

# Department of English

## Fall 2011

### Undergraduate Course Offerings

Available electronically on English Home Page at  
<http://www.as.ua.edu/english>

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**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 in Morgan Hall, Room 103.

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## Course Offerings

EN 200                      INTRODUCTION 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 an EN 200- & 300-level Creative Writing courses during the same semester.**

EN 205                      ENGLISH LITERATURE I                      Staff

A survey of English literature from the Anglo-Saxon period to 1800, including, for example, work by Chaucer, Shakespeare, and Milton.

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

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

EN 206                      ENGLISH LITERATURE II                      Staff

A survey of English literature from 1800 to the present, including, for example, work by Wordsworth, Coleridge, Dickens, Eliot and Yeats.

**Prerequisites:** EN 101 and 102 (or 103 or 104)  
**Please refer to the Fall Schedule for available sections and times.**

EN 207                      WORLD LITERATURE I                      Staff

Survey of World Literature from the Classical Period to the Renaissance.

**Prerequisites:** EN 101 and 102 (or 103 or 104)  
**Please refer to the Fall Schedule for available sections and times.**

EN 208                      WORLD LITERATURE II                      Staff

Survey of World Literature from the Enlightenment to the Modern Period.

**Prerequisites:** EN 101 and 102 (or 103 or 104)  
**Please refer to the Fall Schedule for available sections and times.**

EN 209                      AMERICAN LITERATURE I                      Staff

Survey of American literature from its beginnings to 1865, including, for example, work by Poe, Thoreau, Emerson, Melville, and Whitman.

**Prerequisites:** EN 101 and 102 (or 103 or 104)  
**Please refer to the Fall Schedule for available sections and times.**

EN 210                      AMERICAN LITERATURE II                      Staff

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

**Prerequisites:** EN 101 and 102 (or 103 or 104)  
**Please refer to the Fall Schedule for available sections and times.**

EN 215                      HONORS ENGLISH LITERATURE I                      Staff

Honors section of EN 205.

**Prerequisites:** EN 101 and 102 (or 103 or 104)  
**Please refer to the Fall Schedule for available sections and times.**

EN 219                      HONORS AMERICAN LITERATURE I                      Staff

Honors section of EN 209.

**Prerequisites:** EN 101 and 102 (or 103 or 104)  
**Please refer to the Fall Schedule for available sections and times.**

EN 249-001  
CRN: 44878

AFRICAN AMERICAN LITERATURE

TR 12.30-1.45pm

Smith, C.

In this survey course, we will examine African American literature through a cultural lens, interrogating the ways in which key texts perpetuate and/or challenge certain ideals, beliefs, customs, and so forth that have been seminal in the development of African American culture. Specifically, we will study the theme of captivity and its prevalence as a literary technique in African American texts both past and present. Because African American literature was not produced in a social or cultural vacuum, we will spend a great deal of time contextualizing the works, discussing significant historical and social events and movements such as New World exploration/ expansion, abolition, Reconstruction, the Harlem Renaissance, the Black Arts Movement, and issues regarding voting rights and citizenship. We will read African American literature as responses to these events and also as efforts to cope with the traumas of enslavement and displacement, a separation from ancestry and cultural roots. We will also interrogate the defining features of African American literature. What about the literature is African or American? What is exceptional, unique about an "African American" literature? And what is the value of studying this kind of literature in isolation, i.e. separate and apart from a larger American literature? The objectives of this course are to introduce you to seminal texts that have helped define African American literature and culture – however we choose to define the literature – and to provide an avenue through which you can practice writing and talking about literature.

EN 249-002  
CRN: 45676

AFRICAN AMERICAN LITERATURE

MW 3.00-4.15pm

Manora

Survey of African American literature and culture from its earliest expressions to the present. We will explore the development of a variety of black cultural forms, as well as the critical periods, discourses, and writers in the African American literary tradition and the historical and cultural contexts that shape that tradition. Course material includes fiction, nonfiction, autobiography, poetry, and music (spirituals, blues, jazz, and hip hop).

**Prerequisite for all 300-level courses:  
12 hours in English, including 6 hours at the 200 level  
(unless otherwise notes)**

EN 300-001  
CRN: 43226

INTRODUCTION TO ENGLISH STUDIES

MWF 1.00-1.50pm

Ainsworth

This course provides a basic understanding of some of the primary modes of theory and criticism employed in the field today. We will consider a wide range of interpretive approaches.

EN 300-002  
CRN: 47218

INTRODUCTION TO ENGLISH STUDIES

TR 9:30 - 10:45am

Pionke

This course seeks to acquaint students majoring in English, as well as non-English majors interested in further developing their reading, writing and analytical skills, with the tools, techniques and critical attitude necessary for in-depth literary study. Our collective approach to the study of literature will focus on close, rather than voluminous, reading and careful analysis in the form of papers and others writing assignments. We will touch on research techniques and the varieties of literary criticism, but will concentrate most of our attention on mastering the vocabulary and techniques of textual analysis. We will also read some fascinating and provocative works, including but not limited to CP Gilman's "The Yellow Wallpaper," DH Hwang's "M. Butterfly," and L Valdez's "Los Vendidos."

