

English Department

Undergraduate Course Offerings- Spring 12

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

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

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

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

SCHOLARSHIPS: The English Department awards annually from six to eight scholarships and/or prizes to its best English majors and Creative Writing minors. Applications are available in Morgan Hall, Room 103.

Course Offerings

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

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.

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 216 HONORS ENGLISH LIT II STAFF

Honors section of EN 206.

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

EN 220 HONORS AMERICAN LIT II STAFF

Honors section of EN 210.

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

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|------------|----------------------|---------------|--------|
| EN 249-001 | AFRICAN-AMERICAN LIT | MWF 9:00-950 | TBA |
| EN 249-002 | AFRICAN-AMERICAN LIT | TR 12:30-1:45 | TBA |
| EN 249-003 | AFRICAN-AMERICAN LIT | MW 12:30-1:45 | RANDLE |
| EN 249-004 | AFRICAN-AMERICAN LIT | TR 9:30-10:45 | DENTE |

PREREQUISITE FOR ALL 300-LEVEL COURSES (UNLESS OTHERWISE INDICATED): COMPLETION OF 12 HOURS OF ENGLISH COURSES

EN 300-001 INTRO TO ENGLISH STUDIES MWF 9:00 - 9:50am BLOUNT

Designed primarily for, but not restricted to, English majors, this course will acquaint students with the tools, techniques, and critical acumen necessary for in-depth literary study. Students in this course will receive an introduction to modes of literary criticism, will focusing on close-reading and careful analysis of select literary works, and will receive guidance in composing careful written analysis of those works in the forms of essays and other writing assignments. Students will benefit from expansion of their literary vocabularies and their techniques of textual analysis over the course of the semester. Units of study will include poetry, short fiction, drama, and the novel.

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|------------|------------|---------------|-------|
| EN 301-001 | PROSE TOUR | MW 3:00-4:15 | WELLS |
| EN 301-002 | PROSE TOUR | TR 12:30-1:45 | TBA |
| EN 301-003 | PROSE TOUR | TR 9:30-10:45 | TBA |
| EN 301-004 | PROSE TOUR | MW 3:00-4:15 | TBA |

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).

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|------------|-------------|---------------|-----|
| EN 303-001 | POETRY TOUR | MW 3:00-4:15 | TBA |
| EN 303-002 | POETRY TOUR | MW 4:30-5:45 | TBA |
| EN 303-003 | POETRY TOUR | TR 9:30-10:45 | TBA |
| EN 303-004 | POETRY TOUR | MW 3:30-4:45 | TBA |

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 310-001 SPECIAL TOPICS WRITING TR 11:00am - 12:15pm BACHELOR ROBINSON

Writing in the Professional Environment

English 310 is a 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 WRITING TR 12:30 - 1:45pm NILLER

An Introduction to the Writing Center

This course will prepare you to work in a University-level Writing Center. Classes will blend theory, practice, observation, discussion, fieldwork, and, of course, writing. We'll pay close attention to the interdisciplinary nature of Writing Center work--that is, you'll learn how different disciplines understand the art and craft of good writing. Students completing this course with an 'A' will be eligible to compete for positions on the UA Writing Center staff.

EN 310-003/ NC 490-014 SPECIAL TOPICS WRITING TR 2-3:15 WOOD/SOUTHWORTH

Slash Pine Projects Internship

Important Note: This class is **by permission only**. If after reading this course description you are interested, you must set-up a time to meet with Joseph Wood. You may contact him at josephpatrickwood@gmail.com. This class typically fills quickly and so immediate contact is necessary. **No official arts experience is required.** Every potential intern needs to interview before being granted permission. **This course carries a W allotment.**

Every so often, an undergraduate intern or even a faculty member will wonder *what is Slash Pine?* It's not as easy as saying "an internship"; it doesn't quite capture this project's ambitions. So let me walk you through its projects, its theory, and the "result" of your time in the Slash Pine Projects.

Projects:

Every activity interns undertake for Slash Pine intersects the world beyond the classroom walls, often beyond the university confines. Interns take on projects within in real-live chapbook making: editorial consultation, chapbook production, and chapbook promotion. You'll also be part of the production and coordination of unconventional literary arts event. For the semester of fall 2011, students and faculty are producing a walking tour and "recreated" history of Tuscaloosa. In the past, 72 readers read the work of 18 writers on the hiking trails of Munny Sokol Park. Finally, each student will participate in a larger "arts and creativity exchange" where a group of students from Slash Pine and from a different university come together and perform and create work, while also getting to know one another personally.

