

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.

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 the last class on Milton, *Milton and Reason* (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 someone from the previous 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 Women*, will focus our attention on the character of Eve in *Paradise Lost*. Was she made inferior to Adam? Did she fall because she was flawed? We'll begin by learning about Milton as a writer and how to read his work, as well as looking a bit at his *Divorce Tracts* and the ways they influenced our modern conception of marriage and relationships. We'll then concentrate on the characters of Eve and Dalila in *Paradise Lost* and *Samson Agonistes*. In addition, we'll think about how Jesus behaves in *Paradise Regained* and whether that behavior aligns him more with Eve than with Adam.

Literature, 1700-1900

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

Keats in Context

The career of the Romantic poet John Keats lasted less than a decade, with the poet dying before his twenty-sixth birthday and too ill to write during his last year and a half: and yet in that brief span he managed to produce the much-admired poems that assured his major status in the English tradition: the great Odes, *The Eve of St. Agnes*, "La Belle Dame," *The Fall of Hyperion*, and others. In this class, a case study of genius, we will reconstruct the intertwined stories of his life and career. We'll read most of Keats's poetry in dialogue with contemporaneous works—by Haydon, Hunt, Hazlitt, Wordsworth, Reynolds, P. B. Shelley and others—that prompted and shaped it. The letters and some Keats criticism will also be assigned. One class text—the Norton *Critical Keats* (ed. Jeffrey Cox)—and other readings assigned in electronic format. The workload will probably consist of reading quizzes, final exam, and two essays: the first a short exercise and the second a lengthier research paper.

EN 347-001 ENGLISH LIT DURING THE ENLIGHTENMENT TR 11:00-12:15 Weiss

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

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

This course provides a survey of some of the major fiction, poetry, and nonfiction writing of the Victorian period. We will study works by some of the period's most influential authors, including Carlyle, Tennyson, Arnold, the Brownings, the Rossettis, Clough, Dickens, and Wilde. The course will consider the interrelations between Victorian concerns with industrialization, the advance of science, the place of art in society, and religious doubt.

Literature, Post-1900

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

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

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

EN 364-001 MODERN DRAMA MW 3:00-4:15 Deutsch

This course offers an introduction to the major North American and European plays from the nineteenth and twentieth centuries. In the first half of the course we will cover the major European traditions of realism, naturalism, absurdism, and the avant-garde, including plays banned or revised, with or without the playwright's consent, due to their alleged indecency and

threats to the social order. In the second half of the course we will delve more closely into how American dramatists re-imagined and broke free from these European traditions. Throughout the semester, we will investigate how modern and contemporary playwrights re-imagine the world around them, taking into account aesthetics, politics, and daily life in a comedic or tragic fashion. Through filmed productions of the works we read, we will also examine the differences between drama as literature and as a performance.

EN 365-001 MODERN AMERICAN FICTION TR 4:15-4:30 Bilwakesh

A survey of American fiction—novels and short stories—written in the twentieth century. Authors may include F. Scott Fitzgerald, Willa Cather, William Faulkner, Toni Morrison, N. Scott Momaday, and Leslie Marmon Silko.

Creative Writing

EN 301-001 through 004 PROSE TOUR STAFF

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

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

EN 303-001 through 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).

Linguistics

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

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

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

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

EN 321-001 LINGUISTIC APPROACHES TO GRAMMAR TR 9:30-10:45 Worden

A study of English grammar integrating principles from linguistic theory with structural approaches to grammar. The course includes a focus on the expectations of grammatical usage in different contexts and an understanding of how to apply this knowledge in a pedagogical setting.

Methodology

EN 300-001 / 002 INTRODUCTION TO ENGLISH STUDIES STAFF

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.