EN 301

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.

**Prerequisites:** EN 200 (This prerequisite is never waived.)

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

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.

**Prerequisites:** EN 200 (This prerequisite is never waived.)

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

EN 309-001                      ADVANCED EXPOSITORY WRITING                      TR 12.30-1.45pm                      Stevens, A.  
CRN: 43076

In this course you will develop your expository skills by making connections between academic and professional writing, between your work as a student in a specific discipline and the work you plan to do later on in your professional life. We will focus on the discipline-specific, stylistic, and rhetorical aspects of writing. You will carry out a research project that asks you to identify an important issue in your field and to research, analyze, and respond to the debate. You will write in the genres of both academic and professional writing.

**Note:** Enrolment is limited to 15.

EN 309 is a "W" course.

EN 310-001                      SPECIAL TOPICS IN WRITING                      TR 9.30-10.45am                      Niiler  
CRN: 47248

#### **The Writing Center in Practice**

This writing-intensive course will formally prepare undergraduates to work as writing consultants in university-level Writing Centers. Activities will include readings, discussions, reflection/response/critical essays, role-playing, observations, action research, and tours of area Writing Centers. Students will also have the opportunity to work under supervision in the University of Alabama Writing Center. All who successfully complete this course will be eligible to work on the UAWC staff for additional academic credit in future semesters.

EN 310-002                      SPECIAL TOPICS IN WRITING                      TR 11:00am - 12:15pm                      Robinson  
CRN: 48393

#### **Composing in the Professional Environment**

English 310 is a Special Topics Course designed for advanced students interested in developing their professional writing skills. This course assumes that the better prepared you are to communicate effectively and persuasively using customary professional forms, the more readily will you achieve your personal and professional goals. We will 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. We will also practice composing processes, research relevant professional questions and practice professional problem-solving. As an integral part of these activities, we will examine the rhetorical nature of professional discourse in addressing diverse audiences, sometimes with multiple purposes.

**Note:** This section of EN 310 is a "W" course.

EN 310-003                      SPECIAL TOPICS IN WRITING                      TR 11:00am - 12:15pm                      Southworth  
CRN: 49161

#### **Small Press Experience I**

Slash Pine Press, a chapbook press and host of The Slash Pine Poetry Festival and Slash Pine Writer Hikes, seeks students from various disciplines to design forthcoming chapbooks, plan poetry events, assist in grant writing, upload and edit all video content, and participate in all press and event operations. At Slash Pine, undergraduate students take ownership of the work they do: they conceive and execute their own notions of book design, imagine and locate their own spaces for engaged performance, form and upload their own versions of a relevant internet presence. In short, Slash Pine not only offers undergraduates at The University of Alabama an experience of immersion learning: Slash Pine itself is immersed in and formed by the expertise, energy, and creativity of its own interns.

EN 311-001  
CRN: 44880

SPECIAL TOPICS IN LITERATURE

MW 4:30 - 5:45pm

Wells

### **LGBT Poetry**

This course will explore lesbian, gay, bisexual, and transgender poetry since World War II to see how American authors address issues such as discrimination and harassment, civil rights, heteronormativity, identity, and AIDS. We will look at diverse voices within the community and at poetry written in a wide range of aesthetic styles. Potential authors include Muriel Rukeyser, May Sarton, Robert Duncan, Adrienne Rich, James Merrill, Frank O'Hara, Thom Gunn, May Swenson, Allen Ginsberg, Jack Spicer, Richard Howard, Edward Field, Audre Lorde, James Schuyler, Judy Grahn, Ai, Marilyn Hacker, Olga Broumas, Robin Becker, June Jordan, Joy Harjo, Minnie Bruce Pratt, J.D. McClatchy, David Trinidad, Cyrus Cassells, Mary Oliver, Judy Jordan, Henri Cole, Mark Doty, Timothy Liu, Carl Phillips, Reginald Shepherd, Rafael Campo, D.A. Powell, Mark Wunderlich, Brenda Shaughnessy, Lee Ann Roripaugh, and Rigoberto González.

EN 311-002  
CRN: 43147

SPECIAL TOPICS IN LITERATURE

T 3.005.30pm

Godorecci

### **Film & Literature**

The aim of this course is to study and compare specific trends in literature and in film making. Fellini, Antonioni, Bertolucci, Bellocchio, Radford, and Tornatore will be studied together with Pirandello, Sartre, Camus, Joyce, and Calvino. The existential and the decadent hero will be the focus of the course. Both these topics are rooted in the aesthetics of the late 1800's and on great part of the philosophical and theoretical attitudes of the 20th century. We will view the films and read the books while keeping in mind the broader cultural background and the "language(s)" in which they were written.

Exams: There will be an in-class midterm and final examination.

Journal: Students are asked to make a cinema journal entry for each film viewed.

