

# English Department

## *Undergraduate Course Offerings- Fall 2014*

**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 219 HONORS AMERICAN LIT I STAFF

Honors section of EN 209.

**Prerequisite(s):** EN 101 and EN 102; or EN 103 or EN 104; or EN 120 and EN 121.

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

EN 249 AFRICAN-AMERICAN LIT STAFF

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 Cardon

An introduction for English majors to the methods employed in the discipline of English. Students will be exposed to the fundamental issues of critical reading, interpretation, and writing, especially to the use of critical methods in the study of primary texts. Readings will include a selection of texts in the traditional categories of poetry, drama, and prose, as well as the genre of the critical essay. There may also be investigations into other genres and media.

EN 301-001 PROSE TOUR TR 9:30-10:45 Cardon

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 301-002 PROSE TOUR TR 12:30-1:45 Wells

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 301-003 PROSE TOUR TR 2:00-3:15 STAFF

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

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

EN 301-004 PROSE TOUR MW 3:00-4:15pm STAFF

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

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





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 20<sup>th</sup> 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 prepares students to work as Writing Center consultants. Activities include readings, discussions, reflection/response/critical essays, role-playing, observations, and research. Students have the opportunity to work under supervision in the University of Alabama Writing Center. Students who successfully complete the course will be eligible to work on the UAWC staff in future semesters.

EN 319 -001                      TECHNICAL WRITING                      MWF 10:00-10:50am                      STAFF

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

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

EN 319-002                      TECHNICAL WRITING                      MWF 12:00-12:50pm                      STAFF

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

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

EN 319-003                      TECHNICAL WRITING                      TR 12:30-1:45pm                      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 319-004                      TECHNICAL WRITING                      TR 2:00-3:15pm                      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 319-005                      TECHNICAL WRITING                      TR 3:30-4:45pm                      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 9:30-10:45am                      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. This course is a prerequisite for EN 466.

EN 320-002                      INTRO TO LINGUISTICS                      TR 11:00-12:15 pm                      Nelson

This course covers the four main areas of theoretical linguistics (phonology/phonetics, morphology, syntax, and semantics) as well as major areas of applied linguistics (psycholinguistics, sociolinguistics, language acquisition, and historical linguistics). Additional related topics of interest (e.g., language and culture) are also discussed. This course is a prerequisite for EN 466.

EN 321-001      LINGUISTIC APPROACH ENGLISH GRAMMAR      TR 9:30-10:45am      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. This course is a prerequisite for EN 466.

EN 329-001                      DIRECTED STUDIES                      TBA                      Burke

**Prerequisite:** Enrollment only by previous arrangement with a specific instructor and with the permission of the director of undergraduate English studies. A reading list and a draft syllabus are required. Please see the departmental website for more information.

EN 329-002                      DIRECTED STUDIES                      TBA                      Burke

**Prerequisite:** Enrollment only by previous arrangement with a specific instructor and with the permission of the director of undergraduate English studies. A reading list and a draft syllabus are required. Please see the departmental website for more information.

EN 331-001                      CHAUCER                      W 2:00-4:30pm                      Hornsby

In this survey of Chaucer's works we will carefully study his dream visions, Troilus and Criseyde, and The Canterbury Tales. We will consider the cultural contexts out of which Chaucer's works were produced and the formation of his literary reputation as the "father" of English poetry.

Texts: The Riverside Chaucer, Boethius's Consolation of Philosophy. Other texts TBA.

Requirements: participation in discussion, quizzes on Chaucer's language, two major exams, two papers.

EN 333-001                      SHAKESPEARE                      TR 3:30 - 4:45pm                      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). Students then evaluate contemporary issues within Shakespeare studies, such as 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 12:30-1:45pm                      Helms

This brief foray into Shakespeare's works deals with character and identity in The Sonnets, Much Ado About Nothing, Othello, Richard III, The Merchant of Venice, Romeo and Juliet, and The Two Noble Kinsmen (a collaboration with John Fletcher). Class discussion will focus on how characters are constructed in both reading and performance (onstage and on film) and on how Shakespeare depicts disability, gender, race, and religion.

EN 334-001                      SEVENTEENTH-CENTURY LIT                      TR 8:00-9:15am                      Purdue

A cross-genre survey of literature in English from 1603 to 1660. Authors may include John Donne, Ben Jonson, Francis Bacon, John Webster, Lady Mary Wroth, William Bradford, Anne Bradstreet, and Andrew Marvell.

