

# English Department

## *Undergraduate Course Offerings- Spring 2015*

**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:** The 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 from six to eight scholarships and/or prizes to its best English majors and Creative Writing minors. Applications are available on the English department's website.

## COURSE OFFERINGS

EN 200

INTRO TO CREATIVE WRITING

STAFF

Study of topics that apply across genres of creative writing and an introduction to genre-specific principles. Assigned reading, writing exercises, and other forms of creative experimentation will develop confidence in analyzing, constructing and discussing poems, stories and other forms of imaginative expression. This course is a required prerequisite to all other creative writing classes.

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

**Please refer to the Fall Schedule for available sections and times.**

**NOTE: YOU MAY NOT TAKE 200 & 300-LEVEL CREATIVE WRITING COURSES AT THE SAME TIME.**



EN 220

HONORS AMERICAN LIT I

STAFF

Honors section of EN 210.

**Prerequisite(s):** EN 101 and EN 102; or EN 103 or EN 104; or EN 120 and EN 121.

**Please refer to the Fall Schedule for available sections and times.**

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.

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

*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 normally 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. Prerequisite for 300-level courses: 12 hours in English, including 6 hours at the 200-level.*

EN 300-001

INTRO TO ENGLISH STUDIES

MWF 12:00-12:50

Blount

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

PROSE TOUR

MW 3:00-4:15

TBA

EN 301-002

PROSE TOUR

TR 11:00-12:15

EN 301-003

PROSE TOUR

TR 9:30-10:45

EN 301-004

PROSE TOUR

TR 12:30-1:45

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

POETRY TOUR

W 2:00-4:30

TBA

EN 303-002

POETRY TOUR

MW 4:30-5:45

EN 303-003

POETRY TOUR

TR 2:00-3:15

EN 303-004

POETRY TOUR

TR 11:00-12:15

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                      ADV EXPOSITORY WRITING                      TR 11:00-12:15                      Dayton

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

EN 310-002      SPEC. TOPICS IN WRITING                      TR 11:00-12:15                      Oliu

### **Slash Pine**

Students in the Advanced Slash Pine internship will select, design, and produce the chapbooks from our national call for submissions. They will coordinate our larger community events (such as the Writers Hike and the Cahaba Film Project), and attend festivals and appropriate conferences as funding permits. Students will also produce a portfolio of original creative work from place-based and other writing projects. Students will be expected to work with and mentor those enrolled in the introductory class.

EN 310-003      SPEC. TOPICS IN WRITING                      TR 2:00-3:15                      Weiland

### **Public Relation Literacies**

Students will participate in the creation of content for the Department of English newsletter, The Chambered Nautilus, and in research and presentation methods for University programs, English major alumni, and departmental activities.

EN 310-004      SPEC. TOPICS IN WRITING                      TR 11:00-12:15                      Staples

Editor of New Michigan Press, Ander Monson says, “The chapbook form, I think, is the ideal form for literature.” What makes the chapbook ideal? In this class, we will seek to find out, exploring the creative opportunities presented by the chapbook for our own work and that of other writers. We will read and discuss numerous contemporary chapbooks; write and revise poems; design and make chapbooks to feature that work; design and make a chapbook featuring the work of MFA student writers in the EN 609 Poetry and Waste course written in response to their visit to Chem Waste in Emelle, Alabama, the largest hazardous waste site in the U.S.; and organize the U of A Creative Writing Student reading, featuring undergraduate and graduate readers. Students will gain an historical awareness of the chapbook tradition in American literature, develop a portfolio of original writing, share their work publicly and participate in the making of their local literary culture. Texts include *Rewilding*, Jasmine Dreame Wagner (Ahsahta 2013); *Susquehanna*, G. C. Waldrep (Omnidawn, 2013) *Driftology*, Deborah Bernhardt (Diagram, 2013) *Heat: an Interview with Jean Seberg*, Stephanie Dickinson (Diagram, 2013) *For the Animal*, Joshua Poteat (Diagram, 2013) *Tuscaloosa Writes This*, edited by Brian Oliu (Slashpine, 2013) *Abattoir*, Jordan Sanderson (Slashpine, 2013) *Note Left like Silver On The Eyes of the Dead*, Jeff Whitney (Slashpine, 2013) *The Empty Tomb*, Sean Patrick Hill (Slashpine, 2013).

EN 311-001	SPECIAL TOPICS IN LITERATURE	TR 11:00-12:15	McKnight
EN 311-002	SPECIAL TOPICS IN LITERATURE	TR 2:00-3:15	TBA
EN 311-003	SPECIAL TOPICS IN LITERATURE	T 3:30-6:00	Godorecci
EN 311-004	SPECIAL TOPICS IN LITERATURE	TR 8:00-9:15	TBA
EN 311-005	SPECIAL TOPICS IN LITERATURE	TR 11:00-12:15	TBA

Topics vary from semester to semester and may include courses offered by other departments.