TEXTS: James Joyce, *A Portrait of The Artist as a Young Man*

Jean Paul Sartre, *No Exit*

Luigi Pirandello, *Six Characters in Search of an Author*

\_\_\_\_\_, *Henry IV*

Albert Camus, "La femme adultère" ("The Adulterous Woman")

Italo Calvino, *If On A Winter's Night A Traveler*

FILMS: Federico Fellini, *8 1/2*

Michelangelo Antonioni, *Blow Up*

Bernardo Bertolucci, *Besieged*

Giuseppe Tornatore, *Cinema Paradiso*

Michael Radford, *Il Postino*

EN 311-003  
CRN: 47219

SPECIAL TOPICS IN LITERATURE

TR 12.30-1.45pm

Kidd, J.

### **Science Fiction and Fantasy Literature**

From H.P. Lovecraft and H.G. Wells to Neil Gaiman and Octavia Butler, science fiction and fantasy literature has provided a way for authors to explore contemporary issues and examine human nature and society from the vantage point afforded by strange settings and unfamiliar situations. The course will provide a historical overview of these genres as well as a critical engagement with the texts and the issues they raise. We'll examine the texts as allegory and sites for literary innovation.

EN 311-004  
CRN: 47220

SPECIAL TOPICS IN LITERATURE

MWF 10:00 - 10:50am

Westmoreland

### **The "Real Housewives" of American Fiction: Domesticity in the Late 20th Century**

Despite advancements in terms of social equality, women remain connected to the home in a variety of ways. Some critics might call these ties "chains"; others see these connections as positive and possibly subversive. Amidst this critical debate, women continue to negotiate the seductions and contradictions of domesticity in ways as various as their personalities.

Many American writers have examined domesticity through representations of women in the home space. In 311-004, we will consider what domesticity means. What constitutes domestic work? Who does it, and why? How does domesticity connect to gender, race, economics, and sexuality? Is domesticity political, and if so, how? And what can studying domestic fiction tell us about literary art?

In order to provide a historical framework, we will read *No Turning Back* by Estelle G. Freedman. Domestic fiction might include Kathryn Stockett's *The Help*, Alice Walker's *The Color Purple*, Jane Smiley's *A Thousand Acres*, Ira Levin's *The Stepford Wives*, Emma McLaughlin and Nicola Kraus' *The Nanny Diaries*, and Amy Tan's *The Joy Luck Club*.

Coursework might include one critical paper and one research paper, student-generated class discussions, daily written responses to readings, and a final exam.

EN 311-005                      SPECIAL TOPICS IN LITERATURE                      TR 11.00am-12.15pm                      Drozd  
CRN: 48812

**RUSSIAN LITERATURE IN ENGLISH TRANSLATION I**

Survey of Russian literature from its humble beginnings until the 1880's. Trends covered include Neo-Classicism, Sentimentalism, Romanticism, and Realism. This course covers poetry, drama and prose (short story and novel). All materials are read in English. No knowledge of Russian is required for this course.

EN 319-001                      TECHNICAL WRITING                      TR 11.00am-12.15pm                      Chandler  
CRN: 43061

This course will introduce students to the basic genres and topics that define technical communication. Students can expect to compose a range of technical documents—including technical descriptions, instruction sets, and feasibility reports—and explore issues such as document design, usability studies, and ethics in technical communication. We'll combine practical writing assignments with relevant readings and appropriate case studies.

**Note:** EN 319 is a "W" course.

**Prerequisites:** EN 101 & 102 or equivalent AND junior standing.

EN 319-002                      TECHNICAL WRITING                      MWF 10.00-10.50am                      Payne  
CRN: 43096

This course will introduce students to the basic genres and topics that define technical communication. Students can expect to compose a range of technical documents—including technical descriptions, instruction sets, and feasibility reports—and explore issues such as document design, usability studies, and ethics in technical communication. We'll combine practical writing assignments with relevant readings and appropriate case studies.

**Note:** EN 319 is a "W" course.

**Prerequisites:** EN 101 & 102 or equivalent AND junior standing.

EN 319-003                      TECHNICAL WRITING                      MWF 12.00-1.50pm                      Payne  
CRN: 44988

This course will introduce students to the basic genres and topics that define technical communication. Students can expect to compose a range of technical documents—including technical descriptions, instruction sets, and feasibility reports—and explore issues such as document design, usability studies, and ethics in technical communication. We'll combine practical writing assignments with relevant readings and appropriate case studies.

**Note:** EN 319 is a "W" course.

**Prerequisites:** EN 101 & 102 or equivalent AND junior standing.

EN 319-004                      TECHNICAL WRITING                      TR 3.30-4.45pm                      TBA  
CRN: 46835

This course will introduce students to the basic genres and topics that define technical communication. Students can expect to compose a range of technical documents—including technical descriptions, instruction sets, and feasibility reports—and explore issues such as document design, usability studies, and ethics in technical communication. We'll combine practical writing assignments with relevant readings and appropriate case studies.

**Note:** EN 319 is a "W" course.

**Prerequisites:** EN 101 & 102 or equivalent AND junior standing.

EN 320-001                      INTRODUCTION TO LINGUISTICS                      TR 9.30-10.45am                      Nelson, R.  
CRN: 43235

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.

