

English Department

Undergraduate Course Offerings- Fall 2013

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

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

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

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

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

Course Offerings

EN 200 INTRO TO CREATIVE WRITING STAFF

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

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

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

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

EN 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	MW 3:00 - 4:15pm	Manora
EN 249-002	AFRICAN-AMERICAN LIT	MW 4:30 - 5:45pm	Manora

EN 249-003	AFRICAN-AMERICAN LIT	TR 11:00 - 12:15pm	Dente
EN 249-004	AFRICAN-AMERICAN LIT	TR 12:30 - 1:45pm	Johnson
EN 249-005	AFRICAN-AMERICAN LIT	TR 2:00 - 3:15pm	Johnson

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	TR 12:30 - 1:45pm	Pionke
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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	MW 4:30 - 5:45pm	Wells
EN 301-002	PROSE TOUR	TR 2:00 - 3:15pm	Houser
EN 301-003	PROSE TOUR	M 2:00 - 4:30pm	Thomas
EN 301-004	PROSE TOUR	TR 11:00 - 12:15pm	Grass
EN 301-005	PROSE TOUR	TR 9:30 - 10:45am	Agnone

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 11:00 - 12:15pm	Kruse
EN 303-002	POETRY TOUR	TR 3:30 - 4:45pm	Chisum
EN 303-003	POETRY TOUR	MW 4:30 - 5:45pm	Abidi
EN 303-004	POETRY TOUR	MW 3:00 - 4:15pm	Kochman

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	Wood
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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 310-001 SPECIAL TOPICS IN WRITING TR 11:00am - 12:15pm Vaughn

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.

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

Slash Pine Internship

Students in the Slash Pine internship will design and publish poetry chapbooks and plan innovative arts and literary events. 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, and community arts events that include people outside the university.

Registration in the Slash Pine internship is by permission only. Contact Patti White, Director of Slash Pine Press, for information and permission: patti.white@ua.edu.

EN 310-003 SPECIAL TOPICS IN WRITING TR 2:00 - 3:15pm Weiland

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

EN 311-001 SPECIAL TOPICS IN LITERATURE TR 11:00am - 12:15pm Ulmer

Classical Backgrounds

A study of Classical texts which have notably influenced English literature: Homer's epics, Greek tragedy, and Virgil's *Aeneid*.

EN 311-002 SPECIAL TOPICS IN LITERATURE TR 11:00am - 12:15pm Drozd

Dostoevsky

Introduction to the life and works of Fyodor Dostoevsky. In this course we cover Dostoevsky's biography in some depth and we read most of his novels as well as several of his stories. We also cover some of Dostoevsky's critical and publicistic work. The novels read include: *Poor Folk*, *Notes from Underground*, *Crime and Punishment*, *The Idiot*, *The Devils* (aka *The Possessed*), and *The Brothers Karamazov*. All works are read in English translation. No knowledge of Russian is required for this course.

EN 311-003 SPECIAL TOPICS IN LITERATURE MWF 12:00 - 12:50pm Burke

The uses of the Bible in English and American literature is, obviously, a vast and varied topic; in fact, far too vast and varied for a single course. So the question about this course has to be, what will be its focus? We will try to examine a few of the more interesting uses of the Bible under three different headings. We will likely begin with the use of Christ figures, most likely as they are treated in Herman Melville, William Faulkner, and Flannery O'Connor. We would then go on to examine contrasting uses of the story of King David and his son Absalom, first in Dryden and then in Faulkner. We would then proceed to a consideration of creative rewritings of the Bible in Milton and Blake. We will likely finish with *Moby Dick*, Melville's own rewriting of Milton and the Bible. Students should expect judiciously spaced reading quizzes, two out-of-class papers, and a final exam.

EN 311-004 SPECIAL TOPICS IN LITERATURE Tuesday 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.