EN 311-006	SPECIAL TOPICS IN LITERATURE	MW 3:00-4:15	McCall
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### **Minority Issues in Science Fiction and Fantasy**

From the success of movies such as Avengers and the Twilight series to the appeal of television shows like The Walking Dead and Game of Thrones, the science fiction and fantasy genres are experiencing a revival and resurgence across multiple media platforms. And with this new level of popularity, the genres are facing a new level of scrutiny, and much of this scrutiny relates to how the genres—often rooted in western and colonial ideas of heroism and xenophobia—have adapted to reflect or resist the diversity of the 21st century. In this course, we will study the representation of minority characters in modern science fiction and fantasy and discuss how these genres—which can accept flying dragons and planet-sized spaceships—can serve as both a positive example and cautionary tale when dealing with diversity issues in the media. The goals of this course will be achieved through class discussion, student presentations, and writing assignments.

EN 317-001	WRITING CENTER PRACTICUM	MW 3:00-4:15	Cardon
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This writing-intensive course prepares students to work as Writing Center consultants. Activities include readings, discussions, reflection/response/critical essays, role-playing, observations, and research. Students have the opportunity to work under supervision in the University of Alabama Writing Center. Students who successfully complete the course will be eligible to work on the UAWC staff in future semesters.

EN 319-001	TECHNICAL WRITING	MWF 10:00-10:50	TBA
EN 319-002	TECHNICAL WRITING	MWF 11:00-11:50	TBA
EN 319-003	TECHNICAL WRITING	MWF 12:00-12:50	TBA
EN 319-004	TECHNICAL WRITING	TR 9:30-10:45	TBA
EN 319-005	TECHNICAL WRITING	TR 11:00-12:15	Robinson
EN 319-006	TECHNICAL WRITING	TR 3:30-4:45	Robinson

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	INTRO TO LINGUISTICS	MWF 11:00-11:50	Nelson
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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. This course is a prerequisite for EN 466.

EN 320-002                    INTRO TO LINGUISTICS                    TR 11:00-12:15                    Popova

This course covers the four main areas of theoretical linguistics (phonology/phonetics, morphology, syntax, and semantics) as well as major areas of applied linguistics (psycholinguistics, sociolinguistics, language acquisition, and historical linguistics). Additional related topics of interest (e.g., language and culture) are also discussed. This course is a prerequisite for EN 466.

EN 321-001    LINGUISTIC APPROACH ENGLISH GRAMMAR    TR 9:30-10:45                    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. This course is a prerequisite for EN 466.

EN 329-001                    DIRECTED STUDIES                    TBA                    Manora  
EN 329-002                    DIRECTED STUDIES                    TBA                    Manora  
EN 329-003                    DIRECTED STUDIES                    TBA                    Manora

**Prerequisite:** Enrollment only by previous arrangement with a specific instructor and with the permission of the director of undergraduate English studies. A reading list and a draft syllabus are required. Please see the departmental website for more information.

EN 330-001                    CHAUCER AND MEDIEVAL LIT                    MW 3:00-4:15                    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 11:00-12:15                    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 8:00-9:15                    McElroy

This course offers a broad introduction to the study of Shakespeare. We will read eight 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 335-001                      MILTON    MWF 10:00-10:50      Ainsworth and Wilson

### **Milton and Reason**

#### **"The Edifice Project"**

An introduction to Milton's English poetry and its many complexities. Anchored by an intensive investigation of *Paradise Lost*, Milton's great epic, this class will address the technical and theoretical aspects of Milton's writing as well as discussing the underpinnings of its meaning. We'll master together some of the best and most intimidating poetry ever written. Team-taught this semester by David Ainsworth and Emma Annette Wilson.

We'll also be the beneficiaries of The Edifice Project, which I will explain on the first day and also describe in some detail at the end of the syllabus. In effect, this class is designed to take your thinking and ideas seriously outside the bounds of this single semester. For some of you, your work will be preserved for use in future EN 335 classes, just as the work of last year's class on Milton, Milton and Satan (and the previous classes' topics) will come into play this semester. Over time, groups of EN 335 students can together construct a larger understanding of Milton through collective effort and investigation of specific aspects or questions in Milton's work. I expect a few members of last year's class will pay us a visit over the course of the semester to talk about Milton with you.

Our course topic this year, Milton and Reason, will explore the centrality of reasoning to Milton's understanding of faith. By applying the concepts of Renaissance logic (cause and effect) to Milton's texts, we will examine how he uses reason both to guide readers through a process of faith and to demonstrate the implications of reason gone wrong. We will proceed in part by working through the reasoning process of characters like Adam and Eve, Satan, and even Milton's God himself."