Enrollment only by previous arrangement with a specific professor and with the permission of the Director of Undergraduate English Studies. Forms may be picked up in Morgan 103.

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

EN 330-001                      CHAUCER & MIDDLE AGE LITERATURE                      TR 11.00am-12.15pm                      Cook  
CRN: 43188

Why study the Middle Ages? Because, to quote Larry Benson, “The university in which we meet, the clock that looks down on us, the script in which we take our notes, the reading of a lecture—and even the alcohol to which we look forward at the end of a long day—all are medieval inventions. We are what we are because the Middle Ages made us that way.” In this course we will ponder fundamental questions about the value of medieval literature to contemporary audiences, as we survey medieval literature from the seventh through the fourteenth centuries. In the last 3 weeks of the semester, we will turn our attention to pop-culture appropriations of medieval literature and history, using film clips and contemporary articles on the films’ “medievalisms” to determine what these cinematic representations tell us about ourselves and the Middle Ages we particularly like to imagine.

Course texts include a selection of Old English poems, Beowulf, the Mabinogion, the Lais of Marie de France, Piers Plowman, Pearl, Chaucer’s House of Fame and selected Canterbury Tales, The Book of Margery Kempe and selected Mystery Plays. Films include Gone with the Wind, Star Wars, 8 Mile, and Monty Python and the Holy Grail.

EN 333-001                      SHAKESPEARE                      TR 12:30 - 1:45pm                      Drouin  
CRN: 43177

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). In the latter part of the course, students evaluate contemporary issues within Shakespeare studies, particularly feminism (The Taming of the Shrew) and 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 3:30 - 4:45pm                      Drouin  
CRN: 43216

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). In the latter part of the course, students evaluate contemporary issues within Shakespeare studies, particularly feminism (The Taming of the Shrew) and 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 334                      17<sup>TH</sup> CENTURY LITERATURE                      MWF 2.00-2.50pm                      Ainsworth  
CRN: 46834

A study of literature in England from 1603-1660. Authors include John Donne, George Herbert, Lady Mary Wroth, Ben Jonson, Aemilia Lanyer, Robert Herrick and Andrew Marvell. The course will concentrate on poetry but will read selectively in prose and drama.

EN 340-001  
CRN: 43206

AMERICAN POETRY TO 1900

TR 8:00 - 9:15am

Beidler

A study of major and not-so-major works by important figures during the golden age of 19th century American poetry, popular and literary, and the quest for a distinctive American poetics in subject and style. Writers studied in depth will include Bryant, Longfellow, Poe, Sigourney, Whitman, and Dickinson. Backgrounds will be supplied concerning 19th century poetry and poetic culture, including texts by such contemporary poets as Ralph Waldo Emerson, John Greenleaf Whittier, Elizabeth Oakes Smith, Francis Sargent Locke Osgood, and others. We will start in each major case with works most frequently anthologized but will also spend time with lesser known poems, both gems and clunkers. Our recurrent topic will be the role and function of the poet in a democracy. The main text will be the Norton Anthology of American Literature, 7th Ed., Vol. B, along with powerpoint supplements. Tests will include a midterm and a final. To improve expository prose skills, out-of-class assignments will include two brief (3-5 pg.) critical/interpretive essays.

EN 343-001

BRITISH FICTION TO 1900

TR 11:00am - 12:15pm

Weiss

CRN: 43157

This course begins with the emergence of the novel in the early 1700s and follows its development through the eighteenth and nineteenth centuries. Writing in 1750, Samuel Johnson, a very influential essayist and man of letters, wrote a short article expressing concern over what can be considered "mixed characters" in fiction. These are characters who, because they have great energies or talents, or possess considerable beauty and charm, appeal to readers, but who are also morally reprehensible. If we look back on the novels of the 18th and 19th centuries, we will see that some of the most interesting and appealing characters are indeed the most morally compromised. What concerned Johnson, and what should concern us, is that by reading about morally compromised characters, we may become so ourselves. Nonetheless, this version of EN 343 will embrace the moral challenge of the mixed character, seeking out some of the most attractive bad protagonists in the novel before 1900. The course will include novels by Aphra Behn, Daniel Defoe, Elizabeth Inchbald, William Godwin, Emily Brontë, Charles Dickens, and Bram Stoker.

EN 348-001  
CRN: 48395

ROMANTIC LITERATURE

TR 12:30 - 1:45pm

Tedeschi

#### **British Romantic Literature**

This course provides a survey of literature written during British Romantic period (roughly 1789-1832), a time of intense social and political debate over issues such as the rights of man and woman, the French Revolution, and the reform of Parliament. The survey includes an overview of several genres, including poetry, the novel, and nonfiction prose; introduces many of the period's most influential authors, including Blake, Coleridge, Wordsworth, Byron, Mary and Percy Shelley, and Keats; and provides an introduction to the authors' social, political, and intellectual contexts. The remarkable amount of great poetry offers an opportunity to further develop sophisticated close reading skills. Among the recurring themes of the course will be the relationship to nature, theories of the imagination, and the political significance of literature.

