

English Department

Undergraduate Course Offerings- Spring 2014

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

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

INTERNATIONAL PROGRAMS: The Department of English actively participates in a number of the University's international programs. English majors are urged to consider the exciting opportunities that study abroad provides. Students can choose to study in England during the summer in our Alabama at Oxford program, or Study in Ireland during our Study Abroad Ireland program. Students can also choose 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 eight to ten scholarships and/or prizes to its best English majors and Creative Writing minors. Applications are available on the English department's website.

Course Offerings

EN 200 INTRO TO CREATIVE WRITING STAFF

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

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

Please refer to the Spring 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 - 9:50pm	Smith
EN 249-002	AFRICAN-AMERICAN LIT	TR 12:30 - 1:45pm	Johnson
EN 249-003	AFRICAN-AMERICAN LIT	MW 3:00 - 4:15pm	Manora
EN 249-004	AFRICAN-AMERICAN LIT	TR 8:00 - 9:15pm	Gholston

This course is designed as an introductory survey of texts and discourses within the African American literary tradition. As we explore critical works within this tradition, from slavery through the contemporary period, we will frame our close textual readings and literary analyses within the context of critical movements in social, cultural, and literary history.

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

EN 300-001	INTRO TO ENGLISH STUDIES	MW 3:00 - 4:15pm	Crank
------------	--------------------------	------------------	-------

Theory and Multivocality

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

EN 301-001	PROSE TOUR	MW 3:00 - 4:15pm	Kinstler
EN 301-002	PROSE TOUR	TR 11:00 - 12:15pm	Champagne
EN 301-003	PROSE TOUR	TR 9:30 - 10:45am	Wilson
EN 301-004	PROSE TOUR	TR 12:30 - 1:45pm	Billings

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	Voight
EN 303-002	POETRY TOUR	MW 4:30 - 5:45pm	Goldman
EN 303-003	POETRY TOUR	TR 2:00 - 3:15pm	Dubow
EN 303-004	POETRY TOUR	TR 11:00 - 12:15pm	Rodgers

Close study of basic principles for composing poetry. Reading and assigned writing experiments in a broad range of poetic styles. Required of all creative writing minors.

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

EN 309-001	ADVANCED EXPOSITORY WRITING	TR 12:30 - 1:45pm	Cardon
------------	-----------------------------	-------------------	--------

English 309, an advanced writing workshop, aims to help student writers who want additional expository writing instruction after English 101 and 102. Class members will analyze their writing strengths and weaknesses, set goals for improving their writing and work on practical writing assignments depending partly on their majors or fields of interest. Students will study and practice advanced techniques of effective expository prose, including explanation, logic and persuasion, analysis, evaluation, and stylistic sophistication.

EN 310-001 SPECIAL TOPICS IN WRITING TR 9:30 - 10:45am Bone

Professional Environment

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

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

Slash Pine Internship

Students in the Slash Pine internship will design and publish poetry chapbooks and plan innovative arts and literary events. Students will document and write about these experiences, as well as produce reviews of chapbooks to be published on our website. Students will work together on all projects, taking ownership of the process, and using all their skills and talents to ensure the success of their projects. The work is intensive and demanding but also brings the reward of having conceived, designed, and executed projects that live in the real world -- books that are marketed and sold, and community arts events that include people outside the university.

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

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

Students will participate in the creation of content, layout, and images for the English Department's online newsletter, The Chambered Nautilus. The class will also participate in a student artwork contest for next year's issue of the newsletter. In addition, we will study a wide variety of writing such as profiles, satire, human-interest stories, and creative pieces.

EN 311-001 / WS 310-002 SPECIAL TOPICS IN LITERATURE TR 11:00am – 12:15pm Barefoot

In this course, we will explore images and constructions of women within historic and social contexts through art, literature, and popular culture by examining: 1. women as they have been constructed by culture; 2. women as they have constructed themselves; and 3. current (re)constructions of women. The course is organized thematically and covers an array of material ranging from ancient Greek art and drama to Medieval mysticism; Renaissance drama and religious art; British Romanticism; American art, literature, and culture; eighteenth- and nineteenth-century pamphlets, stories, slave narratives, poems and novels; cookbooks; letters; diaries; fairy tales; and contemporary art, literature, and film. Texts will include (but not be limited to) a biography of Cleopatra, *Memoirs of a Geisha*, *Medea: A Modern Retelling*, and *The Red Tent*."