In the internship, you will no doubt learn what can be termed as “hard skills”: book making, event coordination, PR, etc. You will take direct ownership in these projects; this means different things at different times. The end results are more personally affecting and resonant. These are Slash Pine staples: hard-work, adventure, and collaboration.

Theory:

To borrow a phrase from the writer John Barry on the founding of John Hopkins: *an organism, not an institution*. People bandy the term “community arts”, but it can mean different things to different people. Here’s our take on it. An arts community is fluid, multi-faceted, and diverse. This class itself—if it is to work well—is **a community**. Our teaching methods are inherently inductive as both teacher and students alike work together to *create* art, scholarship, or programming. Be prepared to come over people’s houses for dinner, book making, or discussion. Lucas and I (among other the other members of Slash Pine) are your mentors. We will guide you and think aloud with you, but we also believe that the artistic process gut hunches and inductive thinking (often based in trial and error) creates a more meaningful, self-defined importance at the end. For this class to truly be right for you, you must **assert** creative agency. Yet, you must also be able to work in groups for the betterment of the group; a singular ego does not drive a project forward, but undermines it. Most importantly, be adventurous. Have fun because you will work hard with a greater audience than one another in mind.

Results:

There is no single way to answer what Slash Pine means once completed. For some, it becomes a time to learn discrete hard skills and creative ways of thinking in their current places of employment. For others, it becomes a diving board into the highly dynamic world of creative writing. And the list can go on.

Ryan McHale, a current intern, wrote this response. This might be the best way to sum up the value of the course:

SLASH PINE

Slash Pine creates space. The foundation of Slash Pine’s space is equality. Anyone who has anything to do with writing and/or other forms of art is welcome in Slash Pine’s space, so long as they are willing to contribute to the well-being of the community. It is our goal as interns to fill this space with a functioning community of artists and writers who can collaborate, critique, and inform each other’s work. As physics stresses an essential interweaving of time and space, so too does Slash Pine. Our newly created space comes packaged with a sense of time. Contemporary culture’s shift towards digital mediums created a globalized space in which a nebulous community of artists can do art. Slash Pine recognizes the pros and cons of our culture’s globalized space. Our reaction to globalized space is that of the pirate; we plunder what is needed and use our newly acquired loot toward our own means: creating a tangible space for our community to thrive in. We need our space to be alive and visceral in order to foster personality through clarity and palpable exchange of ideas. Our time gives form to our space, and vice versa. Slash Pine exists in the now as a space to explore. With any luck, one can find voice, form, style, friends, peers, direction etc. in exploration of our space. As interns, our job is to push the boundaries of Slash Pine’s space at strategic points. We must also be willing to quell the boundaries where needed. The most exciting aspect of our space is that we are active members in it; we breathe life into the program and in turn our energy is transferred into the time and space that Slash Pine creates. This is a unique, radical opportunity and one that I feel has great potential to revive interest in the arts.

EN 311-001 SPECIAL TOPICS IN LITERATURE

MWF 1:00 - 1:50pm McWATERS, S.

William Blake: The Marriage of Poetry & Art

“For we wrestle not against flesh and blood, but against principalities, against powers, against the rulers of the darkness of this world, against spiritual wickedness in high places.”

--Ephesians 6:12, epigraph to *Vala or The Four Zoas*

In the same manner that Paul urges us towards a vision of the spiritual world encompassing our material existence, so to does the art of William Blake. But, as is often the case with life, we usually miss the picture when it comes to Blake and his work. We suffer from “one-eyed vision.” The study of Blake in English Departments usually neglects his talents as a visual artist. Yet, to fully appreciate the power of his genius, we must see, or at least attempt to see, the way Blake wants us to, which means taking notice not only of the words on the page, but what surrounds the words as well. In this course we will look at Blake in his entirety not only by reading many of his major works, but also by studying the artistry of his illuminated manuscripts. As an accompaniment to Blake, we will read criticism by Northrop Frye, Harold Bloom and others, as well as view the movie *Dead Man*. To better understand Blake’s work we will also read passages from the Bible. An intense study of William Blake, while at times difficult, is nothing less than a spiritual education.

EN 311-002 SPECIAL TOPICS IN LITERATURE

TR 12:30 - 1:45pm ROSS

The Aesthetics of Camp in Literature, Film, and Art

This course aims to investigate the aesthetic of camp: to formulate a working definition of the term, to explore the origins of the aesthetic and its relation to cultural/sexual/gender identity, and to examine how that aesthetic has developed over time and across a variety of artistic mediums. We will discuss camp’s relation to banality, suburbia, artifice, frivolity, irony, tragicomedy, excess, the middle-class, performance art, fashion, drag, pop, and the musical. We will be looking at examples of prose, poetry, film, music, and visual art that employ the camp aesthetic in an attempt to discern what—if any—agenda the camp aesthetic possesses. This course will consider such questions as: What is the purpose of camp? Why does an artist choose to work with the camp aesthetic? Is camp, as an aesthetic, culturally impactful on contemporary society? Has camp become an outdated mode of expression? Is the camp aesthetic still evolving?

