

# English Department

## *Undergraduate Course Offerings- Spring 2013*

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

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

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

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

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

## Course Offerings

EN 200                      INTRO TO CREATIVE WRITING                      STAFF

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

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

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

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

EN 205                      ENGLISH LIT I                      STAFF

A survey of English literature from the Anglo-Saxon period to 1800, including, for example, work by Chaucer, Shakespeare, and Milton.

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

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

EN 216                      HONORS ENGLISH LIT II                      STAFF

Honors section of EN 206.

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

EN 220                      HONORS AMERICAN LIT II                      STAFF

Honors section of EN 210.

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

EN 249-001	AFRICAN-AMERICAN LIT	MWF 9:00 – 9:50am	Randle
EN 249-002	AFRICAN-AMERICAN LIT	TR 12:30 - 1:45pm	Dente
EN 249-003	AFRICAN-AMERICAN LIT	MW 3:00 - 4:15pm	Manora
EN 249-004	AFRICAN-AMERICAN LIT	TR 8:00 - 9:15am	Smith, C.

Survey of African-American literature from its earliest expressions to the present. In order to identify the aesthetics of the African-American literary tradition, the course material includes spirituals, slave narratives, poetry, drama, autobiography, fiction, and nonfiction.

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

EN 301-001	PROSE TOUR	MW 3:00 - 4:15pm	Thomas
EN 301-002	PROSE TOUR	TR 11:00am - 12:15pm	Isenhart
EN 301-003	PROSE TOUR	TR 9:30 - 10:45am	Hartnett
EN 301-004	PROSE TOUR	TR 12:30am – 1:45pm	Kumler

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	W 2:00 – 4:30pm	Brouwer
EN 303-002	POETRY TOUR	MW 4:30 - 5:45pm	Mahaney
EN 303-003	POETRY TOUR	TR 9:30 - 10:45am	Agnone
EN 303-004	POETRY TOUR	TR 3:30 - 4:45pm	Abidi

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	WRITING: SPECIAL TOPICS	TR 11:00am - 12:15pm	Bachelor Robinson
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### Writing in the Professional Environment

English 310 is a special topics course focused on writing in the professional environment. It is designed for advanced students interested in developing their professional written communication skills. This course prepares students to compose and present work in modes, both verbal and visual, expected in professional environments including letters, memos, resumes, business plans, visual analysis and production, and verbal skills including interviewing and presentations. Students will also practice composing processes, research relevant professional questions and practice professional problem-solving in written communications. As an integral part of these activities, we will examine the rhetorical nature of professional discourse in addressing diverse audiences, sometimes with multiple purposes. We will use the following text:

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

EN 310-002	WRITING: SPECIAL TOPICS	TR 11:00am - 12:15pm	Oliu
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### Slash Pine Internship

Registration by permission only

Students in the Slash Pine internship will design and publish poetry chapbooks, plan innovative arts and literary events, and participate in creative exchange programs with other universities. Students will document and write about these experiences, as well as produce reviews of chapbooks to be published on our website. Students will work together on all projects, taking ownership of the process, and using all their skills and talents to ensure the success of their projects. The work is intensive and demanding but also brings the reward of having conceived,

designed, and executed projects that live in the real world -- books that are marketed and sold, community arts events that include people outside the university, networks that are formed with writers cross the country. Please note that students will travel (at Slash Pine expense) to one of two exchange venues (generally a three-day trip); and that a good deal of work takes place outside of class hours.

EN 311-001

LITERATURE: SPECIAL TOPICS

MW 3:00am – 4:15pm

Hokanson

### **The Golden Age of Children's Literature**

In this course, we will study many of the most influential British and American works written for children during what has been designated “The Golden Age of Children’s Literature,” roughly 1865-1914. We will learn about the evolution of children’s literature during the nineteenth century from primarily didactic texts to works that celebrate the state of childhood and fully engage young readers’ imaginations. In fact, central to the course is the idea that the modern notion of childhood was invented through these works. Primary text will be read alongside historical and critical readings that will inform us of the cultural context out of which the texts were written. We will analyze texts through various critical lenses, including both social class and gender, and learn what different era’s deemed appropriate behavior for children. We will explore a variety of subgenres, including the adventure story (*Treasure Island*, *The Adventures of Tom Sawyer*), fantasy (*The Water-Babies*, *The Wonderful Wizard of Oz*), nonsense (*Alice’s Adventures in Wonderland* and Edward Lear’s poetry), and the coming-of-age story (*Ragged Dick*, and *Anne of Green Gables*).