EN 343-001                      BRITISH FICTION TO 1900                      MWF 12:00 - 12:50pm                      Burke  
**The Rise of the Novel, 1688-1900**

There has been a dramatic revolution in the way we read novels over the past forty or so years. None, it seems, as sweeping as the "gendering" of the novel. We will attend to traditional matters in this course, but the focus of our attention will most often be on how female authors represent men and then on how male authors represent women. To that end, we will read and discuss six novels in three pairs, in each instance one by a female author, then another by a male author. We will start our course with an examination of Aphra Behn's Oroonoko (1688) and then turn to Daniel Defoe's Moll Flanders (1722).

We will next consider Sir Walter Scott's Ivanhoe (1820) and then Wuthering Heights (1848) by Emily Bronte. We will finish the course with two true masterpieces, Middlemarch (1872-74) by Marian Evans who published under the pen name George Eliot and then The Portrait of a Lady (1881) by Henry James. Students can expect there to be regular reading quizzes, two papers to be written out of a class, and a final exam to be written in class.

EN 348-001                      ROMANTIC LITERATURE                      MW 3:00 - 4:15pm                      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 MW 4:30-5:45pm Manora  
**20th/21st Century African American Women's Literature**

This course is a multi-genre study of works by African American women writers in the 20th and 21st Centuries. As we move through the 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 critical responses, one 4-5 page paper, and a final paper.

EN 362-001 TOPICS BRITISH LIT 1900-1945 TR 9:30-10:45am Deutsch

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 Oscar Wilde and Walter Pater, we will move on to drama, novels, and poetry by G. B. Shaw, Katharine Burdekin, D. H. Lawrence, E. M. Forster, Aldous Huxley, Virginia Woolf, T. S. Eliot, Noel Coward, and others.

EN 366-001 TWENTIETH CENTURY POETRY TR 8:00-9:15am 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 that the class will help to structure. 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 ADV CREATIVE WRITING TR 8:00-9:15a.m. McSpadden  
**Forms of Small Fictions**

Particular attention will be paid to the way the short fiction (less than a 1000 words) makes use of characterization, conflict, structure, and imagery. We'll also explore the different forms these short works take while navigating linear and non-linear pathways alike.

**Prerequisite(s):** EN 200 and EN 301 and EN 303.

EN 408-002 ADV CREATIVE WRITING MWF 10:00-10:50am McCall  
**The Graphic Novel**

The graphic novel has grown in popularity recently and has been accepted as a legitimate form of literature. In this course, we will discuss what writers of every genre can learn from graphic novels. We will focus on the use of the page and white space. We will focus on word economy. We will focus on incorporating visual elements and ideas into our own work. To meet these and other goals, we will use weekly assignments and readings. These assignments and readings will build toward a final project based

on core elements of the course.

**Prerequisite(s):** EN 200 and EN 301 and EN 303.

EN 408-003                      ADV CREATIVE WRITING                      MWF 2:00-2:50                      Barton

**Origins: a Poetry Workshop**

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 how in the excavation of peat bogs, the crimes of the past are preserved alongside the bodies. The interest is to reflect on ways in which time changes, or does not change, the individual and society. Writers explore cultural and personal history as evident in concrete family relics and legends.

In workshop, students will write works that explore these ideas. Special attention will be paid to concrete imagery, voice, and line strength. Students will study several poets, including but not limited to: Seamus Heaney, Charles Simic, Louise Gluck, Stephen Dunn, Eavan Boland, and Martha Collins.

**Prerequisite(s):** EN 200 and EN 301 and EN 303.

EN 408-004                      ADV CREATIVE WRITING                      MW 3:00-4:15pm                      Champagne

**Creative Nonfiction Workshop**

This creative nonfiction class will introduce writers to the fundamentals of the genre, exploring techniques used to gather information and the literary skills needed to turn facts and memories into compelling nonfiction. Students will learn the difference between memoir, personal essay, and literary journalism, reading a large sampling of these works and composing these different types of essays for workshop. They will receive feedback on their work from the instructor and from each other.

**Prerequisite(s):** EN 200 and EN 301 and EN 303.

EN 408-005                      ADV CREATIVE WRITING                      TR 9:30-10:45am                      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.