Possible readings/works include:

Oscar Wilde, *The Picture of Dorian Gray*
 Jean Genet, *Our Lady of the Flowers*
 Thomas Mann, *Death in Venice*
 Candy Darling, *My Face for the World to See*
 James Purdy, *Out with the Stars*
 Samuel Beckett, *Mercier and Camier*
 Matthew Sharpe, *Nothing is Terrible*
 Joy Williams, *The Quick and the Dead*
 Susan Sontag, *Notes on Camp*
 Selections from *The Politics and Poetics of Camp*, ed. Moe Meyer
 Joss Whedon’s *Buffy the Vampire Slayer* (television show)
Absolutely Fabulous (television show)
 Baz Luhrmann, *William Shakespeare’s Romeo + Juliet* (film)
 John Waters, *Pink Flamingos* (film)

MGM Studio Productions, selections (film)
 David Lynch, selections (film)
 Todd Haynes, Velvet Goldmine (film)
 The music/film/performance art of Lady Gaga
 The work of Terence Koh (performance artist)
 The work of Andy Warhol (performance artist)
 The woodcuts of Lynn Ward

EN 311-004 SPECIAL TOPICS IN LITERATURE MWF 12:00 - 12:50pm MILLER

Children's Literature

This course will analyze the development of children's literature within Anglophone culture over the past two centuries. The question of what qualifies as children's literature will be addressed at length, with respect to style, subject matter, genre, and readership. This class will also query the place that children's literature occupies in the literary canons of the nineteenth and twentieth century, and examine how its innovations relate to the larger modernist and postmodernist developments within general literature. We will begin with an overview of the development of child-oriented literature in the nineteenth century and the subsequent "Golden Age" of children's literature in the early twentieth century, and proceed to analyze the post-Golden Age rise of the picture book. In the contemporary era, the proliferation of styles and subjects offers a diverse reading list ranging from formal experimentation to Southern historical fiction. This course will analyze the emergence – and continuing importance – of children's book awards such as the Newbery and Caldecott Medals, and will examine the ways that children's texts have come to address such sensitive issues as racism, war, and homophobia. While this class is intended to be interdisciplinary and eclectic, it will foremost be an English class based on literary and cultural analysis. Critical readings for this course will be assigned to help contextualize children's literature within the larger Anglophone literary landscape. Ultimately, it is the aim of this course to offer not only a historical critique of children's literature's past, but also a potential roadmap for its future.

EN 320-001 INTRO TO LINGUISTICS TR 9:30 - 10:45am NELSON

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 331-001 CHAUCER TR 12:30 - 1:45pm COOK

In this course we will read Chaucer's two greatest poems, *The Canterbury Tales* and *Troilus and Criseyde*. In the first half of the semester, we will read the *Tales* (in Middle English). There is no better place to begin the study of English literature, for in the *Tales* Chaucer consistently foregrounds the question, "What does it mean to tell stories?" Voiced by competing storytellers who span the medieval social spectrum, the stories that follow will give us cause to ponder how the pilgrims' cultural, political, and personal agendas affect their narratives, what they reveal—intentionally or unintentionally—about themselves in the stories they tell, and how these tales reinforce or defy the status quo. In the second half of the semester, we will study love, medieval style: We will read Marie de France's *Lais*, *Sir Gawain and the Green Knight*, Andreas Capellanus's *The Art of Love*, and finally, *Troilus and Criseyde* (all in modern English translation). Some scholars claim that Western love as we know it was invented in late-medieval Europe. Therefore, while our primary focus will be upon "courtly love"

as a historically- and socially-specific phenomenon (these are representations of love produced in and by the “court”), we will also entertain the possibility that certain manifestations of “courtly love” survive in the dating and mating rituals of the present-day West.

EN 333-001 SHAKESPEARE TR 9:30 - 10:45am McELROY

This course offers a broad introduction to the study of Shakespeare. We will read plays drawn from each dramatic genre, plus some poetry, as well as contextual material intended to give you a sense of the culture in which Shakespeare lived and wrote. Our critical tasks will be varied. We will attend closely to Shakespeare’s language, to engage with its occasional difficulty and to take pleasure in its complexity. We will frequently ask ourselves how and for what purposes Shakespeare adapts and challenges his cultural and literary heritage. And we will return to important themes and matters of form. For example, many of the plays in this course rely thematically and dramatically on the use of “green worlds”—those physical and psychological spaces removed from the main or “normative” action of the plays. The resulting contrasts often encourage us to imagine alternatives to the social and political structures that govern his and our worlds; I hope we will feel provoked and challenged by the ethical questions raised by Shakespeare’s plays.

