

# English Department

## *Undergraduate Course Offerings- Fall 2012*

**MAJOR/MINOR REQUIREMENTS FOR GRADUATION:** Consult your Catalog or use DegreeWorks on MyBama. If you have any questions about English major or minor requirements or Creative Writing minor requirements, please contact the Director of Undergraduate Studies.

**REQUIREMENTS FOR A&S STUDENTS PURSUING A CLASS "B" SECONDARY CERTIFICATE IN ENGLISH:** The Arts & Sciences major plus courses prescribed by the College of Education. For more information, please see the people in the Secondary Education Language Arts program in the College of Education (Carmichael Hall).

**INTERNATIONAL PROGRAMS:** The Department of English actively participates in a number of the University's international programs. English majors are urged to consider the exciting opportunities that study abroad provides. Students can choose to study in England during the summer in our Alabama at Oxford program, or to study for an entire semester in exchange programs at the University of Hull, the University of Glasgow, and the University of Wales at Aberystwyth. For information on all of these programs, please contact the Capstone International Center in B. B. Comer.

**HONORS IN ENGLISH:** Any student with a superior aptitude for and a special interest in English may apply for admission to the Honors Program in English. The program includes special classes for EN 205 (EN 215), EN 206 (EN 216), EN 209 (EN 219), and EN 210 (EN 220), eligibility for the Junior Honors Seminar in English (EN 399), and the completion of an Honors Thesis (EN 499). Additional information and application forms are available on the English Department Website.

**SCHOLARSHIPS:** The English Department awards annually from six to eight scholarships and/or prizes to its best English majors and Creative Writing minors. Applications are available on the English departments website.

## Course Offerings

EN 200                      INTRO TO CREATIVE WRITING                      STAFF

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

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

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

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

EN 205                      ENGLISH LIT 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 LIT 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 LIT 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 LIT 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 LIT 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 LIT 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 LIT I                      STAFF

Honors section of EN 205.

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

EN 219                      HONORS AMERICAN LIT I                      STAFF

Honors section of EN 219.

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

EN 249-001                      AFRICAN-AMERICAN LIT                      TR 12:30 - 1:45pm                      Smith, C.

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

EN 249-002                      AFRICAN-AMERICAN LIT                      MW 4:30 - 5:45pm                      Manora

This course is designed as an introductory survey of texts and discourses within the African American literary tradition. As we explore critical works within this tradition, from slavery through the contemporary period, we will frame our close textual readings and literary analyses within the context of critical movements in social, cultural, and literary history.

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

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

The course is intended as an introduction to the discipline of English for declared majors. In it, students will pursue an understanding of the fundamental issues of critical reading, interpretation, and writing. Readings will include a selection texts in the traditional literary categories of poetry, drama, and prose, though we will discuss the applicability of our investigations to other genres and media as well.

EN 300-002                      INTRO TO ENGLISH STUDIES                      TR 11:00am - 12:15pm                      Pionke

This course seeks to acquaint students majoring in English, as well as non-English majors interested in further developing their reading, writing and analytical skills, with the tools, techniques and critical attitude necessary for in-depth literary study. Our collective approach to the study of literature will focus on close, rather than voluminous, reading and careful analysis in the form of papers and others writing assignments. We will touch on research techniques and the varieties of literary criticism, but will concentrate most of our attention on mastering the vocabulary and techniques of textual analysis. We will also read some fascinating and provocative works, including Collins's "The Woman in White," Hwang's "M. Butterfly," and Valdez's "Los Vendidos."

EN 301-001	PROSE TOUR	TR 9:30 - 10:45am	Gunn
EN 301-002	PROSE TOUR	MW 2:00 - 3:15pm	Rawlings
EN 301-003	PROSE TOUR	TR 2:00 - 3:15pm	Weidner
EN 301-004	PROSE TOUR	M 2:00 - 4:30pm	Wingard
EN 301-005	PROSE TOUR	TR 11:00am - 12:15pm	Gibbon

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

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

EN 303-001	POETRY TOUR	TR 9:30 - 10:45am	Kuczenski
EN 303-002	POETRY TOUR	TR 11:00am - 12:15pm	Kidd
EN 303-003	POETRY TOUR	MW 4:30 - 5:45pm	Mahaney
EN 303-004	POETRY TOUR	TR 3:30 - 4:45pm	TBA
EN 303-005	POETRY TOUR	MW 4:30 - 5:45pm	Helms

Close study of basic principles for composing poetry. Reading and assigned writing experiments in a broad range of poetic styles. Required of all creative writing minors.