EN 311-002

LITERATURE: SPECIAL TOPICS

TR 9:30 - 10:45am

Drozd

### **Russian Folklore**

This course will introduce the student to the basic materials of Russian folklore. Students will read the primary materials in English translation. No knowledge of Russian is required for this course. Three (3) credit hours.

The reading for this course is focused almost exclusively on primary works. While specialized studies that approach the topic from a particular theoretical point of view certainly have their value, they are best appreciated once the student has read a sufficient number of original works. In this course the student will be introduced to the basic genres and motifs of Russian folklore. Our survey starts with Russian folklore’s origin in Slavic paganism and concludes with the rise of modern, urban forms. We will read as wide a variety of genres of “oral literature” as possible. Genres read include the folk epic, historical epics, the folk ballad, the folk tale, folk narratives, folk Christian narratives, songs, proverbs/sayings and the chastushka. In addition, we will cover the various superstitions of Russian folk belief as well as the most famous characters (Baba Yaga, the Firebird, etc.) of Russian folklore. One goal of the course is to demonstrate to the student that Russian folklore is far from a static body of material only of historical value but rather is a dynamic entity that continues to exert its influence to this day. It has proven to be an enormous resource for fiction, music, the graphic arts and film. Indeed, as evidenced with the appearance of the Veela in the Harry Potter series or Baba Yaga in *Shrek Forever After*, Russian/Slavic folklore has even made its contributions to the international scene. This course will not only introduce the student to Russian folklore itself, but also to works of literature that have made use of it. In class the students will be shown relevant examples of Russian art and selections of music may also be played on occasion. In addition, if there is sufficient student interest, weekly showings of films based on Russian folklore will be scheduled in the evening. Finally, the student will develop some familiarity with the course of Russian history and basic elements of Russian culture.

EN 311-003

LITERATURE: SPECIAL TOPICS

Tuesday 3:00 - 5.30pm

Godorecci

### Fascism in Film & Literature

The word Fascism has reappeared on the front page of newspapers and in the headlines of television news. It has returned to haunt the political and social life in our forever-changing world. Fascism is associated with the events that led to the Second World War. There are, however, aspects of Fascism that are strictly literary and that have a theoretical and psychological component. Mussolini, the politician and the writer, flirted with a philosophy rooted in the idealism of the 1800's, while writers like Pirandello underscored the theatrical aspects of Fascism, the multiplication of personae as well as an "obsession with a plot," and interpretation/argumentation without restraint. We will explore this in the readings and films in this course while focusing on the interest in Fascism that carried over from the early 1900's onward (from Roberto Rossellini's film *Rome Open City*, to Alberto Moravia's *The Conformist*, up to Umberto Eco's *Foucault Pendulum*).

EN 311-004

LITERATURE: SPECIAL TOPICS

TR 8:00 - 9:15am

Ulmer

### Classical Backgrounds to English Literature

We will read Classical texts which have influenced English literature profoundly, including (for instance) works by Homer, Aeschylus, Sophocles, Euripides, Plato, Theocritus, Virgil, Horace, and Ovid. Two 5-page papers, reading quizzes, take-home Final.

EN 317-001

WRITING CENTER PRACTICUM

TR 12:30 - 1:45pm

Niiler

### Writing Center Practicum

This hands-on course will prepare you to work as a writing consultant in a university-level writing center. Activities will include readings, discussions, reflection/response/analytical essays, role-playing, observations, and research. You will have the opportunity to work under supervision in the University of Alabama Writing Center. If you successfully complete this course, you will also have the opportunity to compete for a paid position on the UAWC staff. Enrollment is limited to 15 students.

EN 319-001

TECHNICAL WRITING

MWF 8:00 - 8:50am

Stevens

EN 319-002

TECHNICAL WRITING

MWF 9:00 - 9:50am

Stevens

EN 319-003

TECHNICAL WRITING

TR 9:30 - 10:45am

Reyes

EN 319-004

TECHNICAL WRITING

TR 2:00 - 3:15pm

Reyes

EN 319-005

TECHNICAL WRITING

MWF 11:00 - 11:50am

Vaughn

EN 319-006

TECHNICAL WRITING

TR 3:30 - 4:45pm

Lyons-Burns

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

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

EN 320-001

INTRO TO LINGUISTICS

MWF 11:00 - 11:50am

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.

