

**English Department**  
**Undergraduate Course Offerings- Fall 2015**  
**Available electronically on the English Home Page at <http://english.ua.edu>**

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 six to eight scholarships and/or prizes to its best English majors and Creative Writing minors. Applications are available on the English department website.

200 Level Courses: *200 level courses introduce students to the literature of the world, focusing more heavily on English and American literature while offering an overview of literature from the many cultures of the world. At this level students interested in creative writing are also able to take the Department's introductory creative writing course.*

300-level Courses: *The Department of English views 300-level courses as "bedrock reading" and except in the case of major author courses—such as Chaucer or Milton—they will cover a variety of authors. Although secondary sources may be employed, in most cases reading lists will be based on primary sources and will concentrate on the writers and forms that represent the core history of literature in England and/or America. Courses at this level are designed to provide appropriate continuity between broad sophomore surveys and more specialized 400-level courses. Prerequisite for 300-level courses: 12 hours in English, including 6 hours at the 200 level.*

400-level Courses: *The Department of English distinguishes 400-level courses from 300-level courses by the attention at the 400 level to both specialization of focus and critical method(s). The 400-level courses will focus on both the literature and how we study literature, so primary texts will be taught in conjunction with secondary and/or critical sources. All 400-level English courses, except EN 403, EN 405, EN 406, and EN 430, are designed by the department to comply with the standards upheld by the core curriculum writing (W) designation, which indicates that one of the conditions for a passing grade is that students write coherent, logical, and carefully edited prose in a minimum of two papers, at least one of which will be graded and returned before mid-semester. Prerequisite for 400-level courses: 18 hours of English, including 6 hours at the 200 level and 6 hours at the 300 level.*

## COURSE OFFERINGS for FALL 2015

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 201                      HOW ENGLISH WORKS                      STAFF

This course will introduce students to the wide-ranging discipline of linguistics that incorporates aspects of both the humanities and the social sciences. Students will explore the elements from which languages are composed, examine differences across languages, and see how linguistic data and methods are brought to bear on real-world issues in the realms of psychology, literary studies, sociology, education, and the judicial system. Language will be presented as a constantly changing phenomenon that is embedded in culture and steeped in ideology.

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

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

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.

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

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

EN 219                      HONORS AMERICAN LIT I                                              STAFF

Honors section of EN 209.

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

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

EN 249                      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)

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

EN 300-001                      INTRO TO ENGLISH STUDIES                      TR 12:30-1:45pm                      Crank

**Theory and Multivocality**

This course is designed to introduce students to the various methodological and theoretical practices that guide analysis of literary texts. It is a course far more interested in meditation than indoctrination—the purpose of the class lies not in mastering one way of reading but rather excavating multiple perspectives that lend themselves to the study of literature. We will investigate how work in a variety of disciplines – chiefly, the social sciences, psychology, economics, and philosophy – reflect, complicate, and illuminate literary texts. Throughout the run of the course, we will locate how these various theories might help us to unpack one of the more sophisticated modern American novels, Faulkner's *Absalom, Absalom!* (1936).

EN 300-002                      INTRO TO ENGLISH STUDIES                      TR 2:00-3:15pm                      Crank

**Theory and Multivocality**

This course is designed to introduce students to the various methodological and theoretical practices that guide analysis of literary texts. It is a course far more interested in meditation than indoctrination—the purpose of the class lies not in mastering one way of reading but rather excavating multiple perspectives that lend themselves to the study of literature. We will investigate how work in a variety of disciplines – chiefly, the social sciences, psychology, economics, and philosophy – reflect, complicate, and illuminate literary texts. Throughout the run of the course, we will locate how these various theories might help us to unpack one of the more sophisticated modern American novels, Faulkner's *Absalom, Absalom!* (1936).

EN 301-001                      PROSE TOUR                      TR 9:30-10:45am                      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 301-002                      PROSE TOUR                      TR 12:30-1:45am                      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 301-003                      PROSE TOUR                      TR 2:00-3:15pm                      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).

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).