EN 350-001  
CRN: 43191

TOPICS IN AFRICAN AMERICAN LITERATURE

TR 3:30 - 4:45pm

Smith

#### **The Craft of Early African American Fiction**

This course asks students to examine the literary techniques that African American fiction writers employed in the 19th century. Taking a generic approach, we will study those 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 an evolving African American culture but also helped to shape that culture. 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 literary tropes and stereotypes, i.e. the tragic mulatto, trickster figure, and the self-made man.

EN 361-001  
CRN: 48396

TOPICS IN AMERICAN LITERATURE, 1945-PRESENT

MW 3.00-4.15pm

Whiting

#### **The American Century**

The course is a cross-genre survey of American literary production in the latter half of the 20th century conducted under the rubric of national identity. Through an examination of major literary figures, critical movements, historical events, and significant texts produced in the U.S. since the Second World War, we will attempt to identify the terms of citizenship and the differential power relations imagined in the texts we read. Course requirements include a heavy reading load, alacritous classroom participation, daily quizzes, daily response papers, two critical papers, a midterm, and a final.



EN 362-001  
CRN: 43166

TOPICS IN BRITISH LITERATURE, 1900-1945

TR 11:00am - 12:15pm

McNaughton

### Introduction To British Modernism

This class will treat a broad range of genres—poetry, novels, short stories, and essays—to consider why new forms of experimental writing emerged in the early 20th-century. We will read closely some of the best modernist writing, written against the backdrop of two world wars, new developments in psychology, and the collapse of theological and metaphysical certainty. Writers could include Woolf, Joyce, Eliot, Yeats, Stein, and many others. Assignments include three papers and a final exam.

EN 364-001  
CRN: 48397

MODERN DRAMA

TR 2.00-3.15pm

Deutsch

### Introduction to Modern Drama

This course offers an introduction to the major European and North American plays from the late-nineteenth and twentieth centuries—works that redefined literary drama and stage productions. We will investigate how modern and contemporary playwrights re-imagine the world around them, taking into account aesthetics, politics, history, gender, and daily life in a comedic or a tragic fashion. Along the way, we will consider major theatrical movements (e.g. naturalism, realism, epic theater), as well as how settings, characters, and dialogue work to create both a literary text and a theatrical event. Assignments will include two essays, quizzes, a midterm, and a final.

**Prerequisite for all 400-level courses:  
18 hours in English, including 6 hours at the 200 level & 6 hours at the 300 level**

EN 408-001  
CRN: 47209

ADVANCED CREATIVE WRITING

MW 9.00-10.15am

McSpadden

### Advanced Fiction Writing

Round table discussion and criticism of original student manuscripts. Reading of published fiction and assigned writing experiments will complement workshop activities.

**Prerequisites:** EN 200, EN 301, & EN 303

EN 408-002  
CRN: 47210

ADVANCED CREATIVE WRITING

TR 2.00-3.15pm

Morrison

### Writing in the Dark

In this course, students will concentrate on writing poetry, fiction, and hybrid form pieces about what scares them and makes them cringe. Subjects will range widely, and many of them will be pulled from a variety of pop culture icons. We'll discuss everything from Godzilla to Stewie Griffin, zombies to serial killers, athlete's foot to the fear of heights; anything considered monstrous or frightening in any way is fair game. A few of the academic pursuits we'll cover are comedy and its relation to the horrific, the paradox of horror, the definition and symbolism for a variety of monsters, phobias as social constructions, and the impact of urban legends on our culture. Throughout the course, students will be encouraged to explore their fears and turn their writing inside-out to try new possibilities in voice, point-of-view, and technique. The class will also push students to write about subjects they might naturally shy away from.

**Prerequisites:** EN 200, EN 301, & EN 303

EN 408-003  
CRN: 47211

ADVANCED CREATIVE WRITING

TR 9.30-10.45am

Peterson

### Writing the Short Novel or Novella

Too long to be short stories and too short to be novels, novellas may be considered the neglected middle children of fiction. Although such examples as "The Old Man and the Sea" and "Of Mice and Men" have become classics, the novella remains elusive as a form. For roughly the first 6-7 weeks of this course, while students explore what they'd like to write and begin generating material, we will discuss the novella's form. Looking at novellas that employ traditional and experimental narratives, we will examine the linguistic focus and thematic urgency often found in novellas, and ask if there are structural possibilities in this form that novels and short stories cannot attain. For roughly 8-9 weeks at the end of the course, we will transition to workshopping student novellas in progress. By the end of the semester, all students will have generated 50-100 pages of a novella.

Evaluation: Grades for this class will comprise participation in class discussion, writing samples, workshop comments on peers' writing, and the final portfolio. Possible reading list: James Weldon Johnson, *The Autobiography of an Ex-Colored Man*; Carlos Fuentes, *Aura*; Thomas Mann, *Death in Venice*; Italo Calvino, *Invisible Cities*; Joseph Conrad, *Heart of Darkness*; Marguerite Duras, *The Lover*; Thomas Bernhard, *Yes*; Virginia Woolf, *Jacob's Room*.

