

FALL 2017

DETAILED 300- AND 400-LEVEL COURSE DESCRIPTIONS

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300-LEVEL COURSES

METHODOLOGY

EN 300-001 INTRO TO ENGLISH STUDIES MW 3:00-4:15 Pionke

This course seeks to acquaint students majoring in English, as well as non-English majors interested in further developing their reading, writing and analytical skills, with the tools, techniques and critical attitude necessary for in-depth literary study. 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. We will also read some fascinating and

provocative works, including Collins's *The Woman in White*, Hwang's *M. Butterfly*, and Valdez's *Los Vendidos*.

EN 300-002 INTRO 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.

CREATIVE WRITING

EN 301-001 to 004 PROSE TOUR TBA Various

Study of basic principles of composing creative prose. Reading and assigned writing experiments in a broad range of prose forms. Required of all creative writing minors.

Prerequisites: EN 200.

EN 303-001 to 004 POETRY TOUR TBA Various

Study of basic principles of composing poetry. Reading and assigned writing experiments in a broad range of poetic forms. Required of all creative writing minors.

Prerequisites: EN 200.

RHETORIC AND COMPOSITION

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

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

EN 319-001 TECHNICAL WRITING TBA Various

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.

SPECIAL TOPICS IN WRITING

EN 310-001 SPECIAL TOPICS IN WRITING TR 11:00-12:15 Buck

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 310-002 SPECIAL TOPICS IN WRITING MWF 11:00-11:50 A. Wilson

Writing and memory are inextricably linked. Beyond serving as an aid or record of events, writing shapes our understanding of memory, its indexical quality, and our ability recall events, interpret them, and integrate them into a coherent, narrative whole. This view of “writing,” explored by philosophers, literary theorists, and cognitive linguists (to name a few), challenges us to recognize the act of producing and interpreting texts as more than the communication of facts and ideas. Rather, this view compels us to see the act of writing as a way of experiencing

the world and our relationship to it. In this class, we will grapple with these daunting concepts through practices of personal, autobiographical, and otherwise “creative nonfiction” writing. While reading a variety of nonfiction texts on writing theories and processes, students will be expected to put the concepts of these texts to use in their own narrative reflections, requiring them to approach writing theory and practice as one in the same act. This course aims to provide students with meaningful challenges to their writing abilities while also offering a critical introduction to writing and textual theory.

LINGUISTICS

EN 320-001 INTRO 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 GRAM TR 2:00-3:15 Worden

This class focuses on the 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.

LITERATURE, PRE-1700

EN 332-001 SIXTEENTH CENTURY LIT MW 3:00-4:15 TBA

A cross-genre survey of the literature of the Elizabethan period. Authors may include Sir Thomas More, Sir Thomas Wyatt, Sir Philip Sidney, Sir Walter Raleigh, Edmund Spenser, Aemilia Lanyer, Christopher Marlowe, and William Shakespeare.

EN 333-001 SHAKESPEARE TR 2:00-3:15 Drouin

Through lectures and a screening of Shakespeare in Love, this class begins with an introduction to the early modern historical and cultural context in which Shakespeare’s plays were written and performed. Following the generic divisions laid out by the editors of Shakespeare’s First Folio, students then examine a comedy (Twelfth Night), history (Henry V), and tragedy (King Lear), before turning to what critics now classify as a problem play (Measure for Measure). Students then evaluate contemporary issues within Shakespeare studies, such as postcolonialism (The Tempest). The course ends with what may be Shakespeare’s most famous play (Hamlet).

Throughout the course, students view excerpts from various film versions of the plays in order to discern how performance may influence textual interpretation.

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

Through lectures and a screening of Shakespeare in Love, this class begins with an introduction to the early modern historical and cultural context in which Shakespeare's plays were written and performed. Following the generic divisions laid out by the editors of Shakespeare's First Folio, students then examine a comedy (Twelfth Night), history (Henry V), and tragedy (King Lear), before turning to what critics now classify as a problem play (Measure for Measure). Students then evaluate contemporary issues within Shakespeare studies, such as postcolonialism (The Tempest). The course ends with what may be Shakespeare's most famous play (Hamlet). Throughout the course, students view excerpts from various film versions of the plays in order to discern how performance may influence textual interpretation.