EN 301-005                      PROSE TOUR                      MW 4:30-5:45pm      Wells, K

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      STAFF

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 303-002                      POETRY TOUR                      TR 2:00-3:15pm      STAFF

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 303-003                      POETRY TOUR                      MW 3:00-4:15pm      STAFF

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 303-004                      POETRY TOUR                      MW 4:30-5:45pm      STAFF

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           ADV EXPOSITORY WRITING           TR 11:00-12:15pm           STAFF

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   SPEC. TOPICS IN WRITING: WRITING           TR 9:30-10:45am   STAFF  
                          IN THE PROFESSIONAL ENVIRONMENT

English 310, section 001 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 11:00-12:15           Oliu

**Slash / Pine**

Students in the Advanced Slash Pine internship will select, design, and produce the chapbooks from our national call for submissions. They will coordinate our larger community events (such as the Writers Hike and the Cahaba Film Project), and attend festivals and appropriate conferences as funding permits.

Students will also produce a portfolio of original creative work from place-based and other writing projects. Students will be expected to work with and mentor those enrolled in the introductory class.

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

**Public Relations Literacies**

Students will participate in the creation of content and images for the English Department's online newsletter, The Chambered Nautilus, and in research and presentation methods for University programs, English major alumni, and departmental activities. We will study a wide variety of writing such as profiles, satire, human-interest stories, and creative pieces.

EN 311-001   SPECIAL TOPICS IN LITERATURE           TR 2:00-3:15PM           Drozd

EN 311-003      SPECIAL TOPICS IN LITERATURE      T 3:30-6:00pm      Godorecci

**Film and Literature**

This course will be taught in English. The aim of this course is to study and compare specific trends in literature and in film making. Fellini, Antonioni, Bertolucci, Bellocchio, Taviani, 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 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 311-004      SPECIAL TOPICS IN LITERATURE      MWF 10:00-10:50am      McKnight

Topics vary from semester to semester and may include courses offered by other departments. May be repeated for a maximum of 9 hours.

EN 317-001      WRITING CENTER PRACTICUM      TR 11:00-12:15pm      Dayton

This is an internship-style course. Topics include: theory and practice of writing center work, best practices for one-on-one writing instruction, and introduction to the study and practice of composition. Course time will be divided between reading, writing, and hands-on work as tutor-interns in the Center. Interested students should contact Dr. Amy Dayton, adayton@ua.edu, with questions.

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 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 319-004                      TECHNICAL WRITING                      TR 2:00-3:15pm                      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 319-005                      TECHNICAL WRITING                      TR 3:30-4:45pm                      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 320-001                      INTRO TO LINGUISTICS                      TR 9:30-10:45am                      Nelson

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                      Popova

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 APPROACHES TO ENGLISH GRAMMAR TR 9:30-10:45 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 Manora

**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 Manora

**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 TR 12:30-1:45pm Hornsby

In this survey of Chaucer's works we will carefully study his dream visions, Troilus and Criseyde, and The Canterbury Tales. The texts will be in Middle English. 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: TBA.

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

EN 333-001 SHAKESPEARE TR 3:30-4:45pm STAFF

An introduction to Shakespeare's plays and poems. Elizabethan customs, politics, history, and philosophies are examined in relation to his works.

EN 333-002 SHAKESPEARE TR 12:30-1:45pm STAFF

An introduction to Shakespeare's plays and poems. Elizabethan customs, politics, history, and philosophies are examined in relation to his works.

EN 334-001 SEVENTEENTH-CENTURY LIT TR 9:30-10:45am 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 340-001 AMERICAN LITERATURE TO 1900 TR 8:00-9:15am Beidler

### **American Writers to 1820**

A study of early American writing focusing on the contact era and the colonial and revolutionary periods. Figures covered will include Smith, Bradford, Winthrop, Rowlandson, Bradstreet, Wigglesworth, Taylor, Cooke, Edwards, Woolman, Byrd, Knight, Equiano, Franklin, Crèvecoeur, Paine, Freneau, Wheatley, Barlow, Tyler, and Foster. 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 page) critical essays.