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

EN 309-001                      ADVANCED EXPOSITORY WRITING                      TR 12:30 - 1:45pm                      Presnall

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

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

### **Writing in the Professional Environment**

English 310 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. We will use the following text:

Locker, Kitty O. *Business and Administrative Communication*, 9th ed. Boston: McGraw-Hill, 2007.

EN 310-003                      SPECIAL TOPICS WRITING                      TR 11:00am - 12:15pm                      White

### **Slash Pine Internship**

Registration by permission only

Students in the Slash Pine internship will design and publish poetry chapbooks, plan innovative arts and literary events, and participate in creative exchange programs with other universities. Students will document and write about these experiences, as well as produce reviews of chapbooks to be published on our website. Students will work together on all projects, taking ownership of the process, and using all their skills and talents to ensure the success of their projects. The work is intensive and demanding but also brings the reward of having conceived, designed, and executed projects that live in the real world -- books that are marketed and sold, community arts events that include people outside the university, networks that are formed with writers cross the country. Please note that students will travel (at Slash Pine expense) to one of two exchange venues (generally a three-day trip); and that a good deal of work takes places outside of class hours.

Contact Patti White (patti.white@ua.edu) for more information and/or permission to register.

EN 311-001                      SPECIAL TOPICS IN LITERATURE                      12:00 - 12:50pm                      Burke

### **The Evolving Idea of the Gothic**

The Gothic novel as a literary phenomenon has its origins in the 18th century. In this course, however, we will reach back to Shakespeare beginning with a consideration of his use of ghosts in plays like *Hamlet* (1600) and *Macbeth* (1606). We will then turn to the emergence of the Gothic novel in the 18th century when we examine Horace Walpole's *The Castle of Otranto* (1764) and Ann Radcliffe's *The Mysteries of Udolpho* (1794). We will take time at mid-term to enjoy Jane Austen's parody of the Gothic in *Northanger Abbey* (1818). After that we will pass on to two of the most famous examples of the Gothic in the late 19th century, Oscar Wilde's *The Picture of Dorian Gray* (1891), and Bram Stoker's *Dracula* (1897). We will finish the course with two 20th-century reinventions of the Gothic mode in Flannery O'Connor's *The Violent Bear It Away* (1960) and Iris

Murdoch's *The Good Apprentice* (1985). If needed, this course can meet the 300-level requirement for a 300-level course in 18<sup>th</sup> and/or 19<sup>th</sup> century literature, British or American.

EN 311-002                      SPECIAL TOPICS IN LITERATURE                      TR 11:00am - 12:15pm                      McWaters, S.

### **And They Rode On: The Works of Cormac McCarthy**

Seeking to find any light in one of America's greatest, but darkest, living writers, this class explores the works of Cormac McCarthy and the films made about them. As critics have noted, McCarthy is a writer in the American tradition of Melville and Faulkner, but we will also consider small passages from the Iliad, Inferno and The Bible to broaden the vision of our discussion. We will be reading some of McCarthy's early Southern novels (*Child of God* and *Suttree*), his Western novels (*The Crossing* and *Blood Meridian*), his play, *The Sunset Limited*, as well as watching the films *All The Pretty Horses*, *No Country for Old Men*, and *The Road*. 5-page paper, reading quizzes, Midterm, and Final.

EN 311-003                      SPECIAL TOPICS IN LITERATURE                      TR 9:30 - 10:45am                      Ulmer

### **Classical Backgrounds to English Literature**

We will read the Classical texts which have influenced English literature so profoundly, including works by Homer, Aeschylus, Sophocles, Euripides, Plato, Theocritus, Virgil, Horace, and Ovid. 5-page paper, reading quizzes, Midterm and Final.

EN 311-005                      SPECIAL TOPICS IN LITERATURE                      T 3:00 - 5.30pm                      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.