EN 333-002 SHAKESPEARE MW 3:00 - 4:15pm DROUIN

Through lectures and a screening of Shakespeare in Love, this class begins with an introduction to the early modern historical and cultural context in which Shakespeare’s plays were written and performed. Following the generic divisions laid out by the editors of Shakespeare’s First Folio, students then examine a comedy (Twelfth Night), history (Henry V), and tragedy (King Lear), before turning to what critics now classify as a problem play (Measure for Measure). In the latter part of the course, students evaluate contemporary issues within Shakespeare studies, particularly feminism (The Taming of the Shrew) and postcolonialism (The Tempest). The course ends with what may be Shakespeare’s most famous play (Hamlet). Throughout the course, students view excerpts from various film versions of the plays in order to discern how performance may influence textual interpretation.

EN 333-003 SHAKESPEARE TR 12:30 - 1:45pm McELROY

This course offers a broad introduction to the study of Shakespeare. We will read plays drawn from each dramatic genre, plus some poetry, as well as contextual material intended to give you a sense of the culture in which Shakespeare lived and wrote. Our critical tasks will be varied. We will attend closely to Shakespeare’s language, to engage with its occasional difficulty and to take pleasure in its complexity. We will frequently ask ourselves how and for what purposes Shakespeare adapts and challenges his cultural and literary heritage. And we will return to important themes and matters of form. For example, many of the plays in this course rely thematically and dramatically on the use of “green worlds”—those physical and psychological spaces removed from the main or “normative” action of the plays. The resulting contrasts often encourage us to imagine alternatives to the social and political structures that govern his and our worlds; I hope we will feel provoked and challenged by the ethical questions raised by Shakespeare’s plays.

our persistent concerns will be period's debates over industry, science, gender, and philosophical and religious doubt.

EN 350-001 TOPICS IN AFRICAN-AMERICAN LIT MW 3:00 - 4:15pm SMITH, C.

The Craft of Early African American Fiction

This course asks students to examine the literary techniques that African American fiction writers employed in the 19th century. Taking a generic approach, we will study those novels and short stories produced by writers such as Charles Chesnutt, William Wells Brown, Harriet Wilson, and Frances Harper. These earliest African American writers crafted stories that not only reflected evolving African American cultures but also helped to shape those cultures. We will examine specific aspects of narrative craft, including point of view, characterization, setting, and plot structure to understand not just what these works of fiction mean but also how they mean it. We will pay particular attention to three literary archetypes – the tragic mulatto, the trickster figure, and the self-made man.

EN 361-001 TOPICS IN AMERICAN LIT 1945-PRESENT MWF 11:00 - 11:50am DEUTSCH

This course will focus on post-WW II American literature dealing with the theme of acquisitiveness. Looking at a variety of literary forms, we will explore how writers praise, critique, and condemn American acquisitions of material goods, philosophies, and even national identities. Along the way, we will analyze themes of race, class, gender, religion, immigration, and a multi-cultural America. Authors will likely include James Baldwin, Junot Díaz, Lillian Hellman, Flannery O'Connor, Arthur Miller, and Philip Roth, among others. Assignments will include two critical essays, a midterm, and a final exam.

EN 363-001 TOPICS IN BRITISH LIT 1945-PRESENT TR 12:30 - 1:45pm WITTMAN

A cross-genre survey of major literary figures, critical movements, historical events, and significant texts since the Second World War in England. Authors may include Samuel Beckett, W.H. Auden, Doris Lessing, Seamus Heaney, Harold Pinter, and Jeanette Winterson.

EN 365-001 MODERN AMERICAN FICTION TR 9:30 - 10:45am CROWLEY

This course will consist of close readings, in the spirit and practice of The New Criticism from the 1950s and thereabout. The premise is that such close reading is not in-born and must be taught if we wish students to possess the capacity to read any text this way, as we have not in thirty or forty years. Students can expect intense attention to a few poetic texts, mostly American, which will demand a longer attention span than that requisite for Twitter and possibly at a higher level of patience and intelligence as well. If you bore easily, please don't sign up. The instructor is a living fossil of The New Criticism. Working with him will likely be your last chance to see a specimen of the type outside of Madame Tussauds. He does not bite however, at least normally.