EN 343-001 BRITISH FICTION TO 1900 MWF 12:00 - 12:50pm Burke

### **Genre and Gothicism: The Rise of the Novel, 1740-1900**

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 *The Castle of Otranto* (1764) by Horace Walpole and then turn to *The Mysteries of Udolpho* (1794) by Ann Radcliffe. We will next consider Jane Austen’s *Northanger Abbey* (1818)/ and/or Mary Shelley’s *Frankenstein* (1818) to be followed by a historical novel by Sir Walter Scott, most likely *Redgauntlet* (1820). We will finish the course with two well-known novels *Jane Eyre* (1847) by Charlotte Bronte and *Dracula* (1897) by Bram Stoker. In this course 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 / AAST 350-1 TOPICS IN AFRICAN-AMERICAN LIT MW 3:00-4:15 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 350-002 / TOPICS IN AFRICAN-AMERICAN LIT MWF 1:00-1:50pm Yoon  
AAST 495-2 / AMS 402-1

### **Global Harlem: World Literature and the African Diaspora**

This seminar will take the Harlem Renaissance as a point of departure to explore how 20<sup>th</sup> and 21<sup>st</sup> century African diaspora literature constitutes a network of world literature.

The course will be divided into two parts. The first will map the globalization of the Harlem Renaissance within the context of mid-twentieth century pan-Africanism, and in particular, its transnational entanglements with the Caribbean, Europe and the African continent. We will compare the poetry of Langston Hughes, Aimé Césaire, Claude McCay and Léopold Sédar Senghor through the discourses of cosmopolitanism, "négritude," and human rights.

The second part will move to the contemporary moment through a comparison of texts from a new generation of African and African diaspora writers in both American and European contexts. For example, we will juxtapose writers such as Edwidge Danticat and Chimamanda Ngozi Adiche with Fatou Dioume and Zoë Wicomb through an analysis of gender, immigration and Afropolitanism.

Specifically, this seminar will ask: what are the forms of African diaspora? What is the relationship between pan-Africanism and Afropolitanism? How do recent patterns of immigration expand diasporic imaginations? What kinds of dialogues emerge through a comparison of African-American literature and "Afro-European" literature? And finally, how can we articulate diaspora *as* a method of reading itself?

EN 361-001 TOPICS IN AMERICAN LIT, 1945-PRESENT TR 3:30-4:45pm Cardon

### **Cross-Cultural Encounters**

A survey of major literary figures, critical movements, historical events, and significant texts since the Second World War in the U.S. Since its roots in the Colonial period, before it was even a nation, the U.S. has evolved from the meeting and intersecting of different cultural groups – encounters often characterized by hostility and oppression. Since World War II, American literature has grown increasingly multicultural, giving voice to various participants in these cross-cultural encounters. In this special topics course, we will read novels by authors including Philip Roth, Alice Walker, and Sherman Alexie, among others. These novels explore the tensions, injustices, and occasional triumphs arising from historical moments that brought different ethnic, racial, national, and LGBT groups together over the past 70 years.

EN 362-001 TOPICS IN BRITISH LIT 1900-1945 TR 2:00-3:15pm 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 400-358 / EN 500-340 SENIOR SEMINAR S 9:00-5:00pm STAFF

EN 400-360 / EN 500-360 SENIOR SEMINAR S 9:00-5:00pm STAFF  
& Gadsden

EN 408-001 ADV CREATIVE WRITING TR 8:00-9:15a.m. Parker

### **Treasure Hunting**

One way for a poem to come into existence is to make one in your room. Another way is to find a long-abandoned empty pool and see what God, or the people who used to swim there, might have left for you. In this class we will go out into the street, find things, and bring them in. We will also study writers like John Ashbery, Annie Dillard, and Vladimir Nabokov to see how the wolf-tooth in the abandoned pool, or the baby blue socks clinging to the sewer grate, can become poetry.

**Prerequisites:** EN 200 and EN 301 and EN 303.

EN 408-002 ADV CREATIVE WRITING MWF 10:00-10:50am McCall

Special topics in imaginative writing. Focus may be on poetry, fiction, non fiction or a combination. Students produce imaginative writing and read related texts.

**Prerequisites:** EN 200 and EN 301 and EN 303.

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

Special topics in imaginative writing. Focus may be on poetry, fiction, non fiction or a combination. Students produce imaginative writing and read related texts.