EN 344-001                      MAJOR AUTHORS 1660-1900    TR 12:30-1:45                      Ulmer

### **Wordsworth, Coleridge, and Keats**

EN 344 counts for the 18th/19th century EN major requirement. 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, through their joint publication of *Lyrical Ballads* in 1798—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 first Romantic generation precursors. The course will attempt to read major texts closely, spending a week on some of them, and will require two essays, two exams (midterm and final) and reading quizzes. Class texts: William Wordsworth: *Selected Poems*, ed. Gill, Penguin, 978-0521319379; Samuel Taylor Coleridge:

Selected Poems, ed. Holmes, Penguin, 978-0-14-042429-4; John Keats: Selected Poems, ed. Barnard, Penguin, 978-0-14-042447-8. Interested students should feel free to email me for additional information: wulmer@as.ua.edu

EN 347-001 ENGLISH LIT DURING THE ENLIGHTENMENT MWF 12:00-12:50 Burke

**English, Scottish, and Irish Literature of the Enlightenment**

This course is conceived of as a survey of English, Scottish, and Irish literature during the period customarily known as the Enlightenment. Attention will be paid to the period's major authors—Dryden, Swift, Pope, and Johnson--and their bent toward satire. We will look beyond them, though, when we examine the period's distinctive generic achievements, especially in prose fiction. For this we will therefore spend time with Henry Fielding's *Tom Jones* (1749), Voltaire's *Candide* (1759), and Samuel Johnson's *Rasselas* (1759). We will finish the course with a look at James Boswell's biography of Samuel Johnson (1791), the century's most significant contribution to what has become an increasingly popular modern form.

Students can expect there to be regular reading quizzes, a final exam, and two papers to be completed outside of class.

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

This lecture/discussion course seeks to provide upper-division undergraduate English majors with a self-consciously historicized survey of Victorian literature. It is designed to accomplish three related goals: 1) to expose students to the three major genres of Victorian literature—poetry, nonfiction prose, and the novel; 2) to introduce students to many of the period's best-known and most influential practitioners of these three genres; and 3) to encourage students to interpret these authors and their works as participants in and respondents to the historical debates over democracy, industry, science, culture, gender, education and empire that help to define Victorian England. In order to convey the sense in which these debates developed and intermingled as the period progressed, the course is arranged in a roughly chronological order from Carlyle to Wilde. Most weeks begin with a selection of poetry and/or nonfiction prose by one, or at most two, Victorian authors and end with a sizable portion from the novel assigned for the course. This weekly mixing of genres is intended to further reinforce the idea that Victorian authors operated in an intellectually diverse and contextually rich environment, and to give students a discussion-generating variety of genres and opinions with which to engage.

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

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, identity, 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 reader responses, one 4-5 page paper, and a final paper.

EN 361-001 TOPICS IN AMERICAN LIT 1945-PRESENT MWF 11:00-11:50 White, Heather

### **Modern Family**

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. Authors covered will include Phillip Roth, Toni Morrison, Zadie Smith, and Thom Gunn.

EN 363-001 TOPICS IN BRITISH LIT 1945-PRESENT

TR 3:30-4:45

Deutsch

### **The Empire and After**

What does the seat of power of a fading world empire look like? The British Empire was arguably the most influential Imperial power of the twentieth century, accumulating massive wealth, an extended political commonwealth, varied aesthetic traditions, and a lot of ill will, both at home and abroad. This course will examine the troubled days of Britain after World War II through a survey of some of the major novelists, playwrights, and poets working in the post-1945 era. We will explore the expansion of education to the masses, the influx of immigrants from Britain's colonies, the re-entrenchment of the aristocracy, and the consequent social tensions in London and elsewhere, resulting in class and racial conflicts and violence. We will also explore the formal and aesthetic innovations that authors utilized to account for these turbulent times. Writers likely to be considered will be Kingsley Amis, Caryl Churchill, Wendy Cope, Christopher Isherwood, Hanif Kureishi, Philip Larkin, Ian McEwan, Samuel Selvon, and Zadie Smith.

EN 365-001 MODERN AMERICAN FICTION

TR 2:00-3:15

Crank

As a literary movement associated with existential angst and moral relativity, modernism certainly offered a kind of value to a twentieth century southerner who knew firsthand the consequences of disillusion, despair, and nihilism. It's no wonder, then, that modernism's influence in America arose predominately from southern artists who were exploring the same truths about the human condition that authors like Camus, Kierkegaard, and Kafka had made famous. This course looks at how southern authors adopted and connected with modernism and the influence of their "accent" on American literature/culture. Authors: Toomer, Hurston, Faulkner, Agee, O'Connor, Ellison, among others.