EN 321-001 LINGUISTIC APPROACH TO ENGLISH GRAMMAR TR 9:30 - 10:45am Popova

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

EN 331-001 CHAUCER MW 3:00 – 4:15pm Cook

Introduction to the works of Chaucer. This course includes a study of Chaucer's language as well as the fourteenth-century milieu.

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

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

EN 333-002 SHAKESPEARE TR 9:30 - 10:45am McElroy

This course offers a broad introduction to the study of Shakespeare. We will read seven or eight 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 333-003 SHAKESPEARE TR 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 335-001

MILTON

MWF 11:00 - 11:50am

Ainsworth

**"Milton, Free Will and Fate"**

An introduction to Milton's English poetry and its many complexities. Anchored by an intensive investigation of *Paradise Lost*, Milton's great epic, this class will address the technical and theoretical aspects of Milton's writing as well as discussing the underpinnings of its meaning. We'll master together some of the best and most intimidating poetry ever written.

We'll also be the beneficiaries of The Edifice Project, which I will explain on the first day and also describe in some detail at the end of the syllabus. In effect, this class is designed to take your thinking and ideas seriously outside the bounds of this single semester. For some of you, your work will be preserved for use in future EN 335 classes, just as the work of last year's class on "Milton's God" (and the previous classes' topics) will come into play this semester. It is my hope that over time, groups of EN 335 students can together construct a larger understanding of Milton through collective effort and investigation of specific aspects or questions in Milton's work. I expect a few members of last year's class will pay us a visit over the course of the semester to talk about Milton with you.

Our course topic this year will be "Free Will and Fate." What does it mean to have free will? What are the implications of it? What exactly is fate? Are fate and free will necessarily exclusive of each other? We'll delve into this issue as Milton works through it, and consider its relation to topics like good and evil, or the place of God in Milton's cosmology.

EN 340-001

AMERICAN LITERATURE TO 1900

TR 8:00 - 9:15am

Beidler

**Major American Authors to 1900**

A study of American literature in the early national and classic periods. Figures covered will include Bryant, Irving, Longfellow, Sigourney, Poe, Emerson, Hawthorne, Douglass, Melville, Stowe, Thoreau, Whitman, and Dickinson. Texts will include a variety of genres, both literary and popular. To improve expository prose skills, out-of-class assignments will include two short (3-5 page) critical essays.

EN 341-001

AMERICAN POETRY TO 1900

TR 11:00 - 12:15PM

Bilwakesh

A survey of American poetry from its beginnings to 1900. Authors may include Anne Bradstreet, Edward Taylor, Edgar Allan Poe, Walt Whitman, and Emily Dickinson.

EN 344-001

MAJOR AUTHORS 1660-1900

TR 12:30 - 1:45pm

Weiss

**Jane Austen**

Jane Austen was certainly a respected author in her own day, but she has now reached an extraordinary level of popularity. In today's Austen craze, however, in addition to being subjected to sea monsters and zombies, she been misinterpreted, underestimated, and overly simplified in other ways. The goal of this course is to give students—dedicated Austen fans and new initiates alike—an understanding of Austen's career that combines depth with breadth. In addition to reading five of Austen's major novels, we will also read selections from her unpublished early work (the *Juvenilia*) and her two unfinished novels, *Sanditon* and *The Watsons*. Students should expect to do a considerable amount of reading for this course. Requirements are daily attendance and participation, frequent quizzes, five short papers, and two longer papers.

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

### Literature of the Enlightenment

This course is conceived of as a survey of English, Irish, and Scottish literature during the period known as the Enlightenment. Attention will be paid to the period's major authors—Dryden, Swift, Pope, Johnson, and Robert Burns--and their bent toward satire. We will look beyond them, though, when we examine the period's distinctive generic achievements, especially in prose fiction. For this we will spend a significant amount of time with Henry Fielding's *Tom Jones*, one of the 18th-Century's most celebrated literary masterpieces. We will finish the course with a look at James Boswell's biography of Samuel Johnson, the century's most significant contribution to what has become an increasingly popular modern form, the "tell-all" biography of a celebrity figure.