Rhetoric and Composition

EN 309-001 ADVANCED EXPOSITORY WRITING TR 11:00-12:15 McKnight

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

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

This course will introduce you to the principles and practices of Writing Center work. The course is structured as a practicum, in which you will do some reading and reflecting on composition theory, and do hands-on work in the Center, including observations and consultations. In the first eight weeks of the semester we will focus on preparing you to work in the Center; you will conduct writing consultations in the second eight weeks. You can expect to read and reflect on issues related to the study and teaching of writing, to analyze your own literacy experiences, and to develop a range of strategies to help you work effectively with diverse students and texts. This course is required for students who wish to work for pay in the Writing Center. By permission only-- to apply for the writing center practicum, go to <http://writingcenter.ua.edu> or e-mail adayton@ua.edu.

EN 319-001 through 006

TECHNICAL WRITING

STAFF

Focuses on principles and practices of technical writing, including audience analysis, organization and planning, information design and style, usability testing, and collaborative writing. Special emphasis will be placed on composing instructions, various kinds of reporting such as investigative and feasibility studies, document design for technical presentations, proposals and collaborative composition.

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

Special Topics in Writing or Literature

EN 310-001

SPECIAL TOPICS IN WRITING

MW 3:00-4:15

Tekobbe

Writing in the Professional Environment

English 310, section 001 is a special topics course focused on writing in the professional environment. It is designed for advanced students interested in developing their professional written communication skills. This course prepares students to compose and present work in modes, both verbal and visual, expected in professional environments including letters, memos, resumes, business plans, visual analysis and production, and verbal skills including interviewing and presentations.

Students will also practice composing processes, research relevant professional questions and practice professional problem-solving in written communications. As an integral part of these activities, we will examine the rhetorical nature of professional discourse in addressing diverse audiences, sometimes with multiple purposes.

EN 310-002

SPECIAL TOPICS IN WRITING

TR 2:00-3:15

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.

Directed Courses

EN 329-001 through 004

DIRECTED STUDIES

STAFF

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

EN 399-001

HONORS SEMINAR IN ENGLISH

M 3:00-5:30

Harris

Modern Monsters and Monstrosities

This course will focus on creations of the monstrous, such as vampires, werewolves, shapeshifters, zombies, and other more-than-human beings, but it will also consider monstrosity in quieter as well as non-human ways. What happens, for example, when a man assumes god-like status and goes on a killing spree? What happens when mothers kill their children to remove them from lives of poverty? And what happens when the monstrous comes in the form of Mother Nature, as in the case of Hurricane Katrina?

When the monster is unthinking, uncontrolled, and uncontrollable, what human responses can even remotely combat it? Monsters and monstrosity, then, can be actions, attitudes, transformations, natural, and supernatural. In all cases, however, what creates the monstrous is paradoxically attractive and repulsive.

In examining such portrayals and occurrences in contemporary African American literature and contemporary American culture, this course will provide opportunities for students to explore the definitional and philosophical nature of monstrosity, the appeals that it holds across genres, and its meanings in contemporary society. Students will have the opportunity to approach the topic with visual media as well as through written texts. They will have opportunities to conduct primary research in connection with the historical/news events and secondary research with the literary texts. They can examine newspaper archives, such as those related to the Oklahoma City bombings or Ferguson, Missouri or Hurricane Katrina, and they will be able to weigh evidence in controversial issues, such as in the trial of Timothy McVeigh. They can examine first-person narrative accounts of Katrina, or conduct correspondence or interviews with actors and actresses involved in movies such as *Underworld* or television shows such as “*The Walking Dead*.” They can conduct surveys of their peers in efforts to understand the current appeal of the monstrous in film, television, and other venues. Creative options also exist, as students might make films or write screenplays or fictional works that engage the subject of monsters and monstrosities. There will be two shorter research projects (6-8 pages each) and a long course project of perhaps twenty pages. If students should elect creative/visual options, then page lengths would be adjusted accordingly. Each student will be expected to lead a seminar session and to make a final oral presentation to the class.

Possible texts and subjects:

Octavia E. Butler, *Wild Seed*; Genetic Engineering/Cloning; Mat Johnson, *Dark Rain*; Marilyn Nelson, *Fortune's Bones*; Oklahoma City bombings; Ferguson, Missouri; New York, New York; Baltimore, Maryland; Charleston, South Carolina; Phyllis Alesia Perry, *Stigmata*; Suzan-Lori Parks, *Fucking A* and *In the Blood*; the *Twilight* series; Natasha Trethewey, *Beyond Katrina*; *Underworld*; "The Walking Dead"; Jerry W. Ward, Jr., *The Katrina Papers: A Journal of Trauma and Recovery*; Richard Wright, *The Outsider*. Note: Enrollment preference will be given to English Majors.