EN 317-001 WRITING CENTER PRACTICUM TR 9:30 - 10:45am 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	MWF 9:00 - 9:50am	Stevens
EN 319-002	TECHNICAL WRITING	MWF 10:00 - 10:50am	Stevens
EN 319-003	TECHNICAL WRITING	TR 11:00 - 12:15pm	Robinson
EN 319-004	TECHNICAL WRITING	MWF 11:00 - 11:50am	Hodo
EN 319-005	TECHNICAL WRITING	MWF 12:00 - 12:50am	Hodo
EN 319-006	TECHNICAL WRITING	TR 3:30 - 4:45pm	Lyons-Burns
EN 319-007	TECHNICAL WRITING	TR 9:30 - 10:45pm	Robinson

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

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

EN 320-001	INTRO TO LINGUISTICS	TR 9:30am - 10:45pm	Nelson
EN 320-002	INTRO TO LINGUISTICS	TR 11:00am - 12:15pm	Bailey

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
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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 12:30 - 1:45pm	Merritt
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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	MWF 12:00pm - 12:50pm	Whitver
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Introduction to Shakespeare's plays. Various aspects of Elizabethan life and customs; philosophy and politics; history and psychology are also examined as they relate to the drama.

EN 333-002	SHAKESPEARE	TR 2:00 - 3:15PM	Drouin
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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 TH CENTURY LITERATURE	TR 9:30 - 10:45am	Ainsworth
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Poetry of Faith and Love

Over the course of the semester, we will read and consider some of the greatest shorter works of poetry written in seventeenth-century England, with a focus on how these works consider and interrogate the concepts of faith and love. Poets include Jonson, Donne, Herrick, Herbert, Vaughn and Marvell. In addition, we will read a few modern considerations of the same concepts (Gaiman and Pratchett's *Good Omens*, for example) and discuss how they have shifted since 1660.

EN 343-001

BRITISH FICTION TO 1900

TR 2:00 - 3:15pm

Weiss

This version of EN 343 will look at the way the eighteenth- and nineteenth-century novel developed as a genre through which writers could imagine remarkable events that allowed readers to participate in new, exciting experiences far removed from their everyday lives. More than just being money makers, novels of adventure allowed writers to explore concepts of national, racial, and sexual identity by putting their characters in unusual and unexpected places. This course will be interested in comparing novels of male and female adventure, of foreign and domestic adventure, and of adventures in the past and the present. By using the theme of adventure, the course will help students understand the development of the novel as a genre during its first 200 hundred years.

EN 348-001

ROMANTIC LITERATURE

TR 12:30 - 1:45pm

Tedeschi

British Romantic Literature

This course provides a survey of literature written during the British Romantic period (roughly 1789-1832), a time of intense debate and turmoil over issues such as the rights of man and woman, the French Revolution, and the reform of Parliament. The survey includes an overview of work in 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. Among the recurring themes of the period will be the authors' political views, relations to the reading public, and conceptions of man's relation to nature.

EN 350-001

TOPICS IN AFRICAN-AMERICAN LIT

TR 8:00 - 9:15am

Harris

Langston Hughes and Zora Neale Hurston

This course will focus on two writers, Langston Hughes and Zora Neale Hurston, in an exploration of a variety of genres in African American literary creativity, including novels, short fiction, poetry, autobiography, drama, essay, and folklore. Hughes and Hurston also collaborated in editing a little magazine in the 1920s. Texts for the course will include *Not Without Laughter* (novel—Hughes), *Jonah's Gourd Vine* (novel—Hurston), *Spunk: The Selected Short Stories of Zora Neale Hurston*, *The Ways of White Folks* (short stories—Hughes), *The Selected Poems of Langston Hughes*, *The Big Sea* (autobiography—Hughes), *Dust Tracks on a Road* (autobiography—Hurston), *Tambourines to Glory* (play—Hughes), *Mule Bone* (play—Hughes and Hurston), and *Fire!!* (Hughes and Hurston). We will also use selections from *The Book of Negro Folklore* (Hughes) and *Mules and Men* (folklore—Hurston). Students will be expected to engage—actively and frequently—in class discussion. NOTE: This class meets at 8 a.m. Please do not register for it unless you are committed to attending and to being ON TIME. Three late arrivals will be equivalent to one absence. Three unexcused absences from the course will result in failure. With these understandings, I welcome all SERIOUS students to the class. It will be engaging, informative, and fun.

