

## SUMMER 2017

### DETAILED 300- AND 400-LEVEL COURSE DESCRIPTIONS

#### Contents

Interim.....	1
Term I.....	2
Term II.....	3
Study Abroad .....	5

#### Interim

EN 311                      SPECIAL TOPICS IN LIT                      TBA                      Hodo

**Broken Soldiers, Vigilantes & Freaks:  
Examining the Modern Comics Hero in Print & on the Screen**

Emerging from the social tensions of WWII, comic book heroes have long been a part of American culture. These heroes' original purpose was to stand as paragons of virtue and hope for a troubled people; however, the characteristics and motives of these powerful beings have changed over time. This course will explore the characteristics of the modern superhero (1970s – present). We will discuss the changing values, attitudes, and portrayals of the hero and what it means to be heroic. We will read four graphic novels including DC's Identity Crisis and Marvel's Civil War. There will also be in class viewings of selected episodes from various television series adapted from comic books such as Smallville, Luke Cage, The Walking Dead and more.

EN 408-001                      ADV. CREATIVE WRITING                      MTWRF 9:00-12:00p.m.                      Estes

**Screenplay Writing: Short Forms**

The beauty of the short film is in its flexibility and variety, its lyric possibilities and the ways in which it's unconstrained by traditional narrative structure. Add animation to the mix, and the imagination truly has no limits. Students in this course will study a variety of short form film and screenplays, following both conventional and experimental structures. We will work individually but also collaborate as a Writers Room in when devising and executing more commercial-oriented projects. Using Aristotle's \*Poetics\* as a reference, we will study the foundations of storytelling and play with how and when those rules can be broken. In collaboration with students from ART 408, we will script animated shorts which art students will then illustrate and produce. This course will require the purchase and use of Final Draft, film industry standard software used for screenwriting and production.

ENG 408-002    ADV. CREATIVE WRITING    MTWRF 10:00-1:00p.m.    Staples

### **Where the Wild Things Are: Writing Alabama's Biodiversity**

This course is dedicated to the imaginative significance of Alabama's wild areas at a time when the state wants in environmental regulation and research demonstrates the role of the wild in our quests for well-being, joy, and meaning.

In this distinctive domestic travel interim offering, we will use creative writing as a tool through which to imaginatively inquire into the concept of wilderness. The course will begin with an intensive first week of coursework on the UA campus, followed by a sequence of field trips into the unique Alabama wild lands. The concept of the wilderness includes rigorous debates doubting its existence as a place apart, as well as enriching expressions arising from within its bounds. In this course, we will research the wild both academically and experientially, familiarizing ourselves with the Mobile-Bay Watershed, a place of global significance for biodiversity—as well as conventional and avant-garde ecowriting techniques in memoir and poetry.

During our field work, we will stay in cabins on Lookout Mountain as participants in the four day Birmingham Audobon Mountain Workshop, a series of naturalist workshops led by regional experts. This trip will include the options to go bird watching, hikin' for lichen, gathering edible plants, canoeing; to study local butterflies, mushrooms, snakes, amphibians; to make pottery using native techniques or textiles applying natural materials. We will read and write together throughout this weekend, culminating in a mid-course reading in the outdoor amphitheater overlooking the Little River. After the Workshop, we will continue with a week of field writing on day trips of hiking, including a visit with the animals and a silent hike to the overlook on Ruffner and a tree-top obstacle course (all-levels welcome) at Hugh Kaul Beanstalk Forest on Red Mountain. We will close our course with an overnight camp out, including a reading of student work and clean-up at Hurricane Creek, as well as a presentation led by our local Creekeeper and internationally renowned environmental activist John Wathen.

Prerequisites: EN 200 and EN 301 and EN 303.

## Term I

EN 309-050    ADV. EXPOSITORY WRITING    MTWRF 12:00-1:45    Popova

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 319-050                      TECHNICAL WRITING                      MTWRF 10:00-11:45                      Dayton

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.

EN 329-050                      DIRECTED STUDIES                      TBA                      TBA

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

EN 408-050                      ADV. CREATIVE WRITING                      MTWRF 10:00-11:45                      Staples

Marianne Moore once famously said that poetry has "imaginary gardens with real toads in them." In this course, we will adventure with each other 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 429-050                      DIRECTED READINGS                      TBA                      TBA

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

## Term II

EN 309-100                      ADV. EXPOSITORY WRITING                      MTWRF 10:00-11:45                      Popova

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 319-100                      TECHNICAL WRITING                      MTWRF 10:00-11:45                      Buck

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.

EN 329-100                      DIRECTED STUDIES                      TBA                      TBA

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

EN 333-100                      SHAKESPEARE                      MTWRF 2:00-3:45                      McConnell

This course is a broad introduction to Shakespearean drama, and places primary emphasis on language: most of our time and energy in this course will be devoted to the analysis and interpretation of Shakespeare's words, and to an appreciation of their pleasures and complexities. Additionally, we will be giving substantial attention to matters of stagecraft, genre, literary influence, and historical context, and to how these topics relate to Shakespeare's writing style. We will read seven plays, organized thematically into three course units: 1) Kings of England (*Henry V* and *Richard III*); 2) Revenge Tragedy (*Titus Andronicus* and *Hamlet*); 3) Stories of Losing and Finding (*The Comedy of Errors*, *Twelfth Night*, and *The Winter's Tale*).