Prerequisites: EN 215 and EN 216 (or EN 219 or EN 220)

400-Level English Courses

Advanced Studies in Literature

EN 411-001 ADV STUDIES COMPARATIVE/MULTICULTURAL LIT TR 12:30-1:45 Wittman

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

EN 411-002 ADV STUDIES COMPARATIVE/MULTICULTURAL LIT TR 11:00-12:15 Iheka

Writing in Death of a Discipline, Gayatri Spivak critiques the predominance of European literature in the field of Comparative Literature and insists on paying much needed attention to the literatures from the Global South in order to rejuvenate the field. This course heeds Spivak's suggestion by focusing on the study of literary productions from formerly colonized spaces as comparative cultural artifacts. Reading texts from Africa and the Caribbean, we will ask how writers intervene in the socio-political and cultural events in their societies and consider what formal qualities attend the representations of those issues. We will read the works of writers such as Chinua Achebe, Chimamanda Adichie, Jamaica Kincaid, and Samuel Selvon. Issues to be considered include colonialism, neocolonialism, migration, racism, ethnicity, gender dynamics, and globalization. We will also engage secondary/critical materials on Comparative Literature and the latest manifestations in World Literature and Global Literature, alongside scholarship on the narratives under investigation. In-class discussions of the narratives will be supplemented with papers and presentations to achieve the course objectives.

EN 422-001

ADV STUDIES IN AMERICAN LITERATURE MW 3:00-4:15 Crank

South of Horror

It's not surprising that the South is routinely read as the original site of American terror—its dogged history, contemporary politics, enduring religiosity, and shocking violence (both physical and discursive) are well documented. But how do these real articulations of horror connect with a southern imaginary, in which fantasies of supernatural specters, haunted landscapes, vampiric visions, and zombie wars routinely present as regionalized meditations on a supremely divided nation? How do we theorize an aesthetic of horror in southern texts, and what kind of cultural/historical conclusions can we draw from depictions of the South as dark outland in cultural texts, such as film, television, and popular culture?

Using a variety of theorists—including Kristeva, Lacan, and Clover for horror; Harris, Cross-Turner, and Duck for southern studies—we will attempt to answer some of these questions during the run of our course. Possible texts include: *Deliverance*, Dickey; *The Violent Bear It Away*—O'Connor; *A Visitation of Spirits*—Kenan; *Child of God*—McCarthy; *The Walking Dead*—Kirkman.

EN 433-001

ADV STUDIES IN BRITISH LITERATURE MW 3:00-4:15 McNaughton

James Joyce Seminar

In this advanced seminar, we will read *Dubliners* and *A Portrait of the Artist as a Young Man*, but we will focus most of our attention on James Joyce's master novel *Ulysses*. Frequently topping lists of the twentieth century's most important books and undoubtedly one of the most influential novels ever written, *Ulysses* nevertheless is difficult, a novel that rewards careful reading and dedication. The seminar format, therefore, is the perfect way to enjoy this book: a group of committed students—all with a careful eye to aesthetic pleasure, social critique, and historical context—together will open up this astonishing book. The professor expects engaged discussion, a series of essays on Joyce's work, and a final exam.