EN 362-001

TOPICS IN BRIT LIT 1900-1945

MW 3:00 - 4:15am

McNaughton

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

EN 366-001

TWENTIETH-CENTURY POETRY

MW 3:00 - 4:15am

White, H.

In this course we will read a selection of the most notable poets writing in English in 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 371-001

TRAGEDY

TR 3:30 - 4:45pm

Deutsch

Tragedy in the American Tradition

What is tragedy? How does society deal with large-scale catastrophes of a political, religious, idealistic, or organic nature? By giving up? By forging on? What makes a tragic hero or heroine? What is the relationship between tragedy and comedy? These are some of the issues we'll examine as we look at how an individual or a small group confronts the hostile forces of gods, fates, or even simply social conventions. While we'll start with plays that establish the modern tragic tradition, works by Euripides, Ibsen, and Beckett we'll swiftly move on to tragedies in the American tradition. For this, we'll take a look at plays that have shaped the American tragic landscape and apply the concept of tragedy to modern American fiction and poetry. For help, we'll turn to influential definitions and theories of tragedy, particularly those of Nietzsche, Schopenhauer, and Miller. Playwrights, novelists, and poets likely to be considered are Edward Albee, Amiri Baraka, Djuna Barnes, T. S. Eliot, Zora Neale Hurston, Arthur Miller, Eugene O'Neill, Philip Roth, and Tennessee Williams.

EN 408-001

ADV CREATIVE WRITING

MWF 9:00 - 9:50am

Oliu

Writing About Tuscaloosa

Let's face it. Tuscaloosa is a very strange place: it is large, it contains multitudes, it is slowly falling into the river. As a result of its oddness as well as its history it has become a topic of conversation for writers—folks like Barry Hannah, Margaret Atwood, & Maurice Manning have made their home here in Tuscaloosa & have tried their best to categorize what it is that makes this place so strange & compelling. Consider this a class on the folk history of Tuscaloosa: we will read works from authors who called Tuscaloosa home, go on some Tuscaloosa field trips, as well as create some of our own histories in an attempt to capture the Tuscaloosanness of it all.

EN 408-002

ADV CREATIVE WRITING

TR 2:00 - 3:15pm

Bowen

Illness as Muse

Multi-genre workshop and readings course. Readings center on works in which illness inspires creative output. Poets and fiction writers will submit their own creative portfolios for workshop critique. Potential reading list of authors includes D.A. Powell, Katrina Vandenberg, Raymond Carver, Denis Johnson, Susan Sontag.

EN 408-003

ADV CREATIVE WRITING

TR 9:30 - 10:45am

McSpadden

Compressed Texts

Flash. Micro. Sudden. Hint. Short-shorts. Postcard.

Many names. One focus: worrying word count.

In this class, we'll draft and then pare and pare and pare again.

Particular attention will be paid to the way the short form makes use of characterization, conflict, structure, and imagery. We'll gaze at the shortened narrative arc and marvel at the rhythm of language as we compose stories, essays, and prose poems.

PASTORAL

The pastoral: shepherds; creeks; sheep; love.

The interesting problem with the pastoral: the urbane artist who sings of the dewy glades knows little of the shepherd's sore back, the frog in the creek's manure-taint throat, the sheep's foot-rot, and love's Lovesick Blues. Think of the American pastoral tune factory: Nashville. Hick was hip when middle class folks were moving into suburban climes. Hank was meteoric when the ol' home place was breaking down. Now, what's become of popular American pastoral choral energies? Likely, today's cartoonish twang is shotgun-kissin'-cousin to agribusiness's 1,000-head factory farm.

We will consider two key local pastorals: *Eating Alabama* and selections from *Let Us Now Praise Famous Men*.

We will consider two key local upendings of the pastoral: The Drive-By Truckers and the Delta blues.