**Prerequisites:** EN 200 and EN 301 and EN 303.

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

Declarations of rights abound in the history of literature. Everything from the U.S. Declaration of Independence to Olympe de Gouge's *The Rights of Woman*, Jean-Jacques Dessalines's *Liberty or Death* to the Black Panther Party Manifesto, writing has been used as a medium to initiate a conversation about our inalienable individual and collective human rights. From a traveler's perspective in Chile, our focus will be to search for those stories that find meaning and solutions for individuals and groups abroad and to communicate those concerns to our readership at home. We will research contemporary Chilean issues prior to arrival, not the least of which is the country's recent history with military dictatorship and how the country remembers its past. As we explore several key cities, we will encounter concerns with race, income inequality, environmental degradation, urban sprawl, healthcare, and the debate between public and private education, among other social and political issues. The goal is to combine research with our first-hand experiences so that our journal entries, creative projects, and major writing assignment will inform an American audience about the concerns of people abroad.

**Prerequisites:** EN 200 and EN 301 and EN 303.

EN 408-005                    ADV CREATIVE WRITING                    TR 9:30-10:45am                    McWaters, A

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.

**Prerequisites:** EN 200 and EN 301 and EN 303.

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

### **[Re]mark[s] of the Beast**

“I is an other,” wrote French prose-poet Arthur Rimbaud. For the most part, our unconscious experiences and, so too our deepest selves, lie beyond our recognition. Writing, however and somewhat ironically, can help us access a state of being where meaning and selfhood are destabilized. What arises in their place? That mysterious beast is the animal we will explore in this course. We will read and discuss published writing, host visiting writers in our class; keep a writer's notebook, write and discuss our own work, and give a public reading. Texts may include: *Illuminations*, Arthur Rimbaud; *Song of Myself*, Walt Whitman; *Howl*, Allen Ginsberg;

*Four Questions of Melancholy*, Tomaz Salamun; *Descent of Alette*, Alice Notley; *Manatee/Humanity*, Anne Waldman; *Mule*, Shane McCrae; *Ecodeviance*, CA Conrad; *Cow*, Ariana Reines; *I'm Ok, I'm Pig*, Kim Hyesoon; *Only Jesus Could Icefish in Summer*, Abraham Smith; *Beast Feast*, Cody Rose-Clevidence. Selections from *The Animal that Therefore I Am*, Jacques Derrida; *The Open: Man and Animal*, George Agamben; *The Powers of Horror*, Julia Kristeva.

**Prerequisites:** EN 200 and EN 301 and EN 303.

EN 408-007                      ADV CREATIVE WRITING                      TR 12:30-1:45pm                      Rawlings

### Comedy

“There is a thin line between the comic and the horrible,” claims Milan Kundera. Why should this be the case? This will be a hands-on course investigating forms and strategies of comedy. We’ll read in several genres and watch performances by comedians, and we’ll also discuss contexts for comedy such as race, class, nationality and gender. Possible texts include David Kirby, *The Ha-Ha*; Roddy Doyle, *The Van*; Sandra Tsing Loh, *Depth Takes a Holiday*; Aravind Adiga, *White Tiger*. We’ll also investigate the relationship between comedy on the stage and page. Writing assignments will range from a short monologue to a longer comic work of prose, poetry, or nonfiction. Poets and prose writers welcome. Everyone will tell a joke or two.

**Prerequisites:** EN 200 and EN 301 and EN 303.

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

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

**Prerequisites:** EN 200 and EN 301 and EN 303.

EN 411-001    ADV STUDIES COMP / MULTI-CULTURAL LIT    TR 12:30-1:45pm    Ulmer

### Classical Backgrounds

This class introduces students to some of the greatest stories ever told, all of them foundational texts of the western canon that have influenced English literature notably. We will begin with Homer’s epics of war and homecoming—*The Iliad* and *The Odyssey*, respectively—and then turn to famous Greek tragedies from 5th century BCE Athens, including Sophocles’ *Oedipus the King*. The class will conclude by considering how Roman history and the rise of the Roman empire in particular informs Virgil’s brilliant secondary epic, *The Aeneid*. Texts: The Robert Fagles translations of the *The Iliad*, *The Odyssey*, Aeschylus’ *Oresteia*, Sophocles’ “Theban Plays,” and *The Aeneid*; and also the volume Euripides 1 from the University of Chicago complete Greek tragedy series. Two papers, frequent reading quizzes, and a take-home final exam.