EN 399-001 HONORS SEMINAR IN ENGLISH

TR 2:00 - 3:15pm

WEISS

Bad Characters and British Literature

Pre-Requisites: Six credits in Honors English courses at the 200 level and admission to the English Honors Program or permission of the instructor.

Writing in 1750, Samuel Johnson, one of the most influential literary figures of his day, expressed grave misgivings about morally mixed protagonists—characters who, despite their villainous traits, were attractive and appealing to readers. Johnson’s concern draws attention to the powerful emotional impact of literature on readers and to the ethical dilemma these readers face when they find themselves succumbing to the allure of “bad characters.” If we look back on the history of British literature, we will find that the bookshelves are overloaded with such protagonists—monsters, madmen, loose women, seducers, rebels, even criminals—who flagrantly display their bad character even while they capture our sympathies and admiration. Such novels present us with ethical dilemmas as we consider why the individual who rejects conventional morality, scorns sociability, insidiously harms others, and recklessly pursues egotistical desires nonetheless retains an irresistible fascination—a fascination stronger, in many cases, than that of heroes and heroines who toe the line, follow the rules, and play well with others. Our task in this class is to examine the allure, over time, of “bad characters” and see what they can tell us about how questions of ambition, cultural transgression, violence, sexuality, and human evil were construed over several hundred years of British history. The “bad characters” we encounter will come from the imaginations of Marlowe, Shakespeare, Milton, Defoe, Godwin, Inchbald, M. W. Shelley, E. Brontë, and Byron. We’ll use classics of literary criticism (Samuel Johnson, Northrop Frye, Wayne Booth, Franco Moretti), as well as more recent critical authors to help us along the way.

Course requirements: regular participation, weekly reaction papers, one 5 to 6- paper (midterm), and a 12-15-page research paper due at the end of finals week.

EN 408-001

POETRY WORKSHOP

Wednesday 2:00 - 4:30pm

BROUWER

Forms of Creative Writing: Poetry Workshop. This is a workshop course, and the bulk of our time will be spent discussing the poems you write. However, on the theory that lively reading can aid and abet lively writing, we will also read and discuss poetry and criticism by others. You may not take this course unless you have already passed EN 200, EN 301, and EN 303. Do not enroll in this (or any other) section of EN 408 if you lack any of these prerequisites.

EN 408-002

ADVANCED CREATIVE WRITING

TR 3:30 - 4:45pm

CROFT

The Onion: Writing the Satirical College Newspaper

The satirical college newspaper is a US institution. Sadly, the University of Alabama doesn’t have one. This class will produce that as-yet-to-be-named satirical newspaper. We will read and respond to the best satirical work (TV, print, film, radio) and produce our own original satirical work, first as pastiche and then without irony! Class will be satirically divided into two main components: reading response and seminar work based on set readings and workshop/editorial in which each student will submit 3-4 potential articles, clips and have these workshopped by the rest of the class. We will learn to accept and reject work based strictly on merit. Comrades, we will work as a collective! Students will learn to work to deadlines, hone their writing, write funny jokes, work on a group project collaboratively, write more funny jokes, and so on and so forth. We will also chart the history of satirical writing and consider what makes some humorous writing timeless and re-readable whereas other humorous writing is only funny for a fleeting moment and sometimes not even that. Thus, we will read

writers such as Horace, Juvenal, Alexander Pope, John Dryden, Moliere, Jonathan Swift, as well as contemporary male and female satirists. In order to learn the craft of writing satire for deadline, each week we will read satirical work of popular authors, read editions of *The Onion*, *Mad Magazine*, *The Chaser*, watch clips from *The Daily Show*, *The Colbert Report*, *Saturday Night Live*, *Mr. Show*, *Funny Or Die*, among others, and listen to a few episodes of *This American Life* because I gave to NPR in their latest funding drive. All of what we read, watch and hear will help us become better satirists and produce a satirical newspaper. The class will produce three monthly editions of the to-be-named-by-the-class newspaper (online or in print form), at the end of February, March and April. In addition to satirical writing, satirical video and audio work is also welcome.

EN 408-003 ADVANCED CREATIVE WRITING Wednesday 2:00 - 4:30pm BEHN

Writing-Inspired Writing

Sometimes we think of writing starting from blind inspiration—the writer sitting alone in his or her room, suddenly struck by an idea, mood, story, image, waft of language, etc. But what if we want to write when we are not inspired out of the blue? This course will be an exploration of how writing by others can inspire our own writing.