EN 399-001 HONORS SEMINAR IN ENGLISH

TR 11:00-12:15

Pionke

Designed to prepare departmental honors students for the advanced research and writing required for their future honors theses, this course will focus on the intersections of literature and status in British and North American prose of the past 350 years. Students should expect to engage with multiple theoretical models of what status is and how it manifests across cultures, and to apply those theories to short stories, novels, and literary nonfiction written by the likes of Margaret Atwood, Henry Fielding, Virginia Woolf, and other writers both readily recognizable and relatively obscure. The weekend before spring break, students will attend the English department's Symposium on English and American Literature, organized around the topic of "Literature of Status / The Status of Literature," in order to observe professional researchers at work, to contribute to the intellectual vigor of the event, and, hopefully, to find models of practice and argument worthy of emulation in their own writing. The course will conclude with its own mini-symposium at which students will have the opportunity to present for each other the results of their own research into the mutual imbrication of literature and status in the English-speaking world.

**Prerequisite(s):** EN 215 and EN 216 or EN 219 or EN 220. Registration preference will be given to students enrolled in the English departmental honors program.

#### 400-level Courses

*The Department of English distinguishes 400-level courses from 300-level courses by the attention given at the 400 level to both specialization of focus and critical method(s). The 400-level courses will focus on both the literature and the way we study literature, so primary texts will be taught in conjunction with secondary and/or critical sources. All 400-level English courses, except EN 403, EN 405, EN 406, and EN 430, are designed by the department to comply with the standards upheld by the core curriculum writing (W) designation, which indicates that one of the conditions for a passing grade is that students write coherent, logical, and carefully edited prose in a minimum of two papers, at least one of which will be graded and returned before midsemester. Prerequisite for 400-level courses: 18 hours of English, including 6 hours at the 200 level.*

EN 400-358	THE AMERICAN NOVEL TO 1900		Jolly
Jan 17, 2015 - Jan 17, 2015	Gadsden University Center Campus	S 9:00am - 5:00pm	
Feb 07, 2015 - Feb 07, 2015	Gadsden University Center Campus	S 9:00am - 5:00pm	
Feb 28, 2015 - Feb 28, 2015	Gadsden University Center Campus	S 9:00am - 5:00pm	
Mar 07, 2015 - Mar 07, 2015	Gadsden University Center Campus	S 9:00am - 5:00pm	
Apr 11, 2015 - Apr 11, 2015	Gadsden University Center Campus	S 9:00am - 5:00pm	

EN 400-360	THE AMERICAN NOVEL TO 1900		Jolly
Jan 17, 2015 - Jan 17, 2015	Main Campus	S 9:00am - 5:00pm	
Feb 07, 2015 - Feb 07, 2015	Main Campus	S 9:00am - 5:00pm	
Feb 28, 2015 - Feb 28, 2015	Main Campus	S 9:00am - 5:00pm	
Mar 07, 2015 - Mar 07, 2015	Main Campus	S 9:00am - 5:00pm	
Apr 11, 2015 - Apr 11, 2015	Main Campus	S 9:00am - 5:00pm	

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.

EN 408-001	ADV CREATIVE WRITING	MW 4:30-5:45	Wells
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#### Fiction Studio

This is an advanced fiction workshop for the serious student of fiction writing, devoted to further honing the prose writing skills developed in previous creative writing courses. We will read and analyze short fiction and craft essays, and students will write and workshop complete and original short stories of their own. This class will also accommodate writers working in the form of the novel or novella.

**Prerequisite(s):** EN 200 and EN 301 and EN 303.

EN 408-002	ADV CREATIVE WRITING	TR 3:30-4:45	White, Patti
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#### Chaos Aesthetics

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, literary criticism of texts invoking chaos, 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.

**Prerequisite(s):** EN 200 and EN 301 and EN 303.

EN 408-003

ADV CREATIVE WRITING

W 2:00-4:30

Waltman

### **Keeping It Real, Y.A. Style**

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. After all, sometimes that’s the best way to examine the “real.” To those ends, some of our texts will include M.T. Anderson’s *Feed*, Martin Wilson’s *What They Always Tell Us*, Laurie Halse Anderson’s *Speak*, and Sapphire’s *Push*.

Students will read a variety of challenging young adult texts that all attempt to scratch at the reality of being a young adult in America, no matter how disturbing that reality is. Students will discuss and write about strategies each author employs in this effort. In doing so, students will develop a framework with which to discuss variations in what “reality” means depending on a character’s perspective, while also seeking themes that connect across the texts. Most importantly, students will incorporate these lessons into their own writing, and use this framework to discuss their peers’ work.

**Prerequisite(s):** EN 200 and EN 301 and EN 303.

EN 408-004

ADV CREATIVE WRITING

TR 11:00-12:15

Reyes

### **The Original Feature Length Screen Play**

Long before becoming a feature film, all movies begin with a passion to tell a story, a creative brainstorm, and an imaginative pitch. And there’s rarely anything simple about effective, entertaining and enlightening screenplays: they all start with strong concepts, characters, structure, outlining, and scene work.