We will consider two iconic American pastoral elegies: Wheatley's and Whitman's.

Ultimately, we will discuss the perils and potency alive in hickness: when one trains one's gaze on the great beyond.

Students will engage in a semester-long pastoral project: students will journey to the sticks via Google-maps and other backwater internet stalking means.

At semester's end, students will broadcast their hayseeds at a public reading.

OTHER WORKS CONSIDERED: 4 old; 3 new

selections from Hesiod

selections from Virgil

selections from Spenser

selections from Blake

Joyelle McSweeney's *Necropastoral*

Carl Phillips' *Pastoral*

Maurice Mannings' *Bucolics*

Excellent caveat: On day one, we shall dine on genuine sheep cheese: BAAAAA/RTR.

Humor in Poetry

“Ours is an age in which Aristotle’s ranking of tragedy as superior to comedy becomes more and more suspect. Like other contemporary artists, comic poets use humor as a device ideally suited to capture the absurdities, enormities, and pathos of modern life,” says humorous poet Charles Harper Webb. This workshop will explore the presence of humor in modern and contemporary poetry, supplementing and enriching our poetic models and exercises with recent critical texts. Topics will include these among others: basic humor techniques—absurdity, exaggeration, irony, juxtaposition, puns, sarcasm, satire, etc.; the difference between light verse and “seriously funny” poems; André Breton’s concept of “black humour,” which reminds us of the pain and misery underlying what we laugh at, and how dark comedy helps us cope with our fears; humor as subversion—as method for expressing anger and rage; humor as method for opening discourse on taboo subjects; the similarities between poetry and stand-up comedy, with their mutual reliance on the “line” as a vehicle of expectation and surprise (is Louis C.K. a poet? I hope so!); humor as strategy in the live poetry reading. Students will produce original poems and occasional reading responses. Writers of all genres are welcome—your serious memoirs and fictions can become seriously funny poems, no kidding!

Writing about Food

In this course, we’ll read and write about food through various generic forms including the short story, poetry, food reviews, personal essays, magazine writing, and text/image. Students will turn in weekly writing experiments based on the required reading and eating, and in the second half of the semester students will focus

on a longer food writing project. Possible texts include *Club of Angels* by Luís Fernando Veríssimo, *The Hungry Ear: Poems of Food and Drink* edited by Kevin Young, M.F.K. Fisher's *The Art of Eating*, and the journal *Lucky Peach* (McSweeney's), among others. Expect field trips and potlucks.

EN 408-007

ADV CREATIVE WRITING

TR 2:00 - 3:15pm

Dotson

What the Flarf Did You Say?: A Semester of Poetic Conversation

Many people think of writing as solitary work, but collaborative poetry has been around for centuries—from the pre-modern, Japanese Renga to contemporary conceptual movements of collaboration, such as Flarf. In this class, we will learn about many forms of collaborative poetry (both past and present), and practice these forms (as well as possibly invent our own) as we produce our own collaborative work(s). In place of “normal” workshop critique, students will poetic responses to their peers’ work. Each week students must submit two poems. The semester will start with each student beginning a poetic conversation—or thread, and one of the two poems must be the starter poem for this thread. As the semester progresses, students can choose to write a completely fresh poem (and start a new poetic conversation), a response to another student’s thread, a response to one of their existing threads, etc.—it doesn't matter as long as they write two poems a week. Each week prompts will be provided for those who want/need them, but students are not required to use them. As the semester winds down, we will analyze the voice and voices that emerge throughout the threads and the class’s work as a whole and discuss why some threads continued and why some stopped (as there will be dead threads to mourn). Students will glean their best work from our conversations for a presentation of our class’s collaborative work. Not only will students be surprised by the amount of work they create, hopefully they will also discover what Denise Duhamel did when she created two books of collaborative poetry with Maureen Seaton—that collaboration allows for “shared creative burden” and leaves one open to and accepting of the “mess and mayhem” of the creative experience.