We'll read examples from poets and prose writers who have used other writing to get to their own creative writing, whether retelling stories, responding to whole books, devising sampling methods, or appropriating everyday writing forms for creative uses: Sexton re-tells Grimm fairy tales; Beachy-Quick and Howe write whole books responding to Melville or Dickinson; Seaton and Duhamel co-write sonnet-sized versions of novels; MacLow throws dice to determine his next move; Rosenthal writes *An Encyclopedia of an Ordinary Life* and Joe Wenderoth writes *Letters to Wendy's*. We'll witness shameless stylistic influence. We'll see texts erased, decorated, or expanded. We'll see living writers collaborating with one another in person, in books, and on the web: Pom2, postsecret, a 9/11 project, fan fiction, renku, cento, surrealist games, spoken-word creations, giant cumulative pieces.

We'll rewrite, borrow, come under the influence of, re-do, talk back to, erase and deface. We'll be fans, we'll be transformers, we'll be commentators, imitators, interlopers, collaborators. Writing begets writing begets writing begets writing. Poets and prose writers welcome.

EN 408-004 ADVANCED CREATIVE WRITING TR 11:00am - 12:15pm MADDEN

Nonfiction Workshop

This will be a generative workshop in nonfiction writing. Students will regularly bring finished manuscript drafts to class for peer review and discussion. In addition, we'll collectively read published works from many of nonfiction's subgenres (memoir, personal essay, travel writing, literary journalism, science writing, sports writing, lyric essay, etc.) as models either for or against our own work.

EN 408-005 ADVANCED CREATIVE WRITING TR 2:00 - 3:15pm WHITE, P.

Poetry Workshop

A poetry workshop. Students will engage with a number of traditional forms (such as the sestina, the terza rima, and the decima) as well as found poetry and neo-forms invented by the students themselves. The class

demands: fearless writing, close attention to conventions (before breaking them), a desire for poetic community, and a willingness to support (through helpful critique) the work of others. Some outside activities likely.

EN 408-007 ADVANCED CREATIVE WRITING Thursday 2:00 - 4:30pm STRECKFUS

Landscape, Urbanscape, Dreamscape: Writing Poetry and Place

In this course for writers interested in poetry and poetic prose, we will examine the how and where of place, traversing mountains, rooms, traces of light, cities and voids. How essential is location in writing that also involves voice, character, or narrative? How do different poets and prose writers approach setting, and how does the style of our writing affect the reality of the places we create in our works? What is a realistic cityscape? What is a baroque cityscape? In each class we will examine the weekly writing experiments of students and discuss works by significant writers and artists.

EN 408-008 ADVANCED CREATIVE WRITING TR 11:00am - 12:15pm RAWLINGS

The Way We Live Now

“May you live in interesting times”: so goes the Chinese proverb. Starting from the premise that we do indeed live in interesting times, we’ll spend the semester reading a variety of texts that do their best to demonstrate and explain to us something about the interesting times in which we live. Then, as writers, we’ll undertake to respond, aesthetically and intellectually, to these ideas in a variety of creative forms that may include everything from personal essays to time capsules. Possible texts: Dalton Conley, *Elsewhere, U.S.A.*; Robert Putnam, *Bowling Alone*; Bill McKibben, *The Age of Missing Information*; John Palfrey, *Born Digital*. We will also read examples of other creative writers such as Susan Sontag and Joan Didion to see how they responded to their “interesting times” (the 60’s, the 80’s).

EN 411-001 ADVANCED STUDIES IN COMPARATIVE OR MULTICULTURE LIT
MWF 1:00 - 1:50pm McCORMICK

Memoir and the Modern Exiled Writer

This course explores exile as a way of dwelling in space with a constant awareness that one is not now at home. Exiles oriented to distant places feel they do not belong where they live. Exile also invokes an orientation to time, a plotting of one’s life story around a pivotal event of departure and a present condition of absence from one’s native land. This course will explore how writers and intellectuals now living or frequently working in self-imposed exile in the American academy, explore the event and condition of displacement as both the result of political conditions that can be criticized, and as sources of meaning closely related to the author’s worldview. At the same time the course will interrogate what Gillian Whitlock (influenced by Said) calls an “exilic aesthetics” that turns “the condition of terminal loss and the sorrow of estrangement” into the foundation of a detached literary sensibility. Can memoir actually falsify if it looks away from exile as fundamentally rooted in injustice?

Possible authors and works would include Edward Said’s *Out of Place* (1999). *Palestine*; Chinua Achebe’s *Home and Exile* (2001). *Nigeria*; Leila Ahmed’s *A Border Passage* (1999). *Egypt*; Carlos Eire’s *Waiting for Snow in Havana* (2003) *Cuba*; Azar Nafisi’s *Reading ‘Lolita’ in Tehran* (2004); and Wole Soyinka’s *You Must Set Forth at Dawn* (2006).