**Prerequisite(s):** EN 200 and EN 301 and EN 303.

EN 408-006                      ADV CREATIVE WRITING                      TR 11:00-12:15pm                      Reyes

**Screen Adaptation: From Prose to Film**

What is story and where does it come from? Is it an individual creation or a collaborative experience?

Can it be owned or altered? This class is designed to examine the ways in which the creativity of others fosters and sparks our own creative selves. The class will investigate the elements of storytelling that find success both in prose and into images for the big screen. We will adapt short stories into short or feature length screenplays.

**Prerequisite(s):** EN 200 and EN 301 and EN 303.

EN 408-007                      ADV CREATIVE WRITING                      T 2:00-4:30pm                      McWaters

**Making History**

We hear a lot about Creative Nonfiction these days, and we talk a lot about blurring the lines between genres, yet somehow, nonfiction must remain apart, must anyway maintain greater ties to accuracy in its retelling than its cousin, the artificial and wily fiction – right? Its aim is telling a true story after all, but the old epistemological questions remain: what is truth, and how to get there? This course will examine ways in which we can use history – real, possible, imagined, public, private, political – as inspiration for pieces that could not properly be deemed “nonfiction.” We will attempt to attain the truth by focusing on “telling it slant,” as Dickinson urged – in prose as well as in poetry. Students will turn in work inspired by / responding to actual events of their own choosing, to conclude with a longer project comprised of their semester’s research and writing on that particular subject.

**Prerequisite(s):** EN 200 and EN 301 and EN 303.

EN 408-008                      ADV CREATIVE WRITING                      T 2:00-4:30pm                      Behn

**Poetry Workshop**

This workshop will explore a variety of ways of engaging the creative process as we write poems, paying attention to poetic impulses and purposes, poetic techniques, and ways of generating creative engagement with language. We will explore a range of overall approaches to or purposes of poetry—the poet as an observer, as a maker of images, as a dramatic “self,” as a storyteller, as a mythmaker or philosopher, as a visionary or prophet, as a social commentator, as a maker of a generate creative “system.” As we explore these “poet as” approaches, we will also try out a range of poetic techniques such as varieties of sentence structure, uses of metaphor, adventures in the line, figures of speech, structures of language that flow through whole poems, etc. Our readings for the course will be include e the tradition of American poetry since 1945, world poetry in the recent century, and young American poets writing today. We will see how sometimes similar poetic impulses can be approached from a broad range of aesthetics. Each week, students will write a short response to our readings and a draft of a poem. By the end of the course, each student will also write a longer poem or poetic sequence, generate a writing assignment for the class, prepare a portfolio of revised poems, and participate in a class reading.

**Prerequisite(s):** EN 200 and EN 301 and EN 303.

EN 411-001                      ADV STUDIES COMP / MULTI-CULTURAL LIT                      TR 8:00 - 9:15am                      Ulmer

**Classical Backgrounds**

A course devoted to Classical texts which have notably influenced English literature: Homer's epics, Greek tragedy, and Virgil's Aeneid.

EN 411-002                      ADV STUDIES COMP / MULTI-CULTURAL LIT                      MW 3:00-4:15pm                      McNaughton

**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. Some 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.

EN 411-003    ADV STUDIES COMP / MULTI-CULTURAL LIT    TR 9:30-10:45pm    Wittman

### **World Literature**

What on earth is "world literature?" It is a difficult and perhaps impossible genre to define, particularly in a country where approximately 3% of books published annually are translated. In fact, the United States might be the only country where the notion of world literature still has currency. In this course, we will investigate this contested genre, the assumptions that gave birth to it, and its persistence. What does it mean to take a course in world literature? Where does the world begin? Does world literature mean literature from places in the world that are (perhaps unfairly) deemed non-modern? Is the category of world literature geographically determined or is it more of a stylistic and aesthetic category? We will concentrate on works from approximately 1890-1940. Writers covered may include Yasanuri Kawabata, Rabindranath Tagore, Katherine Mansfield, André Gide, Robert Walser, Taha Hussein, Marcel Proust, Leo Tolstoy, and Jean Rhys.

EN 422-001    ADV STUDIES IN AMERICAN LIT    TR 3:30-4:45    White, P.