**Prerequisites:** EN 200, EN 301, & EN 303

EN 408-004  
CRN: 48398

ADVANCED CREATIVE WRITING

MWF 10.00-10.50am

Ross

### **Advanced Fiction Writing**

Round table discussion and criticism of original student manuscripts. Reading of published fiction and assigned writing experiments will complement workshop activities.

**Prerequisites:** EN 200, EN 301, & EN 303

EN 408-005  
CRN: 47212

ADVANCED CREATIVE WRITING

TR 12:30 - 1:45pm

Madden

### **Plot & Structure**

Ever since John Hawkes reportedly called it one of “the true enemies of the novel,” plot’s often been seen as the ugly duckling among literary techniques. We prefer character-driven fiction. We talk in workshops about lyric and tonal effects. This is a course that looks exclusively at plot to see what it can tell us about the way contemporary novels and nonfiction books get put together. What can we as writers learn from authors who string scenes of action together toward the traditional narrative climax, and what can we learn from writers who find alternate ways to get from first page to last? To investigate structural strategies, we’ll read a number of books and stories over the course of the term. Possible authors include Dan Brown, John D’Agata, Junot Diaz, Dave Eggers, Michael Cunningham, Malcolm Gladwell, Sam Lipsyte, Ben Marcus, David Markson, Stephenie Meyer, Lorrie Moore, Maggie Nelson, Christine Schutt, David Shields, Rebecca Skloot, Zadie Smith, or Colson Whitehead.

**Prerequisites:** EN 200, EN 301, & EN 303

EN 408-006  
CRN: 48399

ADVANCED CREATIVE WRITING

R 2.00-4.30PM

Streckfus

### **Prose Poems**

In this workshop students will read and write poetry that removes, stretches, or temporarily departs from the poetic line to play on the borders between poetry and various prose genres (the essay, the story, the article, the manifesto, the letter). We will pay particular attention to the long line, beginning with Whitman and moving to contemporary practitioners such as C. K. Williams; and the prose poem, beginning with Arthur Rimbaud's *“The Illuminations”* and moving to the many contemporary poets who follow; as well as other prose poetry borderlands, such as “the mixed form” (writing that alternates prose and verse), and the lyric essay. Students will submit their own writing experiments on a weekly basis in response to the reading we examined the previous week. Students will have their work formally critiqued every other week.

**Prerequisites:** EN 200, EN 301, & EN 303

EN 408-007  
CRN: 48400

ADVANCED CREATIVE WRITING

T 2.00-4.30PM

Southworth

### **Writing for Sitcoms**

“Writing for Sitcoms” is for those writers who have always had the secret dream of writing for television; writers who have always laughed at *Seinfeld* and *The Simpsons* but never really considered what makes these shows so funny. As if they’ve packed up their things and trekked out to Hollywood, students in “Writing for Sitcoms” will join their classmates in a virtual writers’ room where they must collaborate to conceive, pitch, write, and revise a pilot episode of their very own. The best sitcoms are not innocuous entertainment. They contain some of the best storytelling, dialogue, and satire found today. To master this type of writing, students must cover sitcom and screenwriting basics, from the “spec script” to the “cold open,” from the “bottle episode” to the “B-story.” Writers in “Writing for Sitcoms” will also study how characters speak to each other, how to set up a joke so it pays off, how to write parody and satire, and why certain situations are and are not funny.

**Prerequisites:** EN 200, EN 301, & EN 303

EN 408-008  
CRN: 48401

ADVANCED CREATIVE WRITING

MW 3.00-4.15pm

TBA

**Prerequisites:** EN 200, EN 301, & EN 303

EN 408-009  
CRN: 49155

ADVANCED CREATIVE WRITING

TR 11:00am - 12:15pm McWaters

### **The Graphic Novel**

This class will offer students the opportunity to work in illustrated narrative form via immersion in reading, writing, and drawing assignments. With a historically diverse set of books at hand, we will seek the best expression of madness and happiness that illustration of texts may hold for the individual writers enrolled. Students will be encouraged to experiment—and presumably, from time to time, spectacularly fail—with the form.

**Prerequisites:** EN 200, EN 301, & EN 303

EN 411-001  
CRN: 44875

ADV. STUDIES IN COMPARATIVE MULTI-CULTURAL LIT

TR 9.30-10.45am

Beidler

A study of classic American writers and the short form—the tale, the sketch, the moral essay, the short story, the novella—as opposed to the traditional, long-form, Anglo-European novel. Figures considered will include Washington Irving, Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, Harriet Beecher Stowe, Mark Twain, Henry James, Stephen Crane, Kate Chopin. Sample texts may include “Rip Van Winkle,” “The Fall of the House of Usher,” “Young Goodman Brown,” “Benito Cereno,” “Jim Blaine and his Grandfather’s Old Ram,” “The Turn of the Screw,” “The Open Boat,” and “Desiree’s Baby.” Cultural emphasis will be on the conditions of writing, publishing, and popular and literary reading in 19th century America. Tests will include a midterm and a final, each consisting of 20 major IDs. To improve expository prose skills, out-of-class assignments will include two short (3-5 pg) critical essays.