EN 311-002 / 411-011 SPECIAL TOPICS IN LITERATURE TR 2:00 - 3:15pm Drouin

Queer Literature from Sappho to Today

This course is a survey of queer literature from the ancient Greeks to the present day that will allow students to experience the historical and cultural diversity of homoerotic and LGBTQ+ literature. We will begin our journey on the isle of Lesbos with some of Sappho's poems, stop off briefly in early modern England for some poetry by Shakespeare and Donne, and then jump to Victorian England where we will dive into the course's first two novels, Oscar Wilde's *The Portrait of Dorian Gray* and Radclyffe Hall's *The Well of Loneliness*. Jumping across the Atlantic, we will experience queer life in pre-Stonewall America through Christopher Isherwood's *A Single Man* and Rita Mae Brown's *Rubyfruit Jungle*. We will then revisit the lives of early modern and modernist authors through dramatic retrospectives by post-Stonewall playwrights, Timothy Findley's *Elizabeth Rex*, in which we meet Shakespeare and one of his cross-dressed, gender-bending actors, and Natalie Meisner's *Life and a Lover*, in which we see Vita Sackville-West and Virginia Woolf embroiled in a threesome with Woolf's famous trans character Orlando. Straddling the pre- and post-Stonewall era, our next novel, *Stone Butch Blues*, is a canonical work of trans literature. We will conclude our readings with a graphic novel by a lesbian author about her gay father, *Fun Home* by Alison Bechdel. Throughout the semester, we will supplement our readings with cinematic adaptations of the texts and critical articles on queer theory.

EN 311-003 SPECIAL TOPICS IN LITERATURE Tuesday 3:00 – 5:30pm Godorecci

Fascism in Film and 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's Pendulum*).

EN 311-004 / 411-002 SPECIAL TOPICS IN LITERATURE TR 8:00 - 9:15am Ulmer

Classical Backgrounds

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

EN 311-005 SPECIAL TOPICS IN LITERATURE TR 11:00am - 12:15pm Drozd

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

EN 317-001 WRITING CENTER PRACTICUM TR 12:30 - 1:45pm Niiler

This writing-intensive course will formally prepare you to work as a writing consultant in a university-level Writing Center. Activities will include readings, discussions, reflection/response/critical essays, journaling,

role-playing, observations, action research, and (possibly) tours of area Writing Centers. You will also have the opportunity to work under supervision in the University of Alabama Writing Center. If you successfully complete this course, you will be eligible to compete for a position on the UAWC staff for additional academic credit in future semesters. No more than three hours of Writing Center coursework can count toward an English major or minor.

EN 319-001	TECHNICAL WRITING	MWF	10:00 - 10:50am	Hodo
EN 319-002	TECHNICAL WRITING	MWF	11:00 - 11:50am	Hodo
EN 319-003	TECHNICAL WRITING	MWF	12:00 - 12:50pm	Presnall
EN 319-004	TECHNICAL WRITING	TR	9:30 - 10:45pm	Robinson
EN 319-005	TECHNICAL WRITING	TR	11:00am - 12:15pm	Robinson
EN 319-006	TECHNICAL WRITING	TR	3:30 - 4:45pm	Presnall

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

Introduction to the study of language, including subjects such as language acquisition, variation, and origins. The system of sounds, syntax, and meaning are illustrated in English and other languages.

EN 321-001	LINGUISTIC APPROACH TO ENGLISH GRAMMAR		9:30 - 10:45pm	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	TR	11:00am - 12:15pm	Cook
------------	---------	----	-------------------	------

Chaucer's Canterbury Tales

In this course we will read Chaucer's greatest poem, The Canterbury 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.

EN 332-001	16 TH CENTURY LITERATURE	TR	9:30 - 10:45am	McElroy
------------	-------------------------------------	----	----------------	---------

This course introduces students to the poetry and prose of the English Renaissance, a period of remarkable creative energy and dramatic cultural change. Our work can be divided roughly into three main sections—Tudor

poetry and prose, Spenser's Faerie Queene, and the Elizabethan sonnet tradition—with short segments on Sidney's Defense of Poesy, the pastoral, female monarchy, broadside culture, Renaissance drama, rogue literature, and erotic narrative. Formal analysis of language and structure will guide our study; you will learn to read closely and carefully, in other words, and will be asked to consider how Renaissance writers respond to one another and to their literary predecessors, both native and classical. And we will also address larger questions about the relationship of poetry to the social and political worlds from which it emerges. We will consider, for example, the impact of the printing press, the Protestant Reformation, and the consolidation of the English state.

EN 333-001 SHAKESPEARE MWF 11:00 - 11:50am Ainsworth

This course will offer an introduction to Shakespeare, focused equally on matters of performance and matters of gender. Plays will include Twelfth Night, Hamlet, Richard III, The Merchant of Venice, Antony and Cleopatra, The Winter's Tale, and The Taming of the Shrew. Throughout the semester, we will consider the ways in which Shakespeare's language combines with the performance of that language to make meaning, with particular focus on the ways in which Shakespeare's writing may limit or constrain performance choices. We will also grapple with the ways in which gender and gender performance inflect Shakespeare's treatment of men, women and romance, keeping in mind that he wrote women's parts at a time when women were not allowed on stage and boy actors performed these roles. The semester will conclude with a critical discussion of The Taming of the Shrew, a play difficult to perform whose presentation of gender roles will trouble us.