In this course, we begin with the essential groundwork and expand our vision into an original feature length screenplay. From tagline to treatment, we identify core ideas and scenes. We progress into character development, act structure, scene writing, and sequences of script material. Reading analyses of original screenplays and weekly viewing of such films as *Away We Go*, *Little Miss Sunshine*, and *(500) Days of Summer* help us explore and analyze the “three-act structure” and ways to personalize it—shape it to fit our own cinematic vision.

**Prerequisite(s):** EN 200 and EN 301 and EN 303.

EN 408-005

ADV CREATIVE WRITING

TR 2:00-3:15

Kidd

### **Writer in a Wide World**

To expand the possibilities for our writing, we’ll look at external sources of inspiration and ways to let go of our typical modes. The class will focus primarily on your work, but we’ll explore how ecopoetics/ethnopoetics, new scientific discoveries (shadow biosphere, anyone?), chance operations, and archival material can help you widen your creative experience. For some of the assignments, you’ll have the option to write and workshop your choice of poetry or prose in response to class activities and assignments.

**Prerequisite(s):** EN 200 and EN 301 and EN 303.

EN 408-006

ADV CREATIVE WRITING

TR 12:30-1:45

McWaters, S

### **Allusion and Archetype: How Reading Inspires**

By reading well we can in turn become better writers. This class is designed to present the student with a variety of literary archetypes that will then be used as allusions or inspirations in her own poetry or prose. William Faulkner's *Absalom, Absalom* isn't possible without Faulkner's strong reading of the book of Samuel, D.H. Lawrence's narrator in the poem "Snake" tells us, "And I thought of the albatross" as a reference to Coleridge's *Ancient Mariner*, Joyce calls his great novel *Ulysses*, and Tennyson's "Ulysses" saves the Homeric hero from Dante's *Inferno* (canto XXVI). The student can expect a fairly heavy reading load (with impromptu reading responses) and to write 12 original exercises (of any genre) inspired by selected readings. The course will begin with a brief inquiry into archetypes by studying some of the works of Northrop Frye and Carl Jung, as well as some literary examples of how writers use archetype and allusion in their own writing. Then we will cover a series of "inspiring" works that will inform the written exercises and share our own allusions with the class. *Genesis*, *The Iliad*, *Inferno*, Henry James's "The Turn of the Screw" and William Blake's "The Marriage of Heaven and Hell" are some of the texts we will be covering.

**Prerequisite(s):** EN 200 and EN 301 and EN 303.

EN 408-007

ADV CREATIVE WRITING

T 2:00-4:30

Johnson

#### **(re)Genre**

Genre fiction accounts for some of the most exciting and popular work in modern culture. *Sherlock*, *Game of Thrones*, *The Hunger Games*, and *The Lord of the Rings* were all adapted from genre fiction. However, writers often feel constrained by the conventions of genre.

In this course, we will explore how different genres enable certain types of storytelling and creative techniques. Students will construct a short story, and then rewrite the story into different genres: comedy, crime, fantasy, science fiction, horror, and speculative fiction. We will explore the craft techniques each genre promotes, then incorporate what works into our own literary fiction."

Possible Authors: Mary Shelly, Octavia Butler, Isaac Asimov, Stephen King, Douglas Adams, Neil Gaiman, George R.R. Martin, Arthur Conan Doyle, J.R.R. Tolkien, J.K. Rowling, Jules Verne, ZZ Packer, Roxanne Gay.

**Prerequisite(s):** EN 200 and EN 301 and EN 303.

EN 408-008

ADV CREATIVE WRITING

TR 11:00-12:15

Gibbon

#### **Getting Personal**

'Real life' and personal material has become a widely popular subject in media and art. It extends through poetry and essays to reality-based television and to internet sites that rely on the personae of their users. This cross-genre class will examine contemporary and historic examples of published personal writing (poetry, essays, memoir, and internet work) and performance art. Students will consider the impulse to explore a personal life through art with such questions as: Is it possible to be too personal? How and when is the personal political? Why does personal writing continue to be controversial in critical academic circles? Throughout the semester, students will produce their own writing or performance pieces in the mode of the authors we study or in opposition to them, and the class will culminate in a performance of final projects.

Readings/Performances may include: Joe Brainard, Alison Bechdel, Maggie Nelson, Joey Comeau,

Cecilia Vicuna and others.

**Prerequisite(s):** EN 200 and EN 301 and EN 303.

EN 408-009

ADV CREATIVE WRITING

MW 3:00-4:15

Felt

### **Science Writing: Nature to Sci-fi**

In this class we'll study the uses of scientific information in creative writing, analyzing and creating works of nature writing (tagline: ecstatic since Thoreau!), environmental writing (depressing yet hopeful!), and science fiction (disenfranchised but popular!). What are the differences between scientists writing for their peers, journalists writing for the general public, and environmentalists writing to persuade? How, we'll ask ourselves, can we best present difficult and/or novel concepts to audiences of non-experts? Print texts may include: Gerald Durrell's *My Family And Other Animals*, Annie Dillard's *Pilgrim at Tinker Creek*, John McPhee's *Basin and Range*, Anne Fadiman's *The Spirit Catches You and You Fall Down*, Octavia Butler's *Lillith's Brood*, and Joanna Russ's *The Female Man*.