EN 411-002 ADVANCED STUDIES IN COMPARATIVE OR MULTICULTURE LIT
TR 8:00 - 9:15am BILWAKESH

Islam in/and American Literature

The purpose of this course to examine Islam as a trope in American literature, how writers have used, thought about, and considered Islam in their writings. We do not try to address theology or question what “real” vs. fraudulent Islam might be, but rather look at the ways in which Islam has functioned for rhetorical and literary purposes. As Michael Muhammad Knight has written, “You can’t talk about Islam in this country without bringing race into it.” We will read a cross section of genres, including theoretical texts. Our authors will vary widely in their national and racial backgrounds, ranging from the eighteenth through the twenty-first centuries. Course readings may include writings by Thomas Carlyle, Ralph Waldo Emerson, Omar Ibn Said, Karen Armstrong, Cihan Kaan, Sara Suleri, Edward Said, Malcolm X, Marvin X, Suheir Hammad, Wai Chee Dimock, the RZA, Agha Shahid Ali, and Zohra Saed.

EN 422-001 ADVANCED STUDIES IN AMERICAN LIT TR 11:00am - 12:15pm WHITE

Whitmania! Walt Whitman in the Twentieth Century

From his job as head scriptwriter on “Dead Poets Society” to his current gig as Nike pitchman (<http://www.youtube.com/watch?v=FdW1CjbCNxw>) Walt Whitman’s presence in the culture has lived on well into the twenty-first century. This class will explore his legacy as, arguably, the most influential American poet of all time. We will read great swaths of his own work, as well as that of his principal inheritors: Hart Crane, Wallace Stevens, Gertrude Stein, Frank O’Hara, James Schuyler, and Allen Ginsburg. We will ask ourselves as we go what it is that makes Whitman’s work so resilient and adaptable to successive generations. Why, well over a century after he first “sounded his barbaric yawp,” are we still compelled to yawp right back?

EN 422-002 ADVANCED STUDIES IN AMERICAN LIT TR 11:00am - 12:15pm BILWAKESH

Essaying Emerson

"Then I dare; I also will essay to be."

In this course, we will consider the form of the essay as it circles around the figure of Emerson. We will read Emerson's essays, essays that he read, and essayists who read him. Each week, we will examine some stylistic elements that mark Emerson and the essays that precede and follow him - the idiosyncratic use of quotation, the evasion of argument, the essay as a repository for non-genred writing, the intrusion and occlusion of the personal, lyrical prose as an alternative to verse, independent and creative criticism, biography that eschews biographical detail, writing as spiritual reckoning.

The syllabus will consist of an overdose of Emerson, along with essays by predecessors, contemporaries, and inheritors. Authors may include: Michel de Montaigne, Jonathan Edwards, Johann von Goethe, Jorge Luis Borges, Ralph Ellison, William James, Oscar Wilde, Ludwig Wittgenstein, Walter Benjamin, Anne Carson, Walter Benjamin.

Writing Requirement: In lieu of a term paper, students will write, each week, a two page essay in response to a specific assignment that addresses a formal concern brought about by the reading.

EN 433-001 ADVANCED STUDIES IN BRITISH LIT

MW 4:30 - 5:45pm DROUIN

King Lear: Sources and Adaptations

This course introduces students to a range of theories and methodologies used in the study of Shakespeare's works. Using *King Lear* as our focal point, we will do a close reading of the play itself before exploring the following related topics: the folk-tale; historical and other theatrical sources of Shakespeare's *King Lear*; the discrepancies between the Quarto and Folio editions of the play; Nahum Tate's Restoration adaptation (which usurped Shakespeare's version on the English stage for 150 years); a comparative study of different film productions and adaptations of the play; some 20th century textual adaptations; and an analysis of some of the dominant critical responses to the play in the 20th and 21st centuries.

EN 433-002 ADVANCED STUDIES IN BRITISH LIT

MW 3:00 - 4:15pm McNAUGHTON

20th-Century Irish Literature

Ireland's tumultuous history inspired a collection of world-renowned literature that grapples with some of the most pressing questions of the twentieth century. Many of the writers' names you will recognize: WB Yeats, James Joyce, Sean O'Casey, Elizabeth Bowen, and Samuel Beckett. In this course we will also consider contemporary Irish poets and playwrights such as Seamus Heaney, Ciaran Carson, Medbh McGuckian, and Martin MacDonagh, among others. The works of these writers compel readers with their tremendous aesthetic power. Yet they offer more than dark humor, interesting characters, and verbal mastery. Set against the backdrop of civil-war and international conflict, the works help us to think through the ethical and political implications of imperialism and resistance, military engagement and terrorism, national delimitations of identity and broader understandings. By bearing down on the political history and culture of Ireland—and accessing political cartoons, poetry, stories, novels, plays, and films—we will learn a tremendous amount about both the complex political history of this fascinating, influential island and the history of the 20th century more generally.