Students can expect there to be regular reading quizzes, a final exam, along with two papers to be completed outside of class

EN 349-001 VICTORIAN LITERATURE MW 3:00 - 4:15pm Pionke

This lecture/discussion course seeks to provide upper-division undergraduate English majors with a survey of Victorian British literature. It is designed to accomplish three related goals: 1) to expose students to the three major genres of Victorian literature—poetry, nonfiction prose, and the novel; 2) to introduce students to many of the period's best-known and most influential practitioners of these three genres; and 3) to encourage students to interpret these authors and their works as participants in and respondents to the historical debates over democracy, industry, science, culture, gender, education and empire that help to define Victorian England. In order to convey the sense in which these debates developed and intermingled as the period progressed, the course is arranged in a roughly chronological order from Carlyle to Wilde. Most weeks begin with a selection of poetry and/or nonfiction prose by one, or at most two, Victorian authors and end with a sizable portion from the novel(s) assigned for the course. This weekly mixing of genres is intended to further reinforce the idea that Victorian authors operated in an intellectually diverse and contextually rich environment, and to give students a discussion-generating variety of genres and opinions with which to engage.

In addition to keeping up the reading, students will perform periodic in-class writing exercises, write two papers and take a final exam.

EN 350-001 TOPICS IN AFRICAN AMERICAN LIT TR 4:30 - 5:45pm Manora

A cross-genre survey of African-American literature, historical events and critical movements. Authors may include Frederick Douglas, Harriet Jacobs, Richard Wright, Zora Neale Hurston, Nella Larson, Langston Hughes, Toni Morrison.

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

### Empire and After

What does the seat of power of a fading world empire look like? The British Empire was arguably the most influential Imperial power of the twentieth century, accumulating massive wealth, an extended political commonwealth, varied aesthetic traditions, and a lot of ill will, both at home and abroad. This course will examine the troubled days of Britain after World War II through a survey of some of the major novelists, playwrights, and poets working in the post-1945 era. We will explore the expansion of education to the masses, the influx of immigrants from Britain's colonies, the re-entrenchment of the aristocracy, and the consequent social tensions in London and elsewhere, resulting in class and racial conflicts and violence. We will also explore the formal and aesthetic innovations that authors utilized to account for these turbulent times. Writers



likely to be considered will be John Arden, Caryl Churchill, Wendy Cope, Hanif Kureishi, Philip Larkin, Ian McEwan, Harold Pinter, Samuel Selvon, and Zadie Smith.

EN 364-001                      MODERN DRAMA                      TR 9:30 - 10:45am                      Deutsch

### **Intro to Modern Drama**

This course offers an introduction to the major North American, British, and European plays from the nineteenth and twentieth centuries. We will investigate how modern and contemporary playwrights re-imagine the world around them, taking into account aesthetics, politics, and daily life in a comedic or tragic fashion. Along the way, we will consider major theatrical movements, as well as how characters, settings, and dialogue work to create both a literary text and a theatrical event. At the end of the course, we will also work on putting this knowledge into practice by recreating and filming selected scenes.

EN 399-002                      HONORS SEMINAR IN ENGLISH                      MW 4:30 - 5:45pm                      McNaughton

### **Doomed to failure? Literature, Art, and Critique in the Twentieth Century**

Whether the critical thought fostered by reading “great works” or the social protest of punk rock, culture purportedly offers the capacity to set one free, to renounce the world as it is, to shake off the habits of mind that unquestioningly accept the status quo. Yet the last hundred years suggests that culture has failed us: radical art quickly moves to the museum, the Rolling Stones play the Superbowl, and more profoundly, in the face of torture, genocide, and world war, “art” can be accused of failing to counter dangerous ideologies—providing instead unthinking escape. In this course, together we will investigate how artists and thinkers of the twentieth century imagined they could challenge contemporary society. We will also explore how writers, thinkers, and artists confronted the limitations of art’s capacity to shake up thought. Though principally working from literary texts, the class will look how protest movements become co-opted from three interconnected perspectives: literature and art, popular culture, and the intellectual and the university. We will read works from many writers including Franz Kafka, Samuel Beckett, and Bertolt Brecht. We will complement our thinking with contemporary theorists of culture such as Naomi Klein, Noam Chomsky, and Stanley Fish, with some painting and music, and with films such as Hans Weingartner’s *The Edukators*.