LITERATURE, 1700 TO 1900

EN 340-001 AMERICAN LITERATURE TO 1900 TR 8:00-9:15 Beidler
American Writers to 1820

Early American Literature from the Atlantic World to the early National Era. Figures covered include Smith, Bradford, Winthrop, Rowlandson, Bradstreet, Wigglesworth, Taylor, Cooke, Edwards, Woolman, Byrd, Knight, Equiano, Franklin, Crèvecoeur, Paine, Freneau, Wheatley, Barlow, Tyler, Foster, Bryant, and Irving. Texts include a variety of genres, both literary and popular. Tests include a midterm and a final, each consisting of 20 major IDs. To improve expository prose skills, out-of-class assignments include two short (2-3 page) critical essays.

EN 344-001 MAJOR AUTHORS 1660-1900 TR 12:30-1:45 Weiss
Jane Austen

Jane Austen was certainly a respected author in her own day, but she has now reached an extraordinary level of popularity. In today's Austen craze, however, in addition to being subjected to sea monsters and zombies, she been misinterpreted, underestimated, and overly simplified in other ways. The goal of this course is to give students—dedicated Austen fans and new initiates alike—an understanding of Austen's work that combines depth with breadth. To this end, the course will explore Austen's formal innovations and intellectual commitments. In particular, we will look at how Austen used novelistic conventions to explore the ethics of interpersonal relationships, the stresses of social class, and the tension between individual desire and responsibility to others. Students will read all six of Austen's published novels, as well as a few unpublished, shorter works. Short secondary readings will help students develop an understanding of the social, economic, and literary context of Austen's career. Discussion in this

course will be based on careful, close readings of Jane Austen's novels, and all students will be expected to participate regularly.

EN 348-001 ROMANTIC LITERATURE MW 4:30-5:45 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.

LITERATURE, POST-1900

EN 350-001 TOPICS IN AFRICAN AMERICAN LIT M 3:00-5:30 Harris

The Promised Land: African American Literature and Urban Spaces

Throughout their history on American soil, African Americans have believed that the northern part of the United States was a freer place for them to dwell than in the slavery-infested, then Jim Crow era, discriminatory and violent South. They especially believed this of large cities such as New York and Chicago, as they envisioned opportunities that awaited them if they just applied themselves. But what happens to that dream of freedom? Was it truly realized once blacks moved to the cities? Did they achieve economic, educational, and social equality? This course will examine several classic works in which African American writers depict characters in northern, urban environments. In novels, short fiction, poetry, drama, and visual arts, African American creative artists illustrate the challenges and shortcomings, and sometimes the successes, of African Americans on northern, urban territory.

Required Texts for the course:

- Gwendolyn Brooks, *Selected Poems* (1963)
- Alice Childress, *A Hero Ain't Nothin' But A Sandwich* (1973)
- Paul Laurence Dunbar, *The Sport of the Gods* (1902)
- Lorraine Hansberry, *A Raisin in the Sun* (1959)
- Langston Hughes, *The Return of Sempole*, ed. Donna Akiba Harper (1994)
- James Weldon Johnson, *The Autobiography of an Ex-Colored Man* (1912, 1927)
- Tayari Jones, *Leaving Atlanta* (2002)
- Claude McKay, *Home to Harlem* (1928)
- Suzan-Lori Parks, *Topdog, Underdog* (2001)
- James Van Der Zee, Selections from *The Harlem Book of the Dead* (1978)
- August Wilson, *Fences* (1986)
- Richard Wright, *Native Son* (1940)

The course will be run by lecture and discussion, with occasional reports from students. Students will be expected to complete two short research papers (6-8 pages), in-class quizzes, a mid-semester examination, and a final examination.