**Prerequisite(s):** EN 200 and EN 301 and EN 303.

EN 408-010

ADV CREATIVE WRITING

TR 3:30-4:45

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, documentaries, and blogs. As writers, we will immerse ourselves in our own communities and lives to find subjects and produce essays (and possibly audio pieces and short documentaries). We will be what Gay Talese calls "nonfiction writer[s] pursuing the literature of reality."

This course requires a serious time commitment for proper "immersion" in our subjects outside of writing time.

**Prerequisite(s):** EN 200 and EN 301 and EN 303.

EN 411-001

ADV STUDIES COMP / MULTI-CULTURAL LIT

TR 12:30-1:45

Bilwakesh

### **Language of the South Asian Diaspora**

This course considers what, if anything, coheres the writing of South Asians in English from England, the United States, the Caribbean, Africa, and the Subcontinent. What, if any, has been the "Indian" contribution to literature in English and how should such a field be defined?

Required texts: Arundhati Roy, *The God of Small Things*; V.S. Naipaul, *A Turn in the South*; C. Rajagopalchari's retelling of *Mahabharata*; Akhil Sharma, *Family Life*; Champa Bilwakesh, *Moth for the Star*; Sudhir Venkatesh, *Floating City: A Rogue Sociologist Lost and Found in New York's Underground Economy*; Agha Shahid Ali, *Call Me Ishmael Tonight*. Other readings include essays, poems, and stories by Sara Suleri, Jhumpa Lahiri, Katherine Mayo, Ali Kazimi, R.K. Narayan, Zadie Smith, A.K.

Ramanujan, Vijay Prashad, Meena Alexander, and Hanif Kureishi. We will watch at least two films outside of class. Quizzes, short papers, and one research paper required

EN 411-002: ADV STUDIES COMP OR MULTI-CULTURAL LIT TR 8:00 - 9:15am Ulmer

### **Classical Backgrounds**

This course introduces students to some of the greatest stories ever told, all of them foundational texts of the western canon that have influenced English literature notably. We will begin with Homer's epics of war and homecoming—the Iliad and Odyssey, respectively—and then turn to famous Greek tragedies from 5th century BCE Athens, including Sophocles' Oedipus the King. The class will conclude by considering how Roman history and the rise of the Roman empire in particular informs Virgil's brilliant secondary epic, The Aeneid. Texts: The Robert Fagles translations of the Iliad, Odyssey, Aeschylus' Oresteia, Sophocles' "Theban Plays," and the Aeneid; and also the volume Euripides 1 from the University of Chicago's complete Greek tragedy series. Two papers, frequent reading quizzes, and a take-home final exam. Interested students should feel free to email me for additional information: wulmer@as.ua.edu

EN 422-001 ADV STUDIES IN AMERICAN LIT TR 3:30-4:45 Crank

### **Sam Shepard's Mythic America**

Despite being one of the most important and prolific American playwrights of the last fifty years, Sam Shepard has always been a notoriously complicated artist. During his career, Shepard has been responsible for some of the most poignant critiques of American culture; his meditations on everything from politics to rock n' roll, from family to the American West, helped shape and define the way America articulated an authentic cultural identity to itself and the world. This course interrogates the notions of "myth," "authenticity," and "America" in the works of Shepard. We will be especially interested in Shepard's "Family Trilogy" of Curse of the Starving Class, Buried Child, and True West as well as his early experiments with sound and voice.

EN 422-002 ADV STUDIES IN AMERICAN LIT MWF 9:00-9:50 White, Heather

### **The American Imagination**

This class will read intensively in Emily Dickinson, Wallace Stevens, and James Merrill to consider two questions: what is the relationship of the poet's imagination to the outside world? How have American poets imagined the relationship between the sensual and the spiritual world? The three poets I have chosen, while entirely different from one another in many ways, are linked by their life-long preoccupation with these questions, and the rich, idiosyncratic myths they invented to answer them: Dickinson finds God, Immortality, and Eternity in her own mind; Stevens plays with the idea that the poet creates fictions that are realer than real life, and Merrill learns about the universe from a dishy spirit talking through a home-made ouija board.

EN 422-003 ADV STUDIES IN AMERICAN LIT TR 12:30-1:45 Hubbs

Designed for advanced English majors, a special topics course that focuses on issues in American literature.

EN 425-001 VARIATION IN AMERICAN ENGLISH TR 2:00-3:15 Thompson

The study of the experience of the English language in America with particular emphasis on its development and dialects.