EN 408-001                      ADVANCED CREATIVE WRITING                      MW 3:00 - 4:15pm                      Wells

### **Short-short, Flash Fiction, and Microfiction**

In 1986, *Sudden Fiction*, the first anthology of very short stories, claimed to be heralding “an explosive new literary form,” suggesting that the runt story is a bona fide genre within literary fiction and worthy of being recognized as such. Since that time, journals, contests, more anthologies, and collections devoted to the short-short (and shorter) have proliferated. This course will focus on the analysis and crafting of very compressed fictions and will consider what exactly, aside from sheer brevity, distinguishes the form.

EN 408-002                      ADVANCED CREATIVE WRITING                      TR 3:30 – 4:45                      Parker, E.

At AWP 2012, Steven Church jokingly described the lyric essay as the hipster genre because it’s “cooler than everyone, above reproach because it knows more than everyone else, like an inside joke,” but at it’s worst, it “dances in sequined pants” without having anything to say. In this course, we will be trying on various kinds of sequined pants—various genres, traditional and experimental forms—but we will have something to say. We’ll write short stories from poems to learn about tension, scene, and description; poems from essays to learn about brevity, concise language, and image; combine reality with fiction as we write our own Blue Guides to

Tuscaloosa; organize our unique thoughts into Encyclopedia entries; immerse ourselves in “Nature” and the world in order to understand, as David Shield says, why “every artistic movement from the beginning of time is an attempt to figure out a way to smuggle more of what the artist thinks is reality into the work of art.”

Through our readings and experiments with genre and forms, writers will learn the freedoms and limitations of each and consider ways to transcend those, oftentimes, arbitrary barriers.

EN 408-003

ADVANCED CREATIVE WRITING

Wednesday 2:00 - 4:30pm

McCall

### **Magic, Monsters, and the Almighty Gods: Mythology in Contemporary Literature**

From the classic works of Homer and Milton down to the modern works of Anne Carson and Carl Dennis, elements of mythology, folklore, and religion have influenced literature. In this multigenre course, students will read and respond to how today’s authors use mythologies ranging from Greek and Roman heroes to the American superhero as subjects in their poetry, fiction, and graphic novels. In this course, we will discuss why myths are important. We will discuss what elements of a myth are essential and what elements must be retained when the myth is adapted or manipulated. However, the main focus of the course will be student work. Students will complete a number of assignments based on and in response to the readings for the course. These responses and assignments will build toward a final project that allows each student to adapt a myth of his or her choosing.

Texts: *Autobiography of Red* by Anne Carson, *Fat Girl* by Jessie Carty, *Circe* by Nicelle Davis, *Anansi Boys* by Neil Gaiman, *Whitework* by Ashley McWaters, *Level End* by Brian Oliu, *Diwata* by Barbara Jane Reyes, *Dark Knight Returns* by Frank Miller, *Kingdom Come* by Mark Waid

EN 408-004

ADVANCED CREATIVE WRITING

TR 11:00am - 12:15pm

Reyes

### **The Essentials of Screenwriting**

Soylent Green is made out of... slug lines, dialogue, and action clues: the Essentials of Screenwriting Long before becoming a feature film, all movies begin with a passion to tell a story, a creative brainstorm, and an imaginative pitch. And there’s rarely anything simple about effective, entertaining and enlightening screenplays: they all start with strong concepts, characters, structure, outlining, and scene work.

In this course, we will learn what it takes to lay that essential groundwork. From tagline to treatment, we will start by identifying core ideas and scenes. We will progress into character development, act structure, basic scene writing, and sequences of script material. Weekly viewing of such films as *Burn After Reading*, *Brokeback Mountain*, and *Wall-E* will help us explore and analyze the “three-act structure” and ways to personalize it—shape it to fit our cinematic vision.

Our goals will be a) to workshop and complete a screenplay for a short film and b) to develop a treatment for a possible feature-length script beyond the course.