Discussions on writing and filming will accompany our readings. 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 keep a cinema journal entry for each film viewed.
- Learning Outcomes: Students successfully completing the course will have a critical understanding of the relationship between film and literature.

EN 311-006/WS 310-001                      SPECIAL TOPICS IN LITERATURE                      MW 12:30 - 1:45pm                      Barefoot

### **'Her Kind': Images of Women in Art, Literature, and Popular Culture**

In this course, we will explore images and constructions of women within historic and social contexts through art, literature, and popular culture by examining: 1. women as they have been constructed by culture; 2. women as they have constructed themselves; and 3. current (re)constructions of women. The course is organized thematically and covers an array of material ranging from ancient Greek art and drama to Medieval mysticism; Renaissance drama and religious art; British Romanticism; American art, literature, and culture; eighteenth- and nineteenth-century pamphlets, stories, slave narratives, poems and novels; cookbooks; letters; diaries; fairy tales; and contemporary art, literature, and film.

EN 317-001                      WRITING CENTER PRACTICUM                      TR 12:30 - 1:45pm                      Niiler

This writing-intensive course will formally prepare you to work as a writing consultant in a university-level Writing Center. Activities will include readings, discussions, reflection/response/critical essays, journaling, role-playing, observations, action research, and (possibly) tours of area Writing Centers. You will also have the opportunity to work under supervision in the University of Alabama Writing Center. If you successfully complete this course, you will be eligible to compete for a position on the UAWC staff for additional academic credit in future semesters. No more than three hours of Writing Center coursework can count toward an English major or minor.

EN 319-001	TECHNICAL WRITING	TR 11:00 - 12:15pm	Guenzel
EN 319-002	TECHNICAL WRITING	MWF 10:00 - 10:50am	Payne
EN 319-003	TECHNICAL WRITING	MWF 12:00 - 12:50am	Payne
EN 319-004	TECHNICAL WRITING	TR 3:30 - 4:45pm	Lyons-Burns

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

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

EN 320-001                      INTRO TO LINGUISTICS                      TR 9:30 - 10:45am                      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 APPROACH TO ENGLISH GRAMMAR    TR 2:00 - 3:15pm    Popova

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

EN 330-001                      CHAUCER AND MEDIEVAL LIT                      TR 2:00 - 3:15pm                      Cook

Examines works of the Old and Middle English Periods, the formative years of British literature. Works from pre-conquest England may include Beowulf, Bede's History of the English Church, and poems from the Exeter and Vercelli manuscripts. The major works from the fourteenth and fifteenth centuries may include *Sir Gawain and the Green Knight*, William Langland's *Piers Plowman*, John Gower's *Confessio Amantis*, and Chaucer's *Troilus and Criseyde* and *Canterbury Tales*.

EN 333-001                      SHAKESPEARE                      TR 11:00am - 12:15pm                      Drouin

Through lectures and a screening of Shakespeare in Love, this class begins with an introduction to the early modern historical and cultural context in which Shakespeare's plays were written and performed. Following the generic divisions laid out by the editors of Shakespeare's *First Folio*, students then examine a comedy (*Twelfth Night*), history (*Henry V*), and tragedy (*King Lear*), before turning to what critics now classify as a problem play (*Measure for Measure*). 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 334-001                    17<sup>th</sup> CENTURY LITERATURE                    MW 4:30 - 5:45pm                    Ainsworth

Seventeenth-Century Religious Lyric Poetry: This semester, the class will read and discuss some great seventeenth-century poetry with a concentration on religious lyric, poetry which addresses or expresses some aspect of faith or which addresses matters of the sacred. Major poets covered include Donne, Herbert, Milton, Vaughan and Cavendish.

EN 340-001                    AMERICAN LITERATURE TO 1700                    TR 9:30 - 10:45am                    Smith, C.