EN 408-008

ADV CREATIVE WRITING

MWF 2:00 - 2:50pm

McCall

Persona and Voice in Creative Writing

From the Federalist Papers to the Hackivist group Anonymous, writers have used personas for a number of artistic, legal, and political reasons. In this course, we will study different uses of persona by writers of poetry, fiction, and nonfiction. We still study what freedoms and responsibilities come with using a persona. We will study what personas may hide and what personas may reveal about authors and their audience. Through weekly assignments and a final project, students will take on different personas and use them to expand their own identities as writers. Potential authors and texts include *77 Dream Songs* by John Berryman, selections from *Poor Richard's Almanac* by Benjamin Franklin, *M-A-C-N-O-L-I-A* by A. Van Jordan, *Sarah* by JT Leroy, and others.

EN 408-009

ADV CREATIVE WRITING

TR 11:00am - 12:15pm

McWaters

The Graphic Novel

This class will offer students the opportunity to work in illustrated narrative form. The class consists of 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 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 Satrapi's *Persepolis*, Speigelman's *Maus*, Barry's *What It Is*, Millar's *Superman: Red Son*, Weaver's *Darkroom*, Ward's *God's Man*, Vaughan and Henrichon's *Pride of Baghdad*, Willingham's *Fables*, Carey's *Unwritten*.

EN 408-010

ADV CREATIVE WRITING

MWF 11:00 - 11:50am

Barton

Origins

This course will include poetry and short fiction that explores the origins/ancestry of the writer and of the broader past. The inspiration comes from the “bog poems” of Seamus Heaney, in which he observes the crimes preserved in the mummified bodies of peat bogs. The interest is to reflect on ways society has changed and, particularly, the ways it has not changed. Writers explore cultural history through concrete family relics, particularly in the southern and coastal regions, so many poets we cover are from those areas. In workshop, students will write works that explore these ideas. Special attention will be paid to concrete imagery. Reading list includes such authors as: Seamus Heaney, Louise Gluck, Julia Alvarez, Evan Boland, William Stafford, Charles Simic, and W.S. Merwin.

EN 408-011

ADV CREATIVE WRITING

TR 8:00 - 9:15am

Hollander

Gothic Writing

This special topics course exposes students to the rich history, tropes, and themes of gothic writing while prompting students to incorporate Gothicism into their own writing. We will examine the origins of gothic adventure tales in 18th Century Europe as well as literary authors who integrated gothic tropes into more complex literary mediums, including Edgar Allan Poe, Flannery O'Connor, Shirley Jackson, Sarah Waters, and Jennifer Egan. We will pay special attention to gothic traditions of horror and suspense, the struggle between reason and fear, the beauty of death, sorrow, and decay, the Byronic hero, and the belief that pleasure and sublimity is obtainable through human suffering and self-destruction.

EN 411-001

ADV STUDIES COMP OR MULTI-CULTURAL LIT

MW 3:00 - 4:15pm

Bilwakesh

Islam in/and American Literature

To explain his idea of a dead hypothesis to Harvard and Yale students in 1897, William James suggests that “If I ask you to believe in the Mahdi, the notion makes no electric connection with your nature.” The very idea of Ahmadiyya Islam marked for James the limit beyond which belief could not possibly extend for his New England American audience, and yet, the twentieth century saw a flourishing of Ahmadi and other sects of Islam or religious traditions based upon some form of Islam.

The purpose of this course to examine Islam as a trope in American literature, to look at how writers have used, thought about, and considered Islam in their writings. Rather than evaluating theological authenticity, we look at the ways in which Islam has functioned for rhetorical and literary purposes. We will consider Michael Muhammad Knight’s claim that “you can’t talk about Islam in this country without bringing race into it,” and we will read from a cross section of genres, including poetry, criticism, fiction, autobiography, and rap lyrics. Our authors vary in their national and ethnic backgrounds, and we will be reading work ranging from the eighteenth through the twenty-first centuries. Authors may include William James, Omar Ibn Said, Thomas Carlyle, Ralph Waldo Emerson, nineteenth-century comparisons of Islam and Mormonism, Malcolm X, Michael Muhammad Knight, Agha Shahid Ali, Moslem Sunrise newspapers of the 1920s and 30s, Sara Suleri, The RZA, James Baldwin, Cihan Kaan, Peter Lamborn Wilson, Karen Armstrong, Moustafa Bayoumi, Abbas Abidi, Waqas Khawja, Vijay Prashad, Richard Brent Turner.