EN 408-005

ADVANCED CREATIVE WRITING

TR 2:00 - 3:15pm

Rawlings

### **A Matter of Time**

Flashback, flash-forward, pause, reversal, compression, dilation, simultaneity: how does time unfold in fiction? From Irving's leap of many years in "Rip Van Winkle" to T.C. Boyle's compression of a whole life into just a few pages in "The Hit Man," writers have manipulated time in novels, short stories and memoirs. Our goal will be to read and write several creative pieces that use time in new and interesting ways -- prepare to warp time!

### Writing As Artifice

While providing restraints has been a common occurrence in poetic forms over the years, the concept of artifice in writing has seen a sort of renaissance in non-traditional poetry as well as in both fictional and nonfictional prose: poems written in the form of gChat conversations, writers “selling themselves” on eBay, novels presented as fake travel guides. What this class will aim to accomplish is to allow ourselves to play within those forms in order to create our own art and to see how these constraints affect and change our perception of these words. Potential texts include Michael Martone’s *Blue Guide to Indiana*, issues of *Artifice Magazine*, Amy Krouse Rosenthal’s *Encyclopedia of an Ordinary Life*, & Carol Ann Duffy’s *Feminine Gospels*.

### 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 important 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.

### Spoken Word Performance

Emerging from the Harlem Renaissance, spoken word transformed into a venue of social critique, public dialogue, and community activism. Slam poetry, oral documentary, video blogging, and stand-up comedy all draw from ideas and techniques developed in spoken word performances.

The Spoken Word Performance workshop develops unique authorial voices within a workshop and performance format. In this multi-genre course, we will study spoken word performances, with careful consideration of text and technique. Students will also explore the relationship between author and audience by writing and performing new spoken word texts. Public performance is required for this class.

### Poetry Workshop: Sources of Creativity

This workshop will explore a variety of ways of engaging the creative process as we write poems. Do we need to be struck by sudden inspiration and then have the feeling of merely taking dictation when we write a poem? Sometimes. But more often, we can employ one of a variety of artistic methods to get started and stay engaged in creativity with language. We’ll try a different approach to “starting” each week, drawing on examples of poems and ideas about poetics from a variety of authors. For example, what will happen in writing if we begin by throwing dice to choose our poetic elements versus if we “recollect in tranquility”? What will happen if we think of our approach as “fishing” versus “building a machine”? What if we start by talking to “ourselves and strangers” versus addressing a particular “other”? What if we begin with an image, a sound bite, or sound itself? What if we collaborate with another writer on a writing method? The way we begin will have everything to do with how a poem, like ice, “rides on its own melting.” Once begun, what possibilities open up for a writing project, what choices, imperatives, energies, patterns, ideas, voices, or inquiries, complexities, are launched by the act of beginning? Expect to experiment with a wide variety of approaches to writing poems, and expect to

expand your sense of what a poem is. We'll write a poem each week, leading up to a class reading and final portfolio of poems.

EN 408-0010      ADVANCED CREATIVE WRITING      TR 3:30 - 4:45pm      White, P.

### **Chaos Aesthetics**

This advanced course in creative writing will focus on the aesthetics and forms of chaos, from the astounding structures of fractals and strange attractors to the tipping points of complex systems. We will read popular science explanations of chaos theory, literary criticism of texts invoking chaos, and literary texts that exemplify chaotic turbulence. Students will engage chaos as a subject of their writing and also seek out new forms of poetry and prose that model chaotic structures, deploy randomness as a path to order, and break open systems of composition.

EN 411-001      ADVANCED STUDIES IN COMPARATIVE OR MULTICULTURE LIT  
TR 11:00am - 12:15pm      Wittman

### **World Literature**

English 411 "World Literature" Course Description: The category of "world literature" is a difficult one to define, particularly in a country where only 3% of books published annually are translated. In fact, the United States may be the only place where the concept of world literature still has currency. In this course we will interrogate this category and the conditions that birthed it. What is world literature and how are the foreign-language texts published in the United States deemed meritorious? Is the category of world literature geographically determined or is it more of a stylistic and aesthetic category? There has perhaps never been a time when issues of nation, language, and translation have been more important or more troubling than they are today. Much foreign-language literature--in particular "third-world literature"--is published and read precisely because it is (often unfairly) apprehended as non-modern. We will investigate how literature arrives on the global stage with a look at international prizes. Coursework may include the creation of our own prize-granting committee. Possible readings include work by Ismail Kadare, Thomas Bernhard, Salman Rushdie, J. M. Coetzee, Elfriede Jelinek, Orhan Pamuk, and Herta Müller.