**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 429-001	DIRECTED READINGS	TBA	Manora
EN 429-002	DIRECTED READINGS	TBA	Manora

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

EN 430-001	ENGLISH INTERNSHIP	TBA	Manora
EN 430-002	ENGLISH INTERNSHIP	TBA	Manora
EN 430-003	ENGLISH INTERNSHIP	TBA	Manora

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 433-001	ADV STUDIES IN BRITISH LIT	TR 11:00-12:15	Deutsch
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### **The "Condition of England" Novel in the Twentieth Century**

In the early twentieth century, England found itself under siege from a variety of threats. Strikes threatened to obliterate England's preeminent role as an economic powerhouse. Business leaders and government officials seemed willing to use military force, including warships, to coerce men and women back to work. Irish nationalists demanded England's withdrawal from their homeland. Women demanding the vote were setting fire to churches, to homes, and even to golf courses. The Prime Minister and his government were plotting to trounce the House of Lords, the hereditary branch of England's Parliament. Further afield, Germany was quickly building a vast and powerful fleet of ships that many thought were intended for an invasion of the British Isles. In response to these threats, authors examined anew the "Condition of England." What was to be done with the working classes, with suffragists, with the aristocracy? If England was going to have a future, what would it look like? In this course, we'll look at the answers to these questions by examining a variety of literary works that take up this question of the "Condition of England" ranging from hysterical "invasion" novels to satirical novels. We'll also take a turn to the late twentieth century to look at the resurgence of such novels. We'll likely read authors such as E. M. Forster, Margaret Storm Jameson, Saki, George Orwell, and H. G. Wells, as well as more recent novels by Martin Amis, Doris Lessing, and Alan Hollinghurst.

Designed for advanced English majors, a special topic course that focuses on issues in British literature.

EN 433-002	ADV STUDIES IN BRITISH LIT	TR 9:30-10:45	Weiss
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### **Gender and Sexuality in the Eighteenth Century**

Recent studies of gender in eighteenth-century England have argued that concepts of femininity were

central to the period's most important social and intellectual developments—from the spread of international consumer culture, to Enlightenment ideas about history and progress, to nationalist debates over the French Revolution. While concepts of gender can be seen in a wide variety of genres, the novel is the literary form which participated the most extensively in constructions of femininity during this period. Indeed, from the time it first emerged as a genre of doubtful repute very early in the century, to its firm establishment as a cultural staple one hundred years later, the novel was centrally concerned with issues of gender and sexuality. Influential male authors such as Samuel Richardson were drawn to stories about women, and indeed, some of the most important fictional females of the eighteenth century were male creations. At the same time, as one of the few forms of writing through which female authors could make a living, the novel attracted scores of women, most of whom turned their attention to documenting the lives of women and imagining scenarios of intellectual, social, and at times sexual, possibilities. By the early nineteenth century, and certainly by the beginning of the Victorian period, the novel's fixation on female lives was for the most part over, and concepts of femininity had solidified in the wake of wartime conservatism. But in the hundred years from around 1722 to 1814, femininity was in flux, and ideas about female identity familiar to us from Victorian culture were only slowly being constructed, and with much debate. This course is about the role the novel played in that debate as one of the key forms through which concepts of femininity were constructed, reflected, and ultimately transformed. Students will read novels by Eliza Haywood, Samuel Richardson, Charlotte Lennox, Elizabeth Inchbald, and Jane Austen.

EN 433-003

ADV STUDIES IN BRITISH LIT

MW 3:00-4:15

Tedeschi

### **Byron, Shelley, and Shelley**

Lord Byron, Percy Shelley, and Mary Wollstonecraft Godwin, spent the summer of 1816 in each other's company on the shores of Lake Geneva. They were all at critical points in their literary careers. After four years as the brightest star and best selling author in London, Byron had fled England after rumors of his illicit behavior turned from spicing to spoiling his reputation. Percy Shelley had published pamphlets and poems based on radical Enlightenment philosophy but now turned a more circumspect and skeptical eye on his former beliefs and writings. Only eighteen years old, Mary Godwin was testing her new-fledged wings as an author. All three were interested in reconfiguring their relation to the English reading public and to the print institutions that shaped it. In this class, we will ask how these authors figure their relations to the commercial literary field, the material processes of printing, and the realm of public discourse. We will read some of our author's major works, including Byron's *Childe Harold's Pilgrimage* and Percy Shelley's *Prometheus Unbound* while also looking into less-read works like Mary Godwin's *History of a Six Weeks' Tour*.