EN 411-002

ADV STUDIES COMP OR MULTI-CULTURAL LIT

TR 11:00am - 12:15pm

Ulmer

Classical Backgrounds

A study of Classical texts which have notably influenced English literature: Homer's epics, Greek tragedy, and Virgil's *Aeneid*.

EN 422-001

ADV STUDIES AMERICAN LIT

TR 8:00 - 9:15am

Beidler

Major American Authors to 1900

In this version of the course, we will study American literature from the early national and classic periods, or from approximately 1820 to 1865. Figures considered will include Bryant, Irving, Cooper, Sedgwick, Longfellow, Sigourney, Poe, Douglass, Emerson, Hawthorne, Melville, Stowe, Thoreau, Whitman, and Dickinson. Texts will include a variety of genres, both literary and popular. 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: *Norton Anthology of American Literature*, 8th Edition, Volume B, 1820-65; PowerPoint supplements, posted for study and review.

EN 422-002

ADV STUDIES AMERICAN LIT

MW 3:00 - 4:15PM

Whiting

American Gothic

If monsters are a persistent feature of nearly all societies and historical periods, their features and shapes are profoundly variable. Contemporary American monstrosity finds its most compelling form in a figure that emerged in a variety of legal, scientific, literary, and popular discourses somewhere around the first third of the twentieth century: the sexual psychopath. In this course, we'll read a selection of 20th Century American works of fiction, as well as a selection of historical and theoretical texts, to see what this distinctively American monster can tell us about the culture in which he was produced. Among the issues we will take up are: What are the defining characteristics of the monsters these texts contain? In what ways are these creatures incompatible with the existing social order? In what ways do they function (or fail) to establish the boundaries of "the human?" How do they complicate abstract and universalizing notions of the human in terms of class, race, gender, and other social and political structures? The aim of the course will be both to see how the sexual psychopath operates as a cultural production and to take stock of the historical transformations in the concept of the psychopath, and perhaps monstrosity itself, within the last century.

EN 422-003

ADV STUDIES AMERICAN LIT

TR 12:30 - 1:45pm

Crank

"Grit Lit"

"Everything is Hotter Down South!"

Or so proclaims the slogan emblazoned in a campy, dime-store font across the poster for *Black Snake Moan*, Craig Brewer's 2006 caricatured romp through the icons of south-sploitation cinema. While Brewer's playful aesthetic is nothing new—southern iconography has a long and troubled history—the emphasis on reading the South as an outland of savage, primitive violence and uninhibited sexual taboo, persists even into the 21st century. This course negotiates the often-tenuous connections between class identities and southern "primitivism" through a number of texts (including filmic and cultural). We will look at authors as diverse as Erskine Caldwell, Flannery O'Connor, Jean Toomer, Richard Wright, Larry Brown, Randall Kenan, Dorothy Alison, and Jim Grimsley.

EN 423-001

HISTORY OF THE ENGLISH LANGUAGE

TR 2:00 - 3:15pm

Bailey

History of the English Language

An introduction to the external history of the English language along with the study of the accompanying internal changes in structure.

EN 424-001 ENGLISH STRUCTURE AND USEAGE MW 3:00 - 4:15pm Liu

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 433-001 ADV STUDIES BRITISH LIT TR 8:00 - 9:15am Ulmer

Keats in Context

We will read most of John Keats's poems in the context of contemporaneous works--by Haydon, Hunt, Hazlitt, Wordsworth, Reynolds, and others--that helped shape those poems. The letters and a good deal of criticism on Keats will also be assigned.