EN 422-001      ADVANCED STUDIES IN AMER LIT      TR 9:30 - 10:45am      Beidler

### **Whitman and Dickinson**

A study of authorship, identity, and literary-cultural authority in the works of two 19th century American writers frequently considered the co-inventors of poetic modernism, Walt Whitman and Emily Dickinson. Class discussion will center on major works from the Whitman and Dickinson canons, as well as problematic less-studied texts. To improve expository prose skills, out-of-class assignments will include two brief critical essays.

EN 433-001      ADVANCED STUDIES IN BRITISH LIT      TR 12:30 - 1:45pm      McElroy

### **Scottish Fiction**

Welcome tae Scotland. Our cast of characters will include teachers, thugs, and tinkers; addicts, ghosts, and whiskey-drinkers; Kim Basinger, a squirrel, and the time-traveling Cyrano de Bergerac—all lost souls, in various stages of self-discovery, emerging from a distinctly Scottish literary landscape. This course begins with the post-WWII rejection of the ideas of the "Scottish Renaissance"—a desire to define Scottish identity through language and place, a belief that a distinct Scottish past shapes present experience. Post-war authors, instead, write of disillusionment and disappointment, both rural and urban; they explode Scottish mythologies, giving us

ambiguous characters afloat in an incomprehensible modern Scotland with little sense of itself. As we progress through the 1980s toward recent Scottish fiction, we will observe a challenge to this post-war negativism. Writers develop new imaginative relationships with the landscapes and languages of Scotland, suggesting that native traditions can be re-invented, as can Scotland's relationship to the world.

The course will draw particular attention to the relationship between literature and its social and historical environments. Special emphasis will be placed on formal and linguistic experimentation, the writing and representation of women, the differences between urban and rural voices, and the evocation of peculiarly Scottish concerns. Our authors will include Muriel Spark, Irvine Welsh, James Kelman, and Alison Kennedy. Students can expect challenging reading (*Ar ye lairmin yer Scots?*), formal writing assignments, and creative research projects.

EN 433-002                      ADVANCED STUDIES IN BRITISH LIT                      MW 3:00 – 4:15pm                      McNaughton

In this advanced seminar, we will read *Dubliners* and *A Portrait of the Artist as a Young Man*, but we will focus most of our attention on James Joyce's master novel *Ulysses*. Frequently topping lists of the twentieth century's most important books and undoubtedly one of the most influential novels ever written, *Ulysses* nevertheless is difficult, a novel that rewards careful reading and dedication. The seminar format, therefore, is the perfect way to enjoy this book: a group of committed students—all with a careful eye to aesthetic pleasure, social critique, and historical context—together will open up this astonishing book. The professor expects engaged discussion, a series of essays on Joyce's work, and a final exam.

EN 433-003                      ADVANCED STUDIES IN BRITISH LIT                      MWF 9:00 - 9:50am                      Tedeschi

### **Byron and Shelley: Poetics and Politics**

Percy Bysshe Shelley and Lord Byron developed a close friendship during the summer of 1816, which they spent in self-exile along the shores of Lake Geneva. The two poets had much in common: both were born with expectations of sitting in Parliament; both had slipped out of the country under suspicions of gross immorality; and both were politically liberal. The friendship produced an extraordinary poetic exchange that was at once mutually encouraging and deeply conflicted. In this class, we will study that exchange at the intersection between poetics and politics and focus on the structures of thought that translate political attitudes into figures of language. We will read widely in the two poets' poetry, essays, and letters, including sustained attention to Byron's "Childe Harold's Pilgrimage" and Shelley's "Prometheus Unbound", and discuss key critical studies that

WS 410 X-L/EN 444-001                      AVANCED STUDIES IN LITERARY CRITICISM AND THEORY  
MW 2:00 - 3.15pm                      Purvis

### **Essential Readings in Women's Studies**

Course Description: 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 and Gender 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 and Gender Studies, as well as central to feminist scholarship across disciplines and to feminist praxis. Course readings include "classic," visionary texts, as well as new and groundbreaking writings by authors such as Jennifer Baumgardner, Angela Davis, Gayle Rubin, Adrienne Rich, Hortense Spillers, Barbara Ehrenreich, and others. Students will read and reflect on assigned readings, discuss them, write regular responses to them, and prepare three formal essays on these texts and issues. Note: Writing proficiency is required for a passing grade in this course. Prerequisites: WS 200: "Introduction to Women's Studies" (or equivalent) or permission of the professor. Prerequisites: EN 444: 12 hours of English Study.