EN 408-100                      ADV. CREATIVE WRITING                      MTWRF 10:00-11:45                      TBA

### **Form and Figure—The Mystery**

In this multi-genre class we will study the nature and power of mystery and mysteriousness: as a story structure, as a character trait, and as lyric ambience or tone. As readers, we want to be kept guessing, kept in the dark, brought into contact with possibility. We will study films, stories, poems, and nonfiction texts whose writers manage to imbue the work with a sense of the unseen and unknown, the surreal and the surprising, which are able to suggest as much if not more than they show. Students will propose a single project and work on it throughout the session. So whether you want to pen a whodunnit, create a hero with a murky past, generate suspense in your longform journalism, or write poems and stories laden with atmosphere and subtext, this course will provide you models and an occasion to get serious about an idea you'd like to realize. Prerequisites: EN 200 and EN 301 and EN 303.

EN 429-100                      DIRECTED READINGS                      TBA                      TBA

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

EN 455-100                      ADV. STUDIES IN WRITING                      MTWRF 2:00-3:45                      Robinson

Designed for advanced English majors, a special topics course that focuses on the process of writing. The forms this writing may take include, but are not limited to, film, creative non-fiction, autobiography, and local color.

## Study Abroad

EN 310-800                      SPECIAL TOPICS IN WRITING                      Study Abroad—Sweden                      E. McKnight

### **Travel Writing, Writing Culture**

Travel writing is an important source for historical study as well as personal reflection. This course asks students to consider how they think about their own lives and the criteria they use to assess the lives of other persons. We will explore the idea of the journey – physical, anthropological, and psychological – as well as the interrelated perspectives of the traveler, “native,” reader, and writer. Students will improve their analytical and writing skills and will compose a series of personal narratives to document their experiences abroad.

EN 311-801 / 422                      SPECIAL TOPICS IN LIT                      Study Abroad—Oxford                      C. Smith

### **“Black Sails’ and The ‘Real’ Pirates of the Caribbean”**

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

counterculture? In addition to the above points of inquiry, we will examine pirate iconography – the black flag, eye patches, swords, and parrots. We will look for the origins of these icons in primary English texts written in the 17th and 18th centuries. To what extent is Johnnie Depp’s portrayal of Jack Sparrow beholden to historical accounts? And how much of the character is the product of present-day pirate mythology? For those pirates raiding the Indian Ocean off the coast of Somalia, are they channeling a historical European counterculture of piracy? Or something else? We will screen episodes of the Starz television series and the Disney movies. We will read materials from current periodicals about pirate activity in the Indian Ocean, and we will read primary documents written in the 18th century by pirates and English officials, whose policies toward pirates vacillated between rewarding them and punishing them – as suited the needs at any given time of the English crown in the 17th and 18th centuries. Texts will include: *Sir Francis Drake Revived* (1629), excerpts from *The Buccaneers of America* (1684) by Alexandre Exquemelin and excerpts from *A General History of the Robberies and Murders of the Most Notorious Pyrates* (1724) by Charles Johnson

EN 311-802                      SPECIAL TOPICS IN LIT    Study Abroad—Sweden                      U. McKnight

### **Swedish Popular Culture and Politics**

This course is required by all students. The course will consider the social and political aspects of citizenship in Sweden, and compare this with that in the US. Students will learn about Swedish history, politics, and popular culture, and be asked to use this understanding to criticize their own description of citizenship in the US. Students will spend considerable time in the city and on sites around the region of Stockholm exploring these issues, reading fiction texts, museum brochures, and exploring exhibits. Students will write a travel journal and short papers.

EN 362-800                      TOPICS IN BRITISH LIT 1900-1945    Study Abroad—Ireland    TBA

A cross-genre survey of major literary figures, critical movements, historical events, and significant texts within the first half of the twentieth century in Britain. Authors may include Joseph Conrad, Bernard Shaw, W.B. Yeats, Virginia Woolf, James Joyce, Katherine Mansfield, and T.S. Eliot.

EN 408-801                      ADV. CREATIVE WRITING                      Study Abroad—Ireland                      TBA

Special topics in imaginative writing. Focus may be on poetry, fiction, non-fiction or a combination. Students produce imaginative writing and read related texts.  
Prerequisites: EN 200 and EN 301 and EN 303.

EN 422-800            ADV. STUDIES IN AMERICAN LIT    Study Abroad—Oxford    TBA

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

EN 433-802            ADV. STUDIES IN BRITISH LIT    Study Abroad—Ireland        TBA

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

EN 444 /            ADV. STUDIES LIT CRIT & THEORY    Study Abroad—Liverpool        Purvis  
WS 410 / AAST 413

Based at Liverpool John Moores University in the vibrant port city of Liverpool, England, named European Capital of Culture in 2008 and frequently voted the U.K.'s "friendliest city," this course examines regional "othering" that positions the U.S. South and U.K. North as "backwards," "provincial," or otherwise inferior within these two national frameworks. Through collaborative learning, students will explore the geographical and affective connection of the U.K. North to histories of enslavement and other modalities of oppression; interrogate regionalisms; and examine the workings of intersectionality concerning subjects such as race, region, and LGBTQ issues in Europe. Liverpool's theatres, galleries, museums, parks, concert halls, shops, and restaurants are easily accessible, and the course will provide opportunities for students to experience local music, art, and history, as well as museums, archives, tours, lectures, and historical sites in Manchester and London. The course combines these excursions with scholarly content in the classroom, including guest lectures from U.K.-based academics, activists, and community organizers.