food?
- 6) How has the relationship between food and consumer changed in recent years?

Our writing assignments and final project, as well as our class discussions, will engage these questions as they relate to our assigned readings and our own experiences of food. This course has an experiential learning component, so it is especially recommended for those who enjoy cooking.

EN 466-001/EN 500-001 ADV STUDIES IN LINGUISTICS W 2:00-4:30 STAFF

Designed for English majors, a special topics course that focuses on issues in linguistics.

EN 477-001 ADV STUDIES IN LITERARY GENRE TR 12:30-1:45 Ulmer

"Studies in Genre: The Epic: Homer, Virgil, and Dante"

We will read *The Iliad* and *The Odyssey* (Fagles trans.), consider Virgil's reception of Homer in *The Aeneid* (Fagles trans.) and then Dante's reception of Virgil in *The Inferno*—and we will also read selections from *The Purgatorio* and *The Paradiso* (all Mandelbaum trans.). Reading quizzes, a Homer paper, a Virgil paper, and a take-home essay Final on Dante.

EN 499-001 / 002 / 003 / 004 / 005 / 006 /
007 / 008 / 009 / 010 / 011

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.