This course will examine early American literature through a cultural lens, examining the ways in which key texts perpetuate and/or challenge certain ideals, beliefs, customs, etc. we have come to associate with American culture. Specifically, we will study the theme of captivity and its prevalence as a literary technique in early American texts. The semester will be divided into three units. In each, we will tackle a particular aspect of the captivity theme. We will also interrogate what makes a book American. The objectives of this course are to introduce you to seminal texts that have helped shape American literature and culture – however we choose to define “American” – and to provide an avenue through which you can practice writing and talking about literature. Authors may include Alvar Nunez Cabeza de Vaca, Mary Rowlandson, Ann Bradstreet, Charles B. Brown, Harriet Beecher Stowe, Harriet Wilson, Walt Whitman and Mark Twain. Requirements include active participation, two 4-5 page critical essays, a midterm and final exam.

EN 343-001                    BRITISH FICTION TO 1900                    TR 12:30 - 1:45pm                    Weiss

This course begins with the emergence of the novel in the early 1700s and follows its development over two centuries. Although it is now considered one of the most familiar forms of writing in English, the novel was originally an experimental genre, and authors were eager to explore new ways of telling stories that made characters seem real and their experiences appear truthful. As we track the development of the novel over its first two hundred years, we will be attentive to techniques authors used to make readers both believe in and feel for characters. In addition to characterization, the course will focus on other formal devices, such as plot, description, dialogue, and narration in order to examine how authors in the past carried out their thematic ambitions. Authors will include Defoe, Richardson, Fielding, Austen, Dickens, and Stoker.

Please note: 18th and 19th century novels are rewarding, but they are very long. You must be prepared to do a considerable amount of reading every week to keep up with the assignments and to do well in the class.

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

A cross-genre survey of British Romantic writers such as William Blake, Jane Austen, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, John Keats, and Percy Bysshe and Mary Shelley.

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

### **20th/21st Century African American Women's Literature**

This course is a multi-genre study of works by 20th/21st century African American women writers. As we move through the century, from Modernism and the Harlem Renaissance through the Black Arts Movement to

the Contemporary and Postmodern periods, we will focus on issues related to narrative, identity, and subjectivity, while also considering these works within the context of critical discourses in social, cultural, and literary history. Authors will include Larsen, Hurston, Morrison, Walker, and Naylor. Requirements include active and engaged presence and participation, regular reader responses, one 4-5 page paper, and a final paper.

EN 362-001                      TOPICS IN BRITISH LIT 1900-1945                      TR 12:30 - 1:45pm                      Deutsch

### **Aestheticism and its Aftermaths**

This will be a cross-genre survey of the major literary figures of the first half of the twentieth century in Britain. We will view these writers through the lens one of the defining social, religious, political, and economic movements of the period: British Aestheticism. A movement that inspired both complex philosophies and tabloid scandals, British Aestheticism engaged issues of cultural elitism, war, Christianity, hypocrisy, sexuality, and occasionally drug use and threats of enemy invasions. Beginning with works by John Ruskin, Oscar Wilde, and Walter Pater, we will move on to drama, novels, and poetry by G. B. Shaw, Arnold Bennett, E. M. Forster, Aldous Huxley, Virginia Woolf, T. S. Eliot, Noel Coward, and others.

EN 366-001                      TWENTIETH CENTURY POETRY                      TR 11:00am - 12:15pm                      White, H.

In this course we will read a selection of the most important American and British poets of the twentieth century. The purpose of this course is twofold: first, students will become familiar with poets and poems that have been particularly influential in contemporary poetry. This familiarity will be tested by exams requiring students to identify passages from poems. Second, and more importantly, the course will focus on ways to help students understand and articulate their thoughts about complex poetry. To this end, students will write two papers.

EN 408-001                      ADVANCED CREATIVE WRITING                      MWF 9:00 – 9:50am                      Oliu

### **The Art of the Game**

Our world is dominated by games: we watch reality television shows where contestants compete for the love of the bachelorette, we go to football games to cheer on our favorite team, we relax by playing XBOX, and we attempt to align our day-to-day tasks as if it were a game of some sort in order to get through what is in front of us. The literary world, after shying away from the culture of play has begun to embrace games as art: Joyce Carol Oates' essays on watching boxing matches with her father, Junot Diaz's hero in *The Brief and Wondrous Life of Oscar Wao*, John McPhee's *Search for Marvin Gardens*, Major Jackson's *Hoops*, and Jason Rohrer's *Sleep is Death* all acknowledge the way that sport and games matter in our lives, and not just as a way to spend time.