### **Writing about Place**

In this advanced writing course, you will conduct research on some aspect of local culture. You will learn how to view everyday artifacts as objects for analysis and reflection. You will conduct fieldwork, a method of research that requires you to visit a site and conduct interviews with people who have first-hand experience with your topic. A secondary goal of our class will be to build an archive of research about the South, particularly western Alabama, that we can save in electronic format (i.e., on the web) to share with others.

### **Community Arts**

This class serves dual functions. First, it is a class dedicated to former interns of Slash Pine Projects (formerly Slash Pine Press) who wish to take a class that places the internship experience within a larger theoretical framework and allows for independently-driven, intensive scholarly or creative work. The work can relate back to the internship or it can use the internship as a diving board into a more global project.

For the student who is coming to this class without internship experience, it is your chance to take on a significant self-determined project relating to the rather broad and often distorted term “community arts”. You will spend the first few weeks consulting with me on which kind of project you wish to initiate and what outcomes you hope to achieve in the class. You can work in groups if you like.

Regardless of your entrance into the class, we will spend the first half of the semester closely examining the many iterations of community arts. To that extend, we will think about how scholars, artists, and arts educators/administrators envision community and art?

We will also examine artists from all genres and their notions of community—everything from highly decentralized DIY perspective to artists within or of “the academy”. We will ask what does it mean to be in an artist community—is it self-selective, cliquish, artist only—or is an artist community only as good as the public it serves? And in this way, we will also ask the basic questions of what constitutes public art (and the notions of public in general).

These readings will inform the creative, critical, or even pedagogical project you wish to engage. But whatever you take on for your main project, be prepared for a highly rigorous and intensive workload. And be doubly prepared for your work not to satisfy the aim of a course, but to actually be received within a larger context (ie academic journal, public performance, professional documents, etc).

This course will demand the student to be highly self-motivated, open to critique, and most importantly, to be comfortable with inductive-driven, immersive learning. You will be expected to work as emerging scholars and artists, and in this light, my job is mentor and guide, not rigid teacher. The specifics of the course will be determined by the composition and interest of the class. Before entering, you must write me at [josephpatrickwood@gmail.com](mailto:josephpatrickwood@gmail.com) and tell me what interests you in this class. It is permission only.

### **"Migrations in African American Life and Culture"**

Throughout their history on American soil, people of African descent have been moved or have moved in large numbers from one section of the United States to another. This course will explore the voluntary migrations of African Americans on American soil—as those migrations occurred in life and as writers and artists depicted them in various written and visual media. In addition to covering literary texts, we will draw upon the Paul R. Jones Collection of African American Art here at the University of Alabama to examine how visual artists have captured this trend historically as well as in contemporary times. Works of painters such as Jacob Lawrence, who completed a well-known “Migration Series,” will also be included in the course. Among the writers whose

poetry, fiction, and plays could be selected for the course are the following: Richard Wright, Langston Hughes, James Weldon Johnson, Rudolph Fisher, Dorothy West, Kristin Hunter, Gwendolyn Brooks, Robert Hayden, James Baldwin, Ralph Ellison, Ishmael Reed, Toni Morrison, Octavia E. Butler, Alice Walker, August Wilson, and Yusef Komunyakaa. The course will run primarily through discussion, with students playing a substantial role in that process. Each student will be expected to complete a research and/or creative project for the class. Such projects might include the following: pairings of Jones Collection paintings and literary texts for critical analysis and commentary; health projects that focus on the diseases that rampaged the northern territories into which African Americans moved from the South; creation of interactive maps that focus on the trajectories of migration; examinations of musical and other entertainment traditions and how they were transformed in the process of migration; examinations of religious traditions and how they were transformed in the process of migration; explorations of clothing and styles that accompanied migration (including hair styles); explorations of the impact of migration upon families that may have been left behind; explorations of literacy/education and migration; explorations of the impact of migration upon support networks (halfway houses, insurance and burial societies, social clubs); and just about anything else your imagination can conceive.