EN 433-002 ADV STUDIES BRITISH LIT TR 3:30 - 4:45pm Drouin

Gender and Sexuality in Renaissance Drama

This course will introduce students to issues of gender and sexuality in Renaissance dramatic literature. In the first part of the course, students will explore the range of most common issues in Renaissance studies of gender and sexuality, including gender hierarchy, chastity, marriage, cuckoldry, incest, and rape. In the second part of the course, students will study representations of male homoeroticism, including a lesser-known Shakespearean play written collaboratively with John Fletcher (and adapted from Chaucer's *The Knight's Tale*). In the third part, we will turn to female homoeroticism and cross-dressing, drag and passing on the early modern stage and in a Restoration closet drama by a woman author. Throughout the term, students will also read short literary selections from other Renaissance writers as well as critical articles on early modern gender and sexuality. Students will analyze representations of gender and sexuality in these texts through the dual historical perspectives of early modern medical, legal, and religious discourses as well as contemporary gender and queer theory.

EN 444-001 ADV STUDIES LIT CRITICISM &THEORY TR 2:00 - 3:15pm White, P

Postmodernism

An encounter with postmodern narrative and theory, including literary work by Nabokov, Pynchon, Barth, DeLillo, Thompson, and Whitehead, and theoretical work by Barthes, Lyotard, Baudrillard, and Foucault. Some notions to be discussed: the death of the author; the status of postmodern (and posthuman) subjectivity; the problem of contingency; the carceral society; the transparency of evil; metafiction and gimmickry; life in the excluded middle.

EN 444/WS 430-001 ADV STUDIES LIT CRITICISM &THEORY TR 2:00 - 3:15pm Purvis

From Take Back the Night to Slutwalk: Sexual Justice Across the Waves

The dominant perception of U.S. feminism relies heavily on an association with the 60s and 70s Women's Liberation Movement and its so-called Sexual Revolution. In response, critics ask: 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 simplify both the efforts of First Wave feminists committed to revolutionizing sex and the "sex-positive" politics and strategies of contemporary, or Third Wave, feminists. While efforts towards women's rights and sexual liberation are related, they are by no means identical; nor are they situated squarely in the mid-

20th century. In contradistinction to dominant perceptions of U.S. feminisms, this course explores the ongoing and complicated relationship between gender justice and sexual liberation, from early feminist efforts towards revolutionizing sex to today's reproductive justice movement. It assesses various analyses offered by "feminist sex workers"; considers arguments asserted by and about today's "sex-positive" feminisms, including current controversy surrounding the queering or reclamation of charged terms, such as "whore" and "slut"; 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 or continuity and points of departure between feminist agendas committed to advancing sexual justice in the areas of education, health, politics, ethics, and the law. This course emphasizes intersectionality and, consequently, foregrounds multivocal and non-heteronormative approaches. Students will develop their own informed and politically efficacious articulation of "sexual justice."

EN 466-001 ADV STUDIES IN LINGUISTICS TR 2:00 - 3:15pm Nelson

Designed for English majors, a special topics course that focuses on issues in linguistics.

EN 477-001 ADV STUDIES LITERARY GENRE TR 9:30 - 10:45am Tedeschi

Romantic Prose Genres

The literature of the Romantic period in Britain, often distinguished among literary historians for its flowering of poetry, includes an equally lively and colorful field of essays, novels, and what we call today creative nonfiction. This course reconsiders the central concerns of Romanticism by examining its various kinds of prose. We will return to questions of the relations between fiction and nonfiction, Enlightenment reason and Gothic terrors, philosophical discourse and imaginative novels, and between the period's historical turmoil, its fascination with the mind, and its literature. Readings will likely include Thomas de Quincey's *Confessions of an English Opium Eater*, William Godwin's *Caleb Williams*, Mary Shelley's *Frankenstein*, Hogg's *Memoirs and Confessions of a Justified Sinner* as well as passages from Godwin's *Political Justice* and Wollstonecraft's *Vindication of the Rights of Man*.