Consider this a course in the art of the game—a course where we will study the art of strategy as well as see how one's connections to games can awake something within us. This class is a course in contemporary literature, approached from a creative writer's perspective. In order to learn a form, you must read widely in that form, to get a sense for at least some of its various possibilities. You will be reading quite a bit of challenging work, essays, stories, & poems that work in ways with which you may not be familiar. You will also write work that challenges your own preconceptions of literature.

EN 408-002

ADVANCED CREATIVE WRITING

TR 2:00 - 3:15pm

Newell

### **Comedy Writing**

To write...how? Comedy!" How to write comedy: We will explore the entire spectrum of humor in books, both fiction and non, standup, magazines, satire, television, film, plays, web, et. al. and we will learn how to apply them ourselves. The practical nature of humor is useful in numerous situations whether in sales or in a job interview and we will learn how to naturally develop a construction of a mode of humor so as to develop the student's skills at writing comedy. Numerous exercises will be done throughout the semester. At the end of the semester I will show how one's humor can lead to a variety of interesting career paths.

EN 408-003

ADVANCED CREATIVE WRITING

TR 9:30 - 10:45

McWaters, A

### **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. Texts may include Clowes' *Ghost World*, Satrapi's *Persepolis*, Spiegelman's *Maus*, Thompson's *Blankets*, Barry's *What It Is*, Newfeld's *AD*, *New Orleans After the Deluge*, and Millar's *Superman: Red Son*, among others.

EN 408-004

ADVANCED CREATIVE WRITING

MWF 10:00 – 10:50am

Hull

### **DysFUNCTIONal Families**

The course is open to writers of all genres. Leo Tolstoy, in “Anna Karenina,” writes, “Happy families are all alike; every unhappy family is unhappy in its own way.” But considering that most family units, happy or otherwise, have their own unique ways of communicating, celebrating, grieving, working, playing, and punishing, they become a rich source of inspiration for writing. Students in this course will examine, through writing, what makes families fun but also what makes them dysfunctional, and in some cases, may find the line between the two categories is thin. The course will include weekly writing assignments, reading responses, and a final chapbook of revised work. If you’ve always wanted to mock your brother, provoke your sister, fight your father, and/or prove your mother wrong, you’ve signed up for the right class.

EN 408-005

ADVANCED CREATIVE WRITING

TR 12:30 - 1:45pm

Smith, A.

### **Walk This Way**

These days, the young and old wordsmith alike lure the muse by coaxing a carpal tunnel-tuned mouse. But it was not always this way. For centuries, an integral prime mover for imaginative egress was the walk. And that's just what we'll do. Good-night, cell-phone. Sweet dreams, Facebook. Let us power down to power up. I will devise a series of walks: one per week. I will pair our campus and town walks with writing assignments. We'll walk; we'll think; we'll write; we'll perform for one another. When we are not walking, thinking, writing, and performing, we'll hole up in the classroom for readings about...walking!

At semester's end, we'll invite the community to Green Bar for a public airing of our laurelled feats of feet.

#### **PARTIAL READING LIST :**

Selections from: Mary Oliver; Mary Rowlandson; H.D. Thoreau; W. Whitman; Rousseau's *Reveries of a Solitary Walker*; T. Hardy's *Far from the Madding Crowd* ; Taneda Santoka & other Japanese begging bowl

walking poets; Lisa Robertson, V. Woolf's *Street Haunting*; F. O'Hara's *The Day Lady Died*, Wordsworth; Coleridge; Baudelaire; A. Notley's *Descent of Alette*

EN 408-006                      ADVANCED CREATIVE WRITING                      M 2:00 - 4:30pm                      Behn

### **Tribes of Poetry Workshop**

A poetry workshop in which we will draw inspiration from various "tribes"--schools, movements, trends--in modern and contemporary American poetry. Readings will include poems and poetics statements from High Modernists, Black Mountain School poets, Beats, confessional poets, New York School poets, deep image poets, elliptical poets, language poets, etc. Over the course of the semester we will examine, challenge, expand, and complicate our sense of what a poem can be, both as readers and as writers.