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

Contributors to Carol Vance's revolutionary 1984 anthology, *Pleasure and Danger*, include notable scholars and activists Gayle Rubin, Hortense Spillers, Amber Hollibaugh, and others who participated in the notorious Barnard conference, "The Scholar and the Feminist IX: Towards a Politics of Sexuality" in 1982—the purported catalyst of the ensuing "sex wars." Concerned that feminist treatments of sexuality were limited to a critique of pornography, rape culture, and other forms of violence against women, contributors attempted to complicate the primary issues of BDSM, butch-femme relationships, pornography, and sex work. This groundbreaking text, along with the recent special issue of *Signs: Journal of Women in Culture and Society*: "Pleasure and Danger: Sexual Freedom and Feminism in the Twenty-First Century" (Autumn 2016), provide the bookends of this course, which explores the provocative and

divisive debates surrounding sexuality that instigated decades of passionate feminist controversy. The course examines the terms of feminist inquiry and how they have changed, along with the persistent tendency to situate issues of sexuality in terms of either pleasure or danger, with more of a focus on danger, including rape and sexual assault, and little attention to the positive dimensions of sexuality. This course breaks with the ubiquitous pleasure/danger binary as it traces the main issues in Pleasure and Danger to the present and probes visions of sexual justice that emerge from recent investigations by scholars and activists, such as Lisa Duggan, Jane Gerhard, Dean Spade, Angela Jones, and others. Through the study of Women's Studies, feminist theory, and queer and trans theory texts, students will learn about issues of sexuality, then and now; develop a working concept of sexual justice; practice advanced undergraduate research skills; and gain a substantial foundation for further study, including graduate work in this area. Prerequisites: 12 hours of English study.

EN 444-002 / AMS 430-001 ADV STUDIES LIT CRITICISM & THEORY TR 12:30-1:45 Howard

Narrating Nuclear Disasters

If you've heard of Fukushima, Chernobyl, and Three Mile Island, but are unfamiliar with Palomares, you might wonder why. All appear in Time's top-ten list of the world's "worst nuclear disasters." Palomares moreover has been called the worst nuclear weapons accident in history. So why do so few people outside Spain know about it?

Contextualized with reference to the broad twentieth-century history of nuclear power, warfare, secrecy, and narrative—from pre-Hiroshima discoveries to post-Cold-War preparedness—this class attempts to answer this question of cultural amnesia and many related ones. Our case study is framed within and complemented by extended analyses of pioneering physicist Marie Skłodowska Curie, the "Radium Girls," the U.S. nuclear bombing of Japanese civilian populations, atomic-age black humour, Iron Curtain diplomacy, WMD real and imagined, corporate energy production, and anti-nuclear activism.

With particular attention to form, this interdisciplinary module examines the great variety of ways in which writers, artists, filmmakers, and musicians have narrated nuclear disaster, human annihilation, and individual mortality, as well as imperial aggression, slow violence, environmental racism, and the gendered and sexualized rhetorics of nuclear proliferation and contamination. Given this thematic and generic array, we will view one film and read one short book each week. The latter comprise works of poetry, politics, philosophy, reportage, ethnography, and literary fiction, along with a memoir and photo-essays, including works in translation. Films range from rockumentary to animation, documentary to features, made in Greece, Japan, Spain, UK and US. In tandem, each week's film and reading may suggest close affinities, strong contrasts, and/or troubling juxtapositions.

EN 477-001

ADV STUDIES IN LITERARY GENRE

MW 4:30-5:45

Deutsch

In this course we will focus on British satires from the twentieth century. We will examine how satirists use various forms of humor to critique and to subvert conventions pertaining to religion, war, politics, the British class system, the education system, the government, and morality. To get to the heart of these satires, we will also look into elements of British history and culture. Along the way, we will investigate how satire works differently in drama, novels, and poetry and in literary contexts more generally.

EN 488-001 ADV STUDIES IN AFRICAN-AMERICAN LIT TR 2:00-3:15 C. Smith

Love, Intimacy and Interracial Contact in Early African American Literature

In many ways, African American literature owes its genesis to the phenomenon of New World cross-cultural interactions that occurred among Native Americans, black Africans, and Europeans. These cultures met, fought, loved, and in other ways negotiated to forge early American landscapes. In this course, then, we will examine representations of interracial contact as depicted in early African American literature.