### **The Beat Generation**

A consideration of the matrix of aesthetic and cultural influences surrounding this literary moment. Works by Kerouac, Ginsberg, Burroughs, Corso, and others, including memoirs by the women who found themselves "minor characters" in the Beat narrative. Things to be addressed: the desire for unmediated experience, the formation of a literary movement, the media appropriation of the beatnik, the idea of a bohemian life, the influence of Eastern forms, confession as art, the road as an American mythology. Course requirements include exams and seminar papers, as well as at least one project or presentation.

EN 424-001    ENGLISH STRUCTURE AND USAGE    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.

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

EN 429-001    DIRECTED READINGS    TBA    Burke

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



Eve Sedgwick, Tennessee Williams, William Faulkner, Truman Capote, Alice Walker, Dorothy Allison, and Alice Randall.

EN 444-002    ADV STUDIES LIT CRITICISM & THEORY    TR 3:30 - 4:45pm    Pionke

This senior seminar will inquire into the productive limits, if any, of literary critical interpretation. After a brief grounding in hermeneutics and a variety of theories of open vs. closed, readerly vs. writerly, suspicious vs. neophenomenological texts and methods of reading, we will investigate three enormously fecund literary texts and a representative survey of the criticism that each text has inspired. More specifically, we will read Mary Shelley's *Frankenstein*, Thomas Carlyle's *Sartor Resartus*, and Christina Rossetti's "Goblin Market," as well as select articles and book chapters written in response to and in an attempt to elucidate these texts.

This course fulfills the university's "W" requirement, and so requires two papers, one of which will be completed, graded and returned before mid-semester. Writing proficiency is required for a passing grade in this course. Completing all writing assignments is a mandatory part of demonstrating writing proficiency.

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

### **Heteronormativity**

Cross-listed with WS 430: Women in Contemporary Society: Feminist Theory/EN 444: Advanced Studies in Literary Criticism and Theory—Senior Seminar (3 Credit Hours)

"Sex is presumed guilty until proven innocent. Virtually all erotic behavior is considered bad unless a specific reason to exempt it has been established. The most acceptable excuses are marriage, reproduction, and love." -Gayle Rubin

"You-will-be-straight-or-you-will-not-be." -Monique Wittig

Heteronormativity asserts that there is only one way to be, which is straight; further, there is only one way to be straight. Whether we identify as straight, lesbian, gay, bisexual, pan-/poly-/bi-/asexual, or otherwise (queer), we have something to gain from an interrogation of the workings of heteronormativity, where all people are assigned a sex at birth (from a set of two choices), and all people are expected to perform one of two established sets of "complementary" gender roles based on their supposed "nature." The perfect alignment of sex, gender, and sexuality is impossible for anyone; and the effects of sexism, heterosexism, homophobia, transphobia, and ableism in the realms of sexuality and gender compromise and threaten us all (though some more than others). Through the study of the contributions of early sex-radical feminists, such as Gayle Rubin and Adrienne Rich, as well as a host of contemporary queer and transgender theorists, this course takes Michael Warner's definition of "queer"—"resistance to regimes of the normal"—as the starting point for an examination of straight sex, hetero- and homonormativity, "sex-positive" practices and politics, and queer sex/gender. It investigates the "surprisingly short history of heterosexuality," tracing the establishment of a category, "straight," as well as its "constitutive outside." It examines both the fear of queer and the need for queer politics in a time where many normative subjects continue to ignore and reify their privilege through entrenched practices and politics, while the disenfranchised, seduced by inclusion, too often embrace assimilationist agendas and politics. An assortment of authors, including those above and well as Cathy Cohen, Judith Butler, Michel Foucault,

Lauren Berlant, Alexandra Harris, Hanne Blank, Chrys Ingraham, Susan Stryker, Lisa Duggan, and others highlight the ways in which sexual regimes intersect with those of gender, race, and class oppression and examine the workings of heteronormativity and homonormativity, which reward white, gender-normative, upper and middle-class persons with disproportionate levels of privilege and power. Through the study of key feminist and queer theory texts, students will develop advanced undergraduate research skills and gain a substantial foundation for further study, including graduate work in this area.

**Prerequisites:** Women's Studies: WS 200: "Introduction to Women's Studies" or equivalent; English: 12 hours of English study.

EN 477-001    ADV STUDIES IN LITERARY GENRES    TR 12:30-1:4    Deutsch

**British Satire**

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

EN 499 – 001 through 011, 099    HONORS THESIS    TBA    Staff

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

**Prerequisite(s):** EN 399.