EN 408-007                      ADVANCED CREATIVE WRITING                      TR 2:00 - 3.15pm                      Southworth

### **Writing the Flash**

The flash, sometimes called the short short, sometimes called prose poetry, has emerged in the last five years as one of the most prominent forms on the Internet. Websites like Wigleaf, elimaē, and Quick Fiction specialize in publishing shorts, and most other sites publish them regularly. Averaging around 500 words, flashes are more than just a web form, and they are certainly not disposable. The flash has become its own genre, requiring writers to hone a special collection of skills. In class, we will read many, many flashes and write many more. As we do so, we'll explore what elements make a flash successful, we'll discuss how the language and focus of flashes differs from language and focus of longer stories and poems, and we'll learn about how the brevity of a flash magnifies the importance of each image, each sentence, each word. The 408 in "Writing the Flash" is open to fiction writers as well as poets interested in working with prose poems.

EN 408-008                      ADVANCED CREATIVE WRITING                      MW 2:00 - 3.15pm                      Wells

### **Fiction Studio**

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

EN 408-009                      ADVANCED CREATIVE WRITING                      TR 11:00am - 12:15pm                      McWaters, A.

### **Advanced Poetry Workshop**

Good writing is not simply the effort of the muse; writers interested in improving their own writing know the real meaning of the word "work." It doesn't just mean "oeuvre;" it means effort, practice, education, repetition, experiment, relentless perfectionism. Too many of us place too high a value on our first, raw efforts, our "first thought, best thought," as Ginsberg put it. While there is certainly value in those first thoughts – sometimes they are actually our best thoughts! – we should place at least as high a value on the practice of the craft. We should have higher standards, for ourselves and for others. We should read enough to know the difference between good and halfhearted work. We should form opinions not only based on what strikes us in the heart, but what we know to be sound formally, structurally, linguistically, grammatically. We search, always, for integrity – both in meaning and in form.

As an advanced poetry workshop, this class emphasizes your doing that work, rather than relying on the muse to bring your genius in the fog of night. To that end, you and I will form a partnership to work toward specific,

established goals. At the end of the semester, we will see how far you've come. How far you come, of course, depends entirely on you. Like anything else, the quality of the work you do in here relates directly to the amount of energy and effort you put into it. That means doing the reading, doing the exercises, really paying attention to all the work you come into contact with, whether from a canonized writer or the one sitting next to you.

EN 408-010                      ADVANCED CREATIVE WRITING                      MWF 11:00 - 11:50am                      Conner

### **Growing, Eating, and Writing our Food**

We all eat, but how many of us have seen our food grow? And who's growing it? One answer: less than 2% of the population of the United States. Another answer: our next-door neighbors. Another answer: students at the University of Alabama. Another question: who's writing about it?

In this class, we'll study agrarian and naturalist literature, from Emerson to Wendell Berry to Novella Carpenter, looking at the ways that writers think about land, plants, landscape, and food. At the same time, we will get back to the land as a class, going on field trips to farms and working in the garden with our soft, writerly hands. Students will use both the reading and their farming experiences as inspiration and material for weekly creative assignments—poetry, short fiction, creative nonfiction, and text/image—ultimately coming to a better understanding of their own relationships to food and the land in which it grows, as well as how they fit into an American tradition of food and land writing.

EN 408-011                      ADVANCED CREATIVE WRITING                      TR 8:00am - 9:15pm                      Weiland

### **Publishing**

Students will participate in the creation of content, layout, and images for the English Department's online newsletter, The Chambered Nautilus. The class will also participate in a student artwork contest for next year's issue of the newsletter. In addition, we will study a wide variety of writing such as profiles, satire, human-interest stories, and creative pieces

EN 411-001                      ADVANCED STUDIES IN COMPARATIVE OR MULTICULTURE LIT  
MW 4:30 - 5:45pm                      Wittman

### **World Literature**

English 411 "World Literature" Course Description: The category of "world literature" is a difficult one to define, particularly in a country where only 3% of books published annually are translated. In fact, the United States may be the only place where the concept of world literature still has currency. In this course we will interrogate this category and the conditions that 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 and 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. We will investigate how literature arrives on the global stage with a look at international prizes. Coursework may include the creation of our own prize-granting committee. Possible readings include work by Ismail Kadare, Thomas Bernhard, Salman Rushdie, J. M. Coetzee, Elfriede Jelinek, Orhan Pamuk, and Herta Müller.