EN 433-003 ADVANCED STUDIES IN BRITISH LIT

MWF 9:00 - 9:50am ULMER

Romantic Dialogues: Wordsworth, Coleridge, Keats

This class will begin by discussing the poetic dialogue of Wordsworth and Coleridge in the decade following 1795. Poems involved in this dialogic exchange include *Lyrical Ballads*; *The Ruined Cottage*; *the Rime, Kubla Khan, and Christabel*; *the Conversation Poems*; *the two-part Prelude*; and *the Immortality Ode*. We will conclude by discussing Keats's dialogic response to Wordsworth and Coleridge in his poetry. Students will take reading quizzes, write two criticism-incorporating essays, and take a final exam. Class texts: the Norton Critical Coleridge, Jonathan Wordsworth's edition of the *Pedlar* material and *the two-part Prelude*, Stephen Gill's Oxford Wordsworth volume, and the Norton Critical Keats.

WS 410/EN 444-001 ADVANCED STUDIES IN LIT CRITICISM AND THEORY
MW 2:00 - 3.15pm PURVIS

Essential Readings in Women's Studies

What is the “essence” of Women’s Studies? Is it feminist? What does it mean for a text to be identified as “essential” to the field of Women’s Studies (an interdisciplinary field)? This course considers these and other questions as it locates key texts and themes that are, among many, “essential” to the field of Women’s Studies, as well as central to feminist scholarship across disciplines and to feminist praxis. Course readings include "classic texts," both theoretical and fictional, as well as new and groundbreaking writings that evaluate the very rudiments of Women's and Gender Studies and feminist thought. Authors, including Gayle Rubin, Hortense Spillers, Carol Adams, Margaret Atwood, and Octavia Butler, provide the means by which we assess the relationship of Women’s and Gender Studies to feminist thought and provide us with critical investigations of major terms. Students will read and reflect on assigned readings, discuss them, write about them, and prepare three formal essays on these texts and issues. Note: Writing proficiency is required for a passing grade in this course.

EN 455-001 ADVANCED STUDIES IN WRITING TR 8:00 - 9:15am DAYTON-WOOD

Writing about Place

In this advanced writing course, students will conduct original research at a site that is important to the region of western Alabama and its history and culture. The result of the semester-long project will be an oral history that documents some aspect of the history of the region. Students will learn how to do fieldwork, visiting sites and making detailed observations. They will organize and analyze data, and conduct interviews. They will write up the findings and revise them several times for both content and style and publish the results of the project online.

EN 466-001 ADVANCED STUDIES IN LINGUISTICS Tuesday 2:00 - 4:30pm DAVIES

Variation in American English

Using films such as *My Fair Lady* (and American versions of this film), *My Cousin Vinny*, and *School Daze*, this course will examine variation in American English. We’ll explore differences in accent, vocabulary, grammar, and patterns of language use among people from across the United States. We’ll look at how dialect differences developed, reflect on how language is a part of our identity, and consider the consequences of linguistic stereotyping, both positive and negative. Students will have a variety of options for a course project, including the opportunity to contribute to a website on Language in Alabama for the citizens of our state.

EN 477-002 ADVANCED STUDIES IN LITERARY GENRE MWF 9:00 - 9:50am DEUTSCH

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. Authors will likely include Kingsley Amis, W. H. Auden, Noel Coward, Philip Larkin, Harold Pinter, G. B. Shaw, and Evelyn Waugh.

A Metaphysical Dilemma: 20th/21st Century African American Women's Metaphysical Fiction

“bein alive & bein a woman & bein colored is a metaphysical dilemma/i haven't conquered yet” ~ Ntozake Shange's *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf*

This undergraduate seminar inquires into issues of African American subjectivity through the examination of 20th and 21st century African American women's metaphysical fiction. With issues of race, gender, class and sexuality as our points of departure, we will use theories of subjectivity and black feminist thought and theory as the critical lenses for our exploration of the range of African American women writers' textual and theoretical responses to the dilemma of “bein alive & being a woman & bein colored.” Primary texts will include works by Toni Cade Bambara, Octavia Butler, Toni Morrison, and Alice Walker.

REQUIREMENTS: Active and engaged participation in seminar discussions, a presentation, critical responses, and a final seminar paper.