EN 362-001 TOPICS IN BRITISH LIT, 1900 TO 1945

MW 3:00-4:15 McNaughton

In the first half of the last century, British writers contended with the rise of authoritarian politics across Europe and in the Soviet Union. Some, like Christopher Isherwood, wrote about their experiences in Nazi Germany. Others, such as George Orwell, documented the Spanish civil war, and later wrote dystopian novels of warning, as would Aldous Huxley. Ezra Pound wrote the *Pisan Cantos* while incarcerated for giving radio broadcasts for Mussolini. What about William Butler Yeats, Wyndham Lewis, and Gertrude Stein? Virginia Woolf and Samuel Beckett? Do their works reflect the pressures that propaganda, aestheticized political vision, and, finally, war exerted on language, art, and everyday experience? Let's find out. The professor expects robust participation and a number of essays.

EN 364

MODERN DRAMA

TR 12:30-1:45

Crank

Modern Drama: The Empire Talks Back

This version of MODERN DRAMA is a bit different from a conventional "survey of the major American, British, European, and African plays from the nineteenth and twentieth centuries." In this class, we'll be looking at dramatic texts from the 19th-21st centuries that write/talk/dialogue with dramatic texts from other authors, historical moments, time periods, ethnicities, sexualities, and nationalities. We'll be especially interested in themes of empire and colony and tropes of crossing/transversing/transacting in the dramatic texts we read. Some works might include: *Rosencrantz and Guildenstern Are Dead*, *The Dybbuk*, *Zoo Story*, *Betrayal*, *Buried Child*, *Dutchman*, *The America Play*, *Seven Guitars*, *Cloud Nine*, *Marisol*, *Mulatto*, and *Vanya and Sonia and Masha and Spike*.

EN 367-001 POSTCOLONIAL 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 manner in which the writings grapple with post-independent realities of the societies they represent. 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, Mariama Ba, NoViolet Bulawayo, Ngugi wa Thiong'o, among others.

DIRECTED STUDIES

EN 329-001 and 002

DIRECTED STUDIES

TBA

TBA

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

400-LEVEL COURSES

CREATIVE WRITING

EN 408-002

ADV. CREATIVE WRITING

MW 3:00-4:15

Wyatt

Writing for Children (Playwriting, Multi-Genre)

The early 21st century has been called a golden age of children's literature, and there has never been a time with more opportunities for writers able to appeal to young people. Not to mention, writing for kids is itself a joy: their capacity for wonder, their love of play and pleasure, coupled with their innate curiosity and ability to grasp complex material gives writers an amazing range of possibilities. In this course you will study how to reach and engage children through story and image and in addition will produce work intended for an audience of very real local children.

The first part of the semester will be devoted to writing three short plays (aimed at elementary-aged kids) based on events from Tuscaloosa and Alabama state history. This collaboration with the Department of Theater & Dance will culminate in campus and community performances in the Spring of 2018. The balance of the semester will be spent exploring other forms of writing for children such as picture and chapter books, film, and television.

Prerequisites: EN 200 and EN 301 and EN 303.

EN 408-003

ADV. CREATIVE WRITING

MW 3:00-4:15

Coryell

Advanced Fiction Writing: The Novel

In this class we will deconstruct the novel-writing process, and move from brainstorming ideas all the way to workshopping books-in-progress. No matter the genre you're looking to write, you'll find this course an invaluable aid to developing a new or existing project. We will read and discuss a couple of novels in order to help inspire the writing process, and discuss the many challenges of writing longform narrative and strategies for overcoming them. Workshops will occur throughout the semester and novel sections will be turned in regularly. The goal of this course is not to write a perfect, complete text, but rather to learn how to forgive yourself for bad sentences and to do a lot of writing. You can expect to end the semester with a partial or completed draft of a novel, to have a plan for revising or finishing it in hand, and to understand how the publishing process works for the particular market niche your book occupies.

Prerequisites: EN 200 and EN 301 and EN 303.

EN 408-004 ADV. CREATIVE WRITING TR 2:00-3:15 Rawlings
Writing Comedy (Prose Genre)

For Plato, comedy was a contaminant that belonged to the “lower orders” and therefore worked against the production of an ideal citizen in an ideal state. In Aristotle’s *Poetics*, he establishes an opposition between tragedy and comedy and conceives of the latter as a “low art” associated with error, inferiority and failure to hold up moral virtues. Yet from ancient agrarian rituals and fertility rites, to Shakespeare’s fools, to the Restoration’s comedy of manners, to Charlie Chaplin and Lucille Ball, to “Saturday Night Live” and “The Daily Show,” comedy has persisted, changed and thrived. This course will focus specifically on comedy and contemporary writing. We will explore a variety of comic genres and modes and consider the many functions of comedy, from entertainment to political and cultural critique. In the process, we will experiment with a variety of comic writing techniques and styles. Everyone will tell a joke or two.