EN 411-002/                      ADVANCED STUDIES IN COMPARATIVE OR MULTICULTURE LIT  
HY400-002/ HY500-002-002                      TR 2:00 - 3:15pm                      Holmes- Tagchungdarpa

### **Modern Tibetan History through Literature**

Depictions of the modern history of Tibet, from the end of the 19th century onwards, are full of polemics and politics. Supposedly “objective” historical studies of Tibetan history are either obviously or subtly skewed towards either the opinion that Tibet was legally incorporated in 1959 into the People's Republic of China; or that it was an illegal occupation, and Tibet was always historically independent. Rather than concern ourselves with the polemics, in this course we will explore material that does not purport objectivity, as we focus on reading modern Tibetan literature in translation from Tibetan and Chinese. Beginning from the assumption that modern Tibetan literature has been created and influenced by social processes and change in the modern era, this course will explore some of the most significant fictional works to arise in Tibetan and Chinese language literature written by Tibetans and written about Tibet in an effort to understand more clearly the significance of literature in the depiction of modern historical change and colonial experience. We will explore concepts of language, diglossia, ethnicity and nationality in our survey of Tibetan literature while also outlining the history of Tibet since 1950.

EN 422-001                      ADVANCED STUDIES IN AMERICAN LIT                      TR 9:30 – 10:45pm      Beidler

### **The Greats**

Course Outline/Learning Objectives: A study, from the standpoint of literary and cultural history, of the strange lives and afterlives of the early American classics. Works studied will include Benjamin Franklin, *The Autobiography*; Frederick Douglass, *The Narrative*; Nathaniel Hawthorne, *The Scarlet Letter*; Herman Melville, *Moby-Dick*; Harriet Beecher Stowe, *Uncle Tom's Cabin*; Henry Thoreau, *Walden*; Walt Whitman, *Leaves of Grass*; Emily Dickinson, *Poems*; Mark Twain, *Huckleberry Finn*. Texts will be individual paperbacks, 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 422-002                      ADVANCED STUDIES IN AMERICAN LIT                      TR 2:00 - 3:15pm      White

### **Apocalypse**

In this course we will investigate the notion of "apocalypse" both as a cultural phenomenon and as a literary device. We will begin with the Revelation of St. John, then jump forward to more contemporary manifestations of our ongoing fascination with the end times. A tentative reading list includes: Twain, *A Connecticut Yankee in King Arthur's Court*; Eliot, "The Wasteland"; Vonnegut, *Cat's Cradle*; Miller, *A Canticle for Liebowitz*; selections from LeGuin, *Always Coming Home*; See, *Golden Days*; DeLillo, *End Zone*; McCarthy, *The Road*; and Whitehead, *Zone One*.

We will address the question of Mayan prophecy, the CDC's use of zombie lore to promote health preparedness, and the various forms of "the end" our culture depends on for producing a sense of threat and/or comfort. Our texts will examine the threat of industrialization, the breakdown of civilization, the unintended consequence, the valorization of the fragment, the mutant redeemer, zombies, the nuclear blast, the landscape of Texas, football, cannibalism, ash and fire, and the promise of California and the horror of New York City. Course requirements include two examinations, a 10 page critical paper, a creative prophecy, and a staged apocalypse.

EN 424-001                      STRUCTURE OF ENGLISH                      MW 3:00 - 4:15pm      Nelson

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.

Sixteenth-century Europe witnessed a rash of female rulers. In Renaissance England and Scotland, for example, Mary Queen of Scots, Lady Jane Grey, Mary Tudor, and Elizabeth I all struggled to wield political authority, with varying degrees of success. This course will take a multi-disciplinary - though principally literary - approach to examining the theoretical, practical, and, most importantly, representational problems associated with queenship. Students can expect to read contemporary historical accounts from the period, diaries, letters, and political theory, as well as the drama and poetry produced by, for, and about these intriguing women. We will also consider recent film and television representations of Renaissance queens, who seem to be making a big splash, once again, this time in our own popular culture. Major assignments will include a long research essay and a creative project.