Specifically, we will read the literature for moments of intimacy and sentimental expression. We will ask ourselves how and why love mattered in the early Americas. And how did bonds of affection – and disaffection – fuel early African American literature. The class complements the theme of the English Department’s spring symposium “Black/White Intimacies: Reimagining History, the South, and the Western Hemisphere” to be held April 21 and 22. Assignments include a final seminar paper (or its equivalent) and participation in the department symposium. Readings include the poetry of Phillis Wheatley, Frederick Douglass’s slave narrative, and the novels of William Wells Brown, Harriet Wilson, and Charles Chesnutt.

Advanced Studies in Writing

EN 455-001 ADV STUDIES IN WRITING TR 2:00-3:15 P. White

Writing the Earth

An examination of our relationship to earth as challenge, foundation, resource, and inspiration. Students will write a lyric essay, a sequence of poems, an academic analysis, and a researched feature article.

Readings may include: Ceremony (Leslie Marmon Silko); The Grapes of Wrath (John Steinbeck); A Crack in the Edge of the World (Simon Winchester); John Henry Days (Colson Whitehead); The Rise and Decline of the Redneck Riviera (Jackson); and The Book of the Dead (Muriel Rukeyser)

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

Creative Writing

EN 408-001 ADVANCED CREATIVE WRITING MW 4:30-5:45 E. Parker

Science & Nature Writing (Creative Non-Fiction)

Many think of creative non-fiction as predominantly personal writing (memoir), but in this course we are going to focus on a more investigative, fact-based non-fiction rooted in an exploration of the natural world. As author (and UA faculty member) Hali Felt says, "There is an audience in the United States that wishes to be scientifically educated. These people want science information, but need it processed into a form that is easy to understand." We will examine writers' attempts to translate the scientific and natural worlds into essays that are accessible to—and enjoyable for—a general readership, while undertaking our own observations and research in preparation to write in this form. You will immerse yourself in scientific literature as well as nature itself, learn to combine and synthesize information and translate data—and the experience of discovery—into storytelling. For models we'll look to writers such as Henry David Thoreau, Michael Pollan, Marelene Zuk, E.O. Wilson, and the authors in this year's edition of **Best American Science and Nature Writing.**

Prerequisites: EN 200 and EN 301 and EN 303

EN 408-002 ADVANCED CREATIVE WRITING TR 11:00-12:15 McSpadden

Advanced Fiction Writing

In this class we'll take a look at the agency of place as it relates to reading and writing short stories. Dorothy Allison says of place, "I grew up among truck drivers and waitresses, and, for me, the place where most stories take place is the place that is no place for most other people. But for me those places are real places, with a population I recognize and can describe, a people I love even if they do not always love me." This is what she writes. We'll read a wide selection of short stories set in landscapes both familiar and foreign, and examine how land shapes character, how place drives plot, how place builds people and wears them down, and how place informs desire and facilities change. We'll not only pay particular attention to the shape of the place, but

the language of that place. We will ask of one another what Allison asks of those writers she likes to read: Can you take me somewhere I've never been before?

Prerequisites: EN 200 and EN 301 and EN 303

EN 408-003 ADVANCED CREATIVE WRITING TR 2:00-3:15 Staples

Advanced Poetry Writing

Marianne Moore once famously said that poetry has "imaginary gardens with real toads in them." In this course, we will adventure together into our imaginative landscapes, cultivating singular literary creations through conversation with other writers, both living and dead. Texts will include an anthology of contemporary poetry and several related full-length collections by established and emerging writers. #toadilyadvanced

Prerequisites: EN 200 and EN 301 and EN 303.

EN 408-004 ADVANCED CREATIVE WRITING TR 12:30-1:45 N. Parker

Treasure Hunting (multi-genre, hybrid)

Annie Dillard captured the essence of the writer's vocation when she wrote "I've got great plans. I've been thinking about seeing." While one way to write is by thinking deeply behind closed doors, another way is to get out and find a long-abandoned empty pool and see what God, or the people who used to swim there, might have left for you. In this class we will explore the relationship between seeing and writing by going out into the street, finding things lost, abandoned, or ignored, and experimenting with ways of transforming those objects in our work—be it through poetry, prose, or something in-between. In addition to Dillard, we'll study other visionary writers like John Ashbery, Samuel Beckett, and Vladimir Nabokov to see how the wolf-tooth in the abandoned pool, or the baby blue socks clinging to the sewer grate, can become—with the help of an attuned eye and applied mind—works of art.