EN 408-005 ADV. CREATIVE WRITING TR 11:00-12:15 Staples
Writing Climate Change (Multi-Genre)

According to Rebecca Solnit, “Climate change...will mean being prepared to sift truth from rumour, and being prepared to adjust our worldview.” Our contemporary predicament demands that we’re at once precise and imaginative thinkers, and in this course, we’ll realize together how writing can help us meet these challenges with heart, vision, and even, somehow, humor. Assignments will range from writing a unique speculative apocalypse narrative to a nonfiction oral presentation to a poem in 12 lines that has the entire world in it. Course texts may include *10:04* (Ben Lerner), *The Stone Gods* (Jeannette Winterson), and the anthology *Big Energy Poets: Eco-poetry Thinks Climate Change*.

EN 408-006 ADV. CREATIVE WRITING TR 3:30-4:45 P. White
Chaos Aesthetics (Multi-Genre)

This advanced course in creative writing will focus on the aesthetics and forms of chaos, from the astounding structures of fractals and strange attractors to the tipping points of complex systems. We will read popular science explanations of chaos theory and literary texts that exemplify chaotic turbulence. Students will engage chaos as a subject of their writing and also seek out new forms of poetry and prose that model chaotic structures, deploy randomness as a path to order, and break open systems of composition. In addition to in-class exercises and responses to assigned readings, students will produce four major pieces of creative work: (1) a long poem or series of poems; (2) a short story; (3) a lyric essay or memoir; and (4) a piece incorporating four dimensions.

EN 408-007 ADV. CREATIVE WRITING T 2:00-4:30 L. Wilson
Advanced Poetry Writing: The Sonnet

After spending time with Shakespeare, Petrarch, and Spenser, we’ll see what writers of the last century—among them, Rilke, Cummings, Brooks, Lowell, Heaney, Berryman, and Dove—and

those publishing today have done with this classic form. Among recent works we'll study are Marilyn Nelson's *A Wreath for Emmett Till* (2005) and sequences in Natasha Trethewey's *Native Guard* (2007) and Samiya Bashir's forthcoming *Field Studies* (2017). Essayist-scholar Anne Fadiman once posited: "A sonnet might look dinky, but it was somehow big enough to accommodate love, war, death, and O.J. Simpson. You could fit the whole world in there if you shoved hard enough." Not only are these linked little songs not too hard to master, they just may be the music we need in times like these, with so many uncertainties and myriad subtleties to mine.

EN 408-008 ADV. CREATIVE WRITING TR 9:30-10:45 Oliu

Advanced Creative Nonfiction Writing

The burgeoning of creative nonfiction has spawned several sub-genres including memoir, the personal essay, the journalistic essay, and the lyric essay. This class is an experiment in these sub-genres of creative nonfiction. 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, nonfiction that works in ways with which you may not be familiar. You will also write work that challenges your own preconceptions of prose. You are invited to play: the word "essay" means "to attempt", so consider this course a whirlwind tour in telling the stories of ourselves and others. We will seek to create our own definitions of nonfiction by reading various writers in the genre, modeling our own writing efforts on their work, and reading and critiquing each other's pieces in a workshop setting.

Prerequisites: EN 200 and EN 301 and EN 303.

EN 408-320 ADV. CREATIVE WRITING T 5:00-7:30 Felt

Advanced Creative Nonfiction Writing

Writing well, like pitching well or drumming well, requires practice; this semester you'll work at practicing five things: reading, thinking, researching, talking about your work, and revising. These five skills will provide the framework around which this course will be built, a framework that you'll use to learn more about your writing process. During the first few weeks of class you'll read and respond to examples of exemplary published nonfiction. The rest of the course will be devoted to workshopping student writing. Please note that this is a nonfiction course; you'll be expected to turn in 20 polished pages of nonfiction prose by the end of the term.