Texts: paperback collections of individual writers; powerpoint supplements, posted to eLearning for study and review.

EN 411-002  
CRN: 44875

ADV. STUDIES IN COMPARATIVE MULTI-CULTURAL LIT

MW 3.00-4.15pm

Wittman

### **World Literature**

The category of world literature is a difficult one to define, particularly in a country where only 3% of the books published annually are translated. In fact, the United States may be the only place in the world where the notion of world literature has currency. In this course, we will examine this category and the conditions which birthed it. What is world literature and how are the foreign-language texts published in the United States deemed meritorious? Is the category of world literature geographically determined or is it more of a stylistic or aesthetic category? There has perhaps never been a time when issues of nation, language, and translation have been more important or more troubling than they are today. Much foreign-language literature, in particular, —third world literature, is published and read precisely because it is (often unfairly) apprehended as non-modern. In this course, we will investigate how international writing arrives on the global stage, with a look at international prizes. Coursework will include the creation of our own prize-granting committee. Possible readings include works by Ismail Kadare, Thomas Bernhard, Salman Rushdie, J.M Coetzee, Elfriede Jelinek, Orhan Pamuk, Adonis, and Wislawa Szymborska.

EN 422-001  
CRN: 43213

ADV. STUDIES IN AMERICAN LITERATURE

MW 4.30-5.45pm

Manora

### **American Modernisms**

The term "American Modernism" traditionally refers both to a “make it new” literary and aesthetic movement and to a moment of profound cultural and ideological disruption. As the American scene underwent a sea change during the decades from 1914 to 1945, African American/Harlem Renaissance writers and their Anglo American counterparts captured American Modernism's dialectic of contradictions, its "apocalyptic sense of crisis and belief in a new beginning." We will consider some of the relationships between and negotiations around order, disorder, and place that concerned these writers, paying particular attention to dialectics and literary depictions of race, class, gender, sexuality and subjectivity/identity, while also exploring the historical, social, cultural, psychological and ideological discourses that inform their work. Authors may include Zora Neale Hurston, Nella Larsen, Willa Cather, Djuna Barnes, James Weldon Johnson, Jean Toomer, F. Scott Fitzgerald, and William Faulkner.

Requirements include active and engaged presence and participation, regular reader responses, one 4-5 page paper, and a final paper.

EN 422-002  
CRN: 45650

ADV. STUDIES IN AMERICAN LITERATURE

TR 8.00-9.15am

Crowley

EN 424-001  
CRN: 46085

STRUCTURE OF ENGLISH

MW 3.00-4.15pm

Liu

### ENGLISH STRUCTURE AND USAGE

This advanced grammar course examines the structure and usage of the English language, including morphology (word formation/structure), syntax (the patterns of sentences), and discourse (the context in which utterances are patterned and made meaningful). We will review both traditional and contemporary approaches to English grammar, such as cognitive grammar, construction grammar, lexico-grammar, pattern grammar, and systemic functional grammar. Through reading, individual and group research projects, and discussion, students will attain a solid understanding of the English language's structure and usage.

EN 429-001  
CRN: 43291

DIRECTED READINGS

Staff

Enrollment only by previous arrangement with a specific professor and with the permission of the director of undergraduate English

EN 430-001  
CRN: 43292

ENGLISH INTERNSHIP

Staff

Internships are on- or off-campus training positions in which interns can use the skills they have gained as English majors. Interns receive three credit hours for approximately ten hours of work a week, and gain pre-professional experience that can enhance their prospects for a job after graduation. We currently have positions with the Tuscaloosa Public Defender's Office—for those interested in law school—and with Alabama Heritage, the University of Alabama Press, and the Alumni Magazine for those interested in journalism or publishing. Apply to Director of Undergraduate Studies, 103 Morgan.

**Note:** The internship's three hours of credit do not apply towards the 36 hours required for the English major, though they do count as elective hours toward graduation.

**Prerequisites:** B average, recommendation of two English professors, a declared English major, and senior or second-semester junior standing in the semester the internship is held.

EN 433-001  
CRN: 43161

ADV. STUDIES IN BRITISH LITERATURE

MW 4.30-5.45pm

Wittman

### Modernism and Autobiography

This course is organized in roughly chronological order (approximately 1900-1950) around a set of concerns that at once isolate the distinctive character of our writers' autobiographical writing (and indeed of their lives) and locate them within a specific cluster of psychological concerns and historical/social/cultural preoccupations: their ancestry and their troubled relation to their immediate familial and cultural past; their emergence as writers whose experiences found expression in untraditional and singular forms; their sense of themselves as survivors of personal and historical traumas; their burdens as self-chroniclers of loss, especially of self-loss. We will read autobiographical texts by English, Irish, and American writers, including Henry Adams, Virginia Woolf, Jean Rhys, Samuel Beckett, T. S. Eliot, Gertrude Stein, Ernest Hemingway, D. H. Lawrence and Vladimir Nabokov. We will also look at European writers such as André Gide, Franz Kafka and Jean Genet. While not all works were written during these years, all reflect upon them as the crucible of their own artistic formation as modernist writers.