EN 444-001 / WS 440-002

ADV STUDIES LIT CRITICISM & THEORY

TR 2:00-3:15

Purvis

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

This course explores the ongoing and complicated relationship between sexual liberation and gender justice, with a focus on feminist responses to sexual violence. It asks: What sort of sexual revolution is possible in the absence of gender justice? While feminists have been consistently making strides to revolutionize sex, two elements remain in the foreground of these efforts: the ongoing presence of sexual violence against women and feminized subjects as well as passionate controversies and differences among feminists in the realm of sexual politics. Despite the fact that issues concerning sexuality and

bodily integrity are fraught with controversy and comprised of many competing views, feminist commitments to sexual liberation and gender justice persist. “Take Back the Night” and events like it have been supplemented by events and approaches created by the next wave of feminism, more inclusive of queer feminists, “feminist sex workers” and “sex-positive” feminists. “Slutwalk,” such an incarnation, takes on the challenge of “queering,” or reclaiming, charged terms (e.g., feminists reclaim “fat,” “whore,” and “slut”). This is not to say that TBTN is no longer relevant or effective, or that all feminists embrace the politics of Slutwalk. In fact, Slutwalk has inspired another arena of controversy. But, by comparing and contrasting challenges to sexual violence and the persistence of rape culture across the generations of feminism, this course emphasizes both continuity and points of departure between feminist agendas and the different waves, or generations, of feminisms—each committed to advancing sexual justice in its own way.

Students will gain an understanding of the issues surrounding sexual violence and rape culture and be able to trace feminist responses across the waves of feminism while actively breaking down divisions between these purportedly distinct waves. Students will assess artificial antagonisms, such as that between Sex Positive and Sex Negative Feminists and break down problematic terminology, such as “Sex Wars.” Students will be able to describe and analyze feminist practices with attention to their historical locatedness and also identify the continuity, or flow, of these waves and the practices that join together feminist political agendas. This course will establish an understanding of “sexual justice” and provide a strong background for further study/praxis, including some of the rudiments of feminist theory.

**Prerequisite(s):** Women’s Studies: WS 200: “Introduction to Women’s Studies,” or equivalent; English: 12 hours of English study: Note: Writing proficiency is required for a passing grade in this course.

EN 455-001                      ADVANCED STUDIES IN WRITING                      TR 2:00-3:15                      Dayton

This class uses ethnographic research methods to teach students how to write about local culture. We will learn methods of field research, including field observation, interview techniques, transcript analysis, and archival research. Assignments will lead toward a final project on some topic related to the history, culture, or folklife of western Alabama.

EN 455-002                      ADVANCED STUDIES IN WRITING                      TR 2:00-3:15                      White, Patti

### **Community Arts**

Students will design and produce the Poetry Out Loud chapbook, organize and host the Thickets reading (in which faculty from departments across the campus read from work which has inspired them as scholars and teachers), and contribute to the production of the Slash Pine Poetry Festival. They will produce an essay/article based on interviews with a regional artist, a review essay of one or more chapbooks, and an analysis of a local community arts event. They will also produce a piece of art that reflects their personal creative process and present it to the class.

EN 477-001      ADV STUDIES IN LITERARY GENRES                      TR 12:30-1:45                      Burke

### **Shakespeare & Genre Theory**

In a masterful new book entitled, intriguingly, *Philology* (Princeton UP, 2014), James Turner directs our attention toward what he calls “the forgotten origins of the modern humanities.” Professor Turner, a historian by trade, is addressing the question of how--and why --we (students of literature) got to be

where we are today. Our seminar will be addressing this very large question from a very specific intersection of two major currents of scholarly interest these days, the Theory of Genre and the History of the Book. The book in question will be what we in the 21st century call *The First Folio*, the collection of Shakespeare's plays, edited by two actors from his theatrical company, which appeared in 1623, seven years after his death. We will be addressing questions about why this book more than any other has shaped our ideas of what literature is, but we will also be addressing questions about how our notions of genre (comedy, tragedy) play into that.

Students can expect to be examining closely a minimum of eight of the plays that were included in the *First Folio* while addressing the question of why genre matters. The results of our inquiries will be made manifest, in each case, by a substantial research paper due at the end of the term.

EN 488-001

TR 2:00-3:15

Smith, C

### **Brer Rabbit and His Literary Kinfolk in Early African American Fiction**

This course asks students to examine the literary techniques that African American fiction writers employed in the 19th century. We will study folktales, novels, and short stories produced by writers such as Charles Chesnutt, William Wells Brown, Harriet Wilson, and Frances Harper. These earliest African American writers crafted stories that not only reflected evolving African American cultures but also helped to shape those cultures. We will examine specific aspects of narrative craft, including point of view, characterization, setting, and plot structure to understand not just what these works of fiction mean but also how they mean it. We will pay particular attention to three literary archetypes – the tragic mulatto, the trickster figure, and the self-made man. Assignments include a formal presentation, an annotated bibliography, and a final essay.

EN 499 – 001 through 011, 099

HONORS THESIS

TBA

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(s):** EN 399.