Prerequisites: EN 200 and EN 301 and EN 303.

ADVANCED STUDIES IN LITERATURE

EN 411-001 ADV. COMPARITIVE / MULTICULTURAL LIT TR 12:30-1:45 Yoon

Anatomy of a Bestseller

What makes a novel a bestseller? Is it memorable characters? A scintillating subject matter? Provocative descriptions? A masterful plot? In order to answer these questions this seminar will

work to assemble the ‘bag of tricks’ many authors use in creating narratives that resonate with both the reader and the market. Of particular interest will be the distinctions between audiences (national vs. international) and registers (high vs. low). For example, what is the difference between ‘literary’ and ‘mass-paperback’ bestsellers? Are all bestsellers just hard-boiled detective novels? What makes a bestseller ‘high-brow’? Readings will range from classic narrative theorists like Aristotle, Vladimir Propp and Roland Barthes, to recent books on plot by Christopher Booker, Jodie Archer, and Mathew Jocker. Using narrative theory, we will dissect popular novels from world literature in order to sketch the anatomy of a bestseller.

EN 422-001 ADV. STUDIES IN AMERICAN LIT TR 9:30-10:45 Beidler
American Renaissance

An expanded study of the period frequently considered America’s first great literary flourishing, with emphasis on relationships between elite and popular print cultures. Figures covered include Emerson, Poe, Longfellow, Sigourney, Hawthorne, Douglass, Thoreau, Melville, Stowe, Whitman, and Dickinson. Texts include a variety of genres, both literary and popular. Tests include a midterm and a final, each consisting of 20 major IDs. To improve expository prose skills, out-of-class assignments include two short (3-5 page) critical essays.

EN 433-001 ADV STUDIES IN BRITISH LIT MW 3:00-4:15 Wittman

In this course we will read fiction and autobiographical work by a range of British Modernists. We will read, among others, works by Virginia Woolf, Jean Rhys, Joseph Conrad, and D. H. Lawrence. We may read two works by the same author in order to understand the evolution of style over time.

EN 433-002 ADV STUDIES IN BRITISH LIT TR 12:30-1:45 Ulmer
Wordsworth, Coleridge, and Keats

This course provides a perspective on the origins and development of English Romanticism. It features the poetry of two writers often credited with originating the Romantic movement—William Wordsworth and Samuel Taylor Coleridge—and moves then to a second generation Romantic poet, John Keats, who pursued his career in part by engaging and adapting the work of his great Romantic precursors. The course will attempt to read major poems closely, spending a week on some of them, and will require reading quizzes, two lengthy research papers, and a final exam. Course text: *The Norton Anthology of English Literature*, 9th edition, Volume D, The Romantic Period (ISBN 978-0-393-91252-4).

EN 444-001 / WS 430 ADV. STUDY LIT / CRIT THEORY TR 2:00-3:15 Purvis
Heteronormativity

Heteronormativity asserts that there is only one way to be, which is straight; and there is only

one way to be straight. Whether we identify as straight, lesbian, gay, bisexual, pan-/poly-/bi-/asexual, or otherwise (queer), we have something to gain from an interrogation of the workings of heteronormativity, where all people are assigned a sex at birth (from a set of two choices), and all people are expected to perform one of two established sets of “complementary” gender roles based on their supposed “nature.” The perfect alignment of sex, gender, and sexuality is impossible for anyone; and the effects of sexism, heterosexism, homophobia, transphobia, and ableism in the realms of sexuality and gender compromise and threaten everyone in many aspects of their lives (though of course some are compromised and threatened more than others). Through the study of the contributions of early sex-radical feminists, such as Gayle Rubin and Adrienne Rich, as well as a host of contemporary queer and transgender theorists, this course takes Michael Warner’s definition of “queer”—“resistance to regimes of the normal”—as the starting point for an examination of straight sex, or the “many heterosexualities” of which Christine Overall and Lynne Segal speak; the limits of the hetero-/homo binary; the workings of hetero-and homo-normativity; and “sex-positive” practices and politics. It investigates the “surprisingly short history of heterosexuality,” tracing the establishment of a category, “straight,” as well as its “constitutive outside.” It examines both the fear of queer and the need for queer politics in a time where many normative subjects continue to ignore and reify their privilege through entrenched practices and politics, while the disenfranchised, seduced by inclusion, too often embrace assimilationist agendas and politics. An assortment of authors, including those above and well as Cathy Cohen, Hortense Spillers, Dorothy Allison, Hanne Blank, and others highlight the ways in which sexual regimes intersect with those of gender, race, and class oppression and examine the workings of normative sexual discourses, which reward white, gender-normative, upper and middle-class persons with disproportionate levels of privilege and power. Through this study of key feminist and queer theory texts, students will develop advanced undergraduate research skills and gain a substantial foundation for further study, including graduate work in this area. (Prerequisites: Women’s Studies: WS 200: “Introduction to Women’s Studies” or equivalent; English: 12 hours of English study)