EN 433-002  
CRN: 45651

ADV. STUDIES IN BRITISH LITERATURE

TR 11:00am - 12:15pm

Ulmer

### Milton and the Romantics

In this section of 433 we will begin by refreshing our memories of Paradise Lost and then turn successively to the work of William Blake, Mary Wollstonecraft Shelley, and John Keats. Everyone must find his or her own copy of Milton's epic; the other class texts appear below. Class work will include frequent reading quizzes, a long research paper, and Midterm and Final exams.

Blake's Poetry and Designs, ed. Grant and Johnson, Norton Critical Edition  
(2nd edition) ISBN 978-0-393-92498-5

Frankenstein, Mary W. Shelley, ed. J. Paul Hunter, Norton Critical Edition,  
ISBN 978-0-393-96458-5

Keats's Poetry and Prose, ed. Jeffrey Cox, Norton Critical Edition, ISBN 978-  
0-393-92491-6

EN 455-001  
CRN: 43224

ADVANCED STUDIES IN WRITING

TR 11:00am - 12:15pm Morrison

### Small Press Experience II

Students serve as team leaders for Slash Pine Press programs and publications; conduct research for grant proposals; write grants; serve as liaisons for undergraduate exchanges with other universities; and serve as liaisons to UA departments and programs. In addition to grant proposals and reports, and chapbook reviews, students will produce a significant piece of writing about community poetics, poetics and space, or other topics relevant to the Slash Pine mission.

EN 466-002  
CRN: 44877

ADVANCED STUDIES IN LINGUISTICS

TR 2.00-3.15pm Nelson, R.

### Culture and Language

Can language and culture shape the way we think? Do people from different cultures see the world in different ways? Are there ways of thinking and seeing the world that are unique to English speakers? Or Japanese speakers? Or Russian speakers. This class explores the complicated interactions of culture, language, and mind, as it draws on research from linguistics, psychology, and anthropology.

**Prerequisites:** EN 320

EN 477-001  
CRN: 43220

ADV. STUDIES IN LITERARY GENRES

MWF 12.00-12.50pm Burke

### The Idea of Epic

This course will focus on the idea of epic. We will begin with an examination of the idea of epic as it is exemplified in classical texts such as the Iliad and the Odyssey by Homer and the Aeneid by Vergil. We will then turn to Milton's Paradise Lost (1667) as closure and origin, the end of the classical idea of epic and the beginning of the modern idea of epic. We will end the course with a consideration of how the modern idea of epic becomes embodied in the novel. We will consider how this transformation happens in the 18th century [Henry Fielding's Tom Jones (1749)], the 19th [Tolstoy's War and Peace (1865-69)], and the 20th [James Joyce's Ulysses (1922)], but the main focus of our attention will be on an interrogation of gender where we will examine how the idea of epic is adapted first by a male writer in Herman Melville's Moby Dick (1851) and then by a female writer in George Eliot's Middlemarch (1871-72).

Student achievement will be assessed by means of regular reading quizzes, a substantial research paper, and a final exam.

EN 477-002  
CRN: 48413

ADV. STUDIES IN LITERARY GENRES

TR 2.00-3.15pm McNaughton

### Modern British And Irish Poetry

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

EN 500-001  
CRN: 48414

SPECIAL TOPICS

TR 2:00 - 3:15pm Nelson

EN 500-002  
CRN: 47166

SPECIAL TOPICS

TR 2:00 - 4:45pm Purvis

### Whores, Sluts, & Other Feminists: Sexual Justice Across the Waves

Feminist critical enterprises have been far too neatly divided into three distinct periods of activity, known as Waves or Generations. The dominant U.S. perception of feminism tends to rely too heavily on an association with the 60s and 70s/second-wave Women's Liberation Movement, which is commonly associated with the so-called "Sexual Revolution." Critics have asked: What sort of sexual revolution is possible in the absence of sexual justice? Is "free love" simply about more sex? Whatever strides or limitations mark the efforts of Second Wave Feminism, the view that the sexual revolution has come and gone tends to eclipse both early feminist efforts at revolutionizing sex as well as those of today's self-proclaimed "sex-positive" feminists, who have reclaimed labels, such as "whore" and "slut," and emphasized a commitment to multicultural and non-heteronormative approaches, reassessed the potential entailed in endeavors such as stripping and sex work, and embraced fat-positive body politics. Through the examination of select written texts from across the generations, as well as an array of texts and practices that have emerged in/through other media, we will examine feminist efforts at advancing sexual justice in the areas of education, health, ethics, politics, law, literature, and the media, and assess the possibility of a more collaborative feminist future that transcends the limits installed by strict periodization and existing intergenerational conflict. Ultimately, this course asks whether a critique of intrafeminist discord may yield a sexier, more liberated feminist future through the articulation of a more politically efficacious model of intergenerational feminism(s).

**Prerequisites:** Women's Studies: WS 200: "Introduction to Women's Studies," or equivalent.