EN 411-002    ADV STUDIES COMP / MULTI-CULTURAL LIT    TR 9:30-10:45    Wittman

### **World Literature**

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 in the world where the notion of world literature still has currency. In this course, we will examine this category and the conditions which birthed this contested category. What is world literature and how are the foreign-language texts published in the United States deemed meritorious? Is the category of world literature geographically determined or is it more of a stylistic or aesthetic category? We will investigate how literature arrives on the global stage with a look at international literary prizes. Coursework will 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 Haruki Murakami.

EN 411-003 ADV STUDIES COMP / MULTI-CULTURAL LIT TR 2:00-3:15pm Harris

### **African American and Caribbean Women Writers**

This course will focus on comparisons between African American and Caribbean Women writers. Fiction and poetry, with perhaps a play or two, will form the basis of these comparisons. Among the writers who may be included in the course are the following: Louise Bennett, Erna Brodber, Gwendolyn Brooks, Michelle Cliff, Maryse Conde, Edwidge Danticat, Rita Dove, Lorna Goodison, Zora Neale Hurston, Jamaica Kincaid, Nella Larsen, Paule Marshall, Velma Pollard, and Margaret Walker. We will pay particular attention to questions of identity formation, migration across national and international boundaries, familial relationships (especially mother/daughter), notions of home, and the politics of literary creation.

EN 411-004 ADV STUDIES COMP / MULTI-CULTURAL LIT MW 3:00-4:15pm Iheka

### **Comparing the Global South**

Writing in *Death of a Discipline*, Gayatri Spivak critiques the predominance of European literature in the field of Comparative Literature and insists on paying much needed attention to the literatures from the Global South in order to rejuvenate the field. This course heeds Spivak's suggestion by focusing on the study of literary productions from formerly colonized spaces as comparative cultural artifacts. Reading texts from Africa, the Caribbean, and Asia, we will ask how writers intervene in the socio-political and cultural events in their societies and consider what formal qualities attend the representations of those issues. We will read creative writers such as Chinua Achebe, Chimamanda Adichie, Mulk Raj Anand, Jamaica Kincaid, and Samuel Selvon. Colonialism, neocolonialism, racism, ethnicity, gender dynamics, and class relations are some of the issues to be considered in the course. We will also engage secondary/critical materials on Comparative Literature and the latest manifestations in World Literature and Global Literature, alongside scholarship on the narratives under investigation. Some of the theorists to be studied are Gayatri Spivak, David Damrosch, Emily Apter, and Pascale Casanova. In-class discussions of the narratives will be supplemented with papers and presentations to achieve the course objectives.

**The American Renaissance Revisited**

Our topic will be the literature of the so-called American Renaissance of the mid-19th century, considered from various cultural perspectives.

Writers considered will include R.W. Emerson, Nathaniel Hawthorne, Frederick Douglass, Margaret Fuller, Susan Warner, Henry Wadsworth Longfellow, Lydia Huntley Sigourney, Harriet Beecher Stowe, Herman Melville, Henry Thoreau, Walt Whitman, Harriet Jacobs, and Emily Dickinson. Tests will include midterm and final, each consisting of 20 major IDs. To improve expository prose skills, out-of-class assignments will include two short critical essays.

**The American Imagination**

This class will read intensively in Emily Dickinson, A.R. Ammons, and James Merrill to consider two questions: what is the relationship of the poet's imagination to the outside world? How have American poets imagined the relationship between the sensual and the spiritual world? The three poets I have chosen, while entirely different from one another in many ways, are linked by their life-long preoccupation with these questions, and the rich, idiosyncratic myths they invented to answer them: Dickinson finds God, Immortality, and Eternity in her own mind; Ammons attends to science and philosophy as he takes walks in the world, and Merrill learns about the universe from a dishy spirit talking through a home-made ouija board.

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

**Prerequisites:** EN 320 or EN 321 or ANT 210 or ANT 401 or ANT 450 or FR 361 or IT 361 or SP 361.

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.