LINGUISTICS

EN 423-001

HISTORY OF ENGLISH LANG

TR 11:00-12:15

Davies

This course is an introduction to the external history of the English language along with the study of the accompanying internal changes in structure. It 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? Who decided that we can’t say “Ain’t nothin’ like ‘em nowhere” in standardized English? Since 1066 was called “the Norman Conquest,” why aren’t we speaking French instead of 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?

EN 424-001 ADV ENGLISH GRAMMAR TR 12:30-1:45 Liu

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.

INDEPENDENT / DIRECTED COURSES

EN 429-001 and 002 DIRECTED READINGS TBA TBA

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

EN 430-001 through 004 ENGLISH INTERNSHIP TBA TBA

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. Applications for the English Internship should be submitted to the Director of Undergraduate Studies in the Department of English.

Prerequisites: English major, 3.00 grade point average, and second-semester junior or senior standing in the semester in which the internship is held. EN 430 does not count towards the 400-level major electives.

EN 499-001 through 011 HONORS THESIS TBA TBA

Open only to students in the Honors Program in English. 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.

ADVANCED STUDIES IN WRITING

EN 455-001

ADV. STUDIES IN WRITING

TR 11:00-12:15

Cardon

Designed for advanced English majors, EN 455 is a special topics course that focuses on the process of writing. Students will read, discuss, and analyze a series of texts about food. Most texts will be found in the reader, *Eating Words*, or Anthony Bourdain's collection *Medium Raw*; we will also read Jean Hegland's *Into the Forest*, as well as additional materials. These readings will prepare students for different modes of writing by raising questions for reflection and discussion:

- 1) How does what we eat affect who we are?
- 2) How important are culinary traditions in family and community? Why are they important?
- 3) How can food writing depict tastes, textures, and aromas for readers?
- 4) What are the ethical responsibilities of the modern cook and consumer?
- 5) What are the benefits of decreasing independence on the food industry? (By cooking from scratch, by gardening, by foraging, by shopping at local markets, etc.?)

EN 455-002

ADV. STUDIES IN WRITING

MW 3:00-4:15

A. Wilson

What is the relationship between ideas and experience? How do our conceptual structures interact with our daily lives? This advanced writing studies course engages students in various forms of what Theodor Adorno calls "critical self-reflection." Throughout the semester, students will write and rewrite a series of personal essays through a variety of conceptual lenses. These conceptual parameters, which we will construct through readings in critical theory, philosophy, and aesthetics, will compel students to reclassify and reassess the "meaning" of individual experiences. This work, while certainly lending itself to the possibility of personal discovery, serves as a powerful foundation for the intellectual and practical work of writing in a theoretical milieu. Specifically, this class will examine the inextricable role of "writing" in the construction and interpretation of personal experience. Students will leave this course with a deeper understanding of textual theory, their own writing processes, and the creative interplay between description, exposition, and argumentation.

SENIOR SEMINAR

EN 400-359, 361

SENIOR SEMINAR

Gadsden Campus

TBA

Designed to provide advanced undergraduates with a small-section, participatory, rigorous course that demands both the use of critical sources and the writing of a long paper. The department views these seminars as graduate courses for undergraduates. Topics will vary from semester to semester. A student may take only one senior seminar.

Prerequisites: Twenty-four hours toward the English major.