### **Beckett Not Beckett**

Sometimes the innovations of a writer can be best understood in the context of what they are not. For this class we will read Samuel Beckett alongside other writers. A number of these authors can be understood as influences Beckett had to contend with—James Joyce, for instance. Other contemporaries share his thematic interests but not his experimental approach—George Orwell, say. Others represent genres that Beckett borrows from but modifies—the detective novel, for instance. Even contemporary social philosophers such as members of the Frankfurt School cast light on Beckett’s work. Though drawing from texts across his entire writing life, this course will examine the development of Beckett’s writing principally across three decades, the 1930s to the 1950s, emphasizing prose works but including some drama.

### **Work**

This senior seminar will investigate the notion of “Work” in Victorian England. The nineteenth century witnessed one of the most dramatic changes in the conditions and varieties of labor in English history. Quite simply, the industrial revolution affected everyone: some traditional occupations disappeared altogether; hundreds more jobs that had never existed before became necessary to a newly industrialized society; “hand” work and “brain” work diverged, giving rise to, among other things, a startling expansion of middle-class and professional employment; the expense, complexity, and dangers of industrial work led to a demographic imbalance in England, and the figure of the working middle-class woman challenged traditional conceptions of gender; leisure offered an appealing escape from the rigors of everyday life, even as it was imagined as a variety of work itself. These and other work-related topics appear throughout the literature of the Victorian period, and this course will introduce you to a generically and chronologically broad range of such texts. At the least, students should expect to read poems, novels, plays, and essays from the likes of Elizabeth Barrett Browning, Thomas Hughes, George Bernard Shaw, and Friedrich Engels, as well as select articles and book chapters written in response to and in an attempt to elucidate these texts produced by professional literary critics; and to write two papers, one relatively short and returned prior to the midpoint of the semester, and one relatively long and featuring primary and secondary research. This course fulfills the core curriculum “W” requirement.

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

We will study the inter-poetic “dialogue” of Wordsworth and Coleridge, and then conclude with Keats’s response to Wordsworth. Readings will include most of the more admired poems of these three Romantic figures. Short paper, Long paper, reading quizzes, Final.

***Whores, Sluts, and Other Feminists: Sexual Justice across the Waves***

While efforts towards women's rights and sexual liberation are related, they are by no means identical; nor are they situated squarely in the late mid-20<sup>th</sup> century. In contradistinction to dominant perceptions of U.S. feminisms, this course explores the ongoing and complicated relationship between gender justice and sexual liberation, including the study of: early feminist efforts towards revolutionizing sex; various analyses offered by "feminist sex workers"; and arguments asserted by and about today's "sex-positive" feminisms, including current controversy surrounding the reclamation of charged labels, such as "whore" and "slut." We consider a range of feminist assessments of stripping and sex work and the embrace of fat-positive body politics. Through the examination of select written texts from across the generations of feminism, as well as an array of texts and practices that have emerged in and through other media (e.g., feminist blogs and the phenomenon of Slutwalk), this course considers areas of overlap and distinct points of departure between feminist agendas and those aimed at advancing sexual justice in the areas of education, health, ethics, politics, law, and literature. This course emphasizes intersectionality and, consequently, foregrounds multicultural and non-heteronormative approaches. Students will develop their own informed and politically efficacious articulation of "sexual justice."

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

**History Plays**

History plays imagine a caricatured, stylized, and often torrid past to tell us something about the present. In this course we will examine an array of history plays written since 1900 in both Britain and the U.S., including an array of comedies, tragedies, and works that fall somewhere in between. We will take a look at how these plays represent Renaissance England, fifteenth-century France, 1920s and 30s America, and Germany in the 1930s, as well as several other settings, to comment on contemporary politics, social conventions, race, and religious and sexual ideologies. We will read (and watch, when possible) plays by Robert Bolt, Caryl Churchill, Christopher Fry, David Mamet, Arthur Miller, John Osborne, Martin Sherman, August Wilson, and others.