**Prerequisites:** 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, 002      DIRECTED READINGS                      TBA                      Manora

**Prerequisite:** Enrollment only by previous arrangement with a specific instructor and with the permission of the director of undergraduate English studies. EN 429 may be repeated for a maximum of 6 hours.

EN 430-001, 002      ENGLISH INTERNSHIP                      TBA                      Manora

An on- or off-campus training position in which students use the skills they have gained as English majors and enhance their employment opportunities after graduation. Interns work approximately 10 hours a week, holding responsible positions with, among others, Alabama Heritage, Alabama Alumni Magazine, and the Tuscaloosa Public Defender's Office. Apply to the director of undergraduate studies in the Department of English. Please see the departmental website for the application form and further details. May be repeated for a maximum of 6 hours.

EN 433-001                      ADV STUDIES IN BRITISH LIT              MW 4:30-5:45pm                      Tedeschi

**This is Romanticism: Print, Mediation, and History**

In their 2010 collection *This is Enlightenment*, Clifford Siskin and William Warner argue that Enlightenment should be understood as an event in the history of media and mediation. Changes in the nature and possibilities of mediation created the preconditions for the emergence of the discourse of Enlightenment. In this course, we will consider how far this approach illuminates the emergence of Romanticism and how far the emergence of Romanticism requires a revision of this approach. To what extent and in what ways does the historical reconfiguration of media in the Romantic period—the specifically the emergence of a new mass market, new print technologies, new institutional arrangements among booksellers—inform and inflect the discourse of Romanticism? Readings will include recent critical and theoretical work and may include among literary texts Blake's *Marriage of Heaven and Hell*, Coleridge's *Biographia Literaria*, Percy Shelley's *The Cenci*, and literary essays by Hazlitt.

EN 444-001      ADV STUDIES LIT CRITICISM &THEORY      TR 3:30 - 4:45pm      White, P.

**Narrative Theory**

In this course we will consider theoretical approaches to understanding how narrative works. Topics of interest will include: story vs plot; the narrative situation; the unreliable narrator; the zero degree narratee; horizons of expectation; intertextuality; embedded narratives; textual apparatus; the book as artifact; metanarratives; graphic representation; feedback loops; and sharks. Tentative texts include: Richter, *Narrative/Theory*; Nabokov, *Pale Fire*; Barth, *Lost in the Funhouse*; Hall, *The Raw Shark Texts*; Abrams & Dorst, S.; Foer, *Extremely Loud & Incredibly Close*; Castillo, *The Mixquiahuala Letters*; Heller, *Catch-22*; Spiegelman, *Maus*; Russell, *Swamplandia!*

### **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 455-001                      ADV STUDIES IN WRITING                      TR 11:00-12:15                      McKnight

Designed for advanced English majors, a special topics course that focuses on the process of writing. The forms this writing may take include, but are not limited to, film, creative non-fiction, autobiography, and local color. May be repeated a maximum of 9 hours.

EN 466-001 / EN 500-001    ADV STUDIES IN LINGUISTICS    W 2:00-4:30pm    Nelson

Designed for English majors, a special topics course that focuses on issues in linguistics. A frequent topic is language and culture. This course may be repeated for a maximum of 9 hours.

**Prerequisites:** EN 320 OR EN 321 OR ANT 210 OR ANT 401 OR ANT 450 OR FR 361 OR IT 361 OR SP 361.

EN 477-001    ADV STUDIES IN LITERARY GENRES    TR 12:30-1:45    Whiting

### **American Detective Fiction**

This course surveys detective fiction produced in the U.S. between the 1920s and the present. We'll read a selection of detective novels in order to get a sense of the genre's characteristic formal and thematic elements. We'll also read historical articles and genre criticism to help us examine the ways in which these popular crime novels and films provided a medium for negotiating larger cultural issues and anxieties in pre- and post-WWII U.S. society. More particularly, we'll try to chart some of the complex relations between the genre's concern with issues of transgression, deviance, punishment, evidence, and epistemology and the broader cultural concerns of masculine and feminine sexuality, changing class and economic structures, and the often submerged issue of race that are invariably present in detective novels.

EN 499 – 001 through 013    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.

**Prerequisites:** EN 399.