Prerequisites: EN 200 and EN 301 and EN 303

EN 408-005 ADVANCED CREATIVE WRITING TR 11:00-12:15 Kidd

Writing Fantasy Literature (fiction)

If you like to hang out in, explore, and create fantastical realms of gold (as Keats called Homer's mythical landscape) this course is for you, whether you enjoy the old-school lands of Faerie that fueled the imagination JRR Tolkien and C.S. Lewis, the magic-infused worlds typified by JK Rowling or Lev Grossman, or whether you prefer the more dystopian vision of writers like Neil Gaiman and Veronica Roth. Students will explore ways that speculative elements enter a text, methods of world building, and elements of social, political, and environmental consciousness

that find their ways into fantasy writing. The final project will guide students through researching a suitable journal and preparing a submission to that publication.

Prerequisites: EN 200 and EN 301 and EN 303

EN 408-006 ADVANCED CREATIVE WRITING MW 3:00-4:15 Rawlings

*****Previously scheduled as Peak TV (screenplay writing), which is now EN 408-320.*****

Advanced Creative Non-Fiction 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.

Prerequisites: EN 200 and EN 301 and EN 303

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

Exploding Forms (poetry writing/workshop)

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

Prerequisites: EN 200 and EN 301 and EN 303

EN 408-008 ADVANCED CREATIVE WRITING TR 12:30-1:45 Oliu

Slash Pine Press (Editing, Book Arts, Event Management)

Slash Pine not only offers undergraduates at The University of Alabama an experience of immersion and experiential learning, but provides practical skills in editing, publishing, book design, book arts, and event planning that serve the writing community as a whole. This semester, Slash Pine Interns will create and plan events for the Slash Pine Writers Festival, which will be held over the course of two days at the end of April. Students will also be responsible for the PR of the festival, which includes the designing of posters, marketing the festival through both digital and print forms, as well as documenting the festival for our various social streams. The interns will also assist in the creation of the Slash Pine Writers Anthology, where students will learn the basics of book design, and have a chance to serve as editors for the anthology.

Prerequisites: EN 200 and EN 301 and EN 303

EN 408-320 ADVANCED CREATIVE WRITING T 5:00-7:30 Estes

*****Previously scheduled as Non-Fiction Writing, which is now EN 408-006.*****

Peak TV (screenplay writing)

With the debut of *The Sopranos* in 1999, the television landscape changed forever, sparking a renaissance in serialized television drama that over 15 years later is still hitting its stride. From *The Wire* to *The Americans*, from *Mad Men* to *Breaking Bad*, from *Sherlock* to *Orange Is The New Black*, prestige dramas have set a high bar—both in terms of writing quality and cinematic production values—that has hundreds of original programs chasing after similar critical acclaim and viewer devotion. In this class you will play the showrunner, responsible for conceiving, writing, and planning a new series. We will study the form and business of writing drama for television, and examine in depth the structure and arc of how an entire season is constructed across a number of episodes. You will end this course with the Story Bible of an entire new show in hand as well as a polished and storyboarded pilot episode. **This course will require the purchase and use of Final Draft, film industry standard software used for screenwriting and production.**

Prerequisites: EN 200 and EN 301 and EN 303

Linguistics

EN 423-001 / EN 523 HISTORY OF ENGLISH 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?

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

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

This course is the study of the experience of the English language in America, with particular emphasis on its development and dialects. We'll explore differences in accent, vocabulary, grammar, and patterns of language use among people from across the United States. We'll look at how dialect differences developed, reflect on how language is a part of our identity, and consider the consequences of linguistic stereotyping, both positive and negative.

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

Directed Courses

EN 429-001 / 002

DIRECTED READINGS

STAFF

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

EN 430-001 / 002 / 003

ENGLISH INTERNSHIP

STAFF

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

EN 499

HONORS THESIS

STAFF

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

Prerequisite: EN 399.