EN 333-002 SHAKESPEARE TR 3:30 - 4:45pm Drouin

Through lectures and a screening of Shakespeare in Love, this class begins with an introduction to the early modern historical and cultural context in which Shakespeare's plays were written and performed. Following the generic divisions laid out by the editors of Shakespeare's First Folio, students then examine a comedy (Twelfth Night), history (Henry V), and tragedy (King Lear), before turning to what critics now classify as a problem play (Measure for Measure). 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 2:00 - 2:50pm Ainsworth

Milton's Satan

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, Free Will and Fate (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. I may also bring one or two other members of the faculty into the classroom to talk about Milton and Satan.

Our course topic this year, "Milton's Satan," will consider the character of Satan which Milton creates, alongside broader Christian concepts of Satan and alongside Milton's own heterodox views of Christianity. Was Milton "of the Devil's party without knowing it," as William Blake once suggested? If so, was Blake right to think that statement a compliment?

EN 342-001 AMERICAN FICTION TO 1900 TR 8:00 - 9:15am Bilwakesh

A survey of the development of American fiction from its beginnings to 1900, with attention to both the novel and short story.

Authors may include Hannah Webster Foster, Nathaniel Hawthorne, Martin Delany, Harriet Beecher Stowe, Harriet Jacobs, Pascha Beverley Randolph, Walter Whitman, Herman Melville, Jose Marti, W.D. Howells, Edgar Allan Poe, George Lippard, Mark Twain, Kate Chopin, Joel Chandler Harris, Henry James. Some critical readings will also be assigned.

Learning assessed by regular quizzes, short written assignments, and two formal papers.
years.

EN 347-001 ENGLISH LIT DURING THE ENLIGHTENMENT TR 9:30 - 10:45am Weiss

The Eighteenth Century was a period of profound cultural change in Great Britain, as the Enlightenment took hold and new developments in philosophical thought translated into fundamental shifts in how people understood politics, social relations, economics, religion, and human nature. It was also the time in which England established itself as the world's primary colonial power, a phenomenon often at odds with the new social and political paradigms of the Enlightenment. Working with novels, poetry, philosophical texts, and essays, the course will examine the ways in which the contradictions and cultural transformations of the Eighteenth Century were explored and explained through literature.

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 self-consciously historicized survey of Victorian 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 a novel 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.

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

20th/21st Century African American Women's Literature

This course is a multi-genre study of works by African American women writers in the 20th and 21st Centuries. As we move through the century, from Modernism and the Harlem Renaissance through the Black Arts Movement to the Contemporary and Postmodern periods, we will focus on issues related to narrative, identity, and subjectivity, while also considering these works within the context of critical discourses in social, cultural, and literary history. Authors will include Larsen, Hurston, Morrison, Walker, and Naylor. Requirements include active and engaged presence and participation, regular reader responses, one 4-5 page paper, and a final paper.

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

After Empire

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, including realism, new romanticism, late-modernist and post-modernist narrative techniques, which authors utilized to account for these turbulent times. We will likely study works by Caryl Churchill, Hanif Kureishi, Philip Larkin, Ian McEwan, Sam Selvon, and Zadie Smith, among other others.

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

This course offers an introduction to the major North American and European plays from the nineteenth and twentieth centuries. In the first half of the course we will cover the major European traditions of realism, naturalism, absurdism, and the avant-garde, including plays banned or revised, with or without the playwright's consent, due to their alleged indecency and threats to the social order. In the second half of the course we will delve more closely into how American dramatists re-imagined and broke free from these European traditions. Throughout the semester, 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. Through filmed productions of the works we read, we will also examine the differences between drama as literature and as a performance.

EN 399-002 HONORS SEMINAR IN ENGLISH Tuesday 3.30 - 6:00pm Harris

21st Century Slavery

This section of English 399 will focus on slavery in the twenty-first century. We will explore enslavement from a variety of perspectives and from different cultures. Any kind of bondage that is documented currently is fair game for our intellectual pursuits, whether it is sex slavery around the globe (including here in the United States), child soldiering (many children are kidnapped, held in bondage, drugged, and forced to become killers), wage slavery (particularly in India but elsewhere as well), children forced to make rugs (India and Pakistan), migrant worker captivity (also in the US), domestic slavery (parents/children, wives/husbands), or voluntary sexual slavery. While several texts have been selected for the course, students will be engaged actively in the selection of others. Selected texts: Ishmael Beah, *A Long Way Gone: Memoirs of a Boy Soldier*; Marci Blackman, *Po Man's Child*; Francis Bok, *Escape From Slavery*; Octavia Butler, *Wild Seed*; National Geographic (September 2003—special section on “21st-Century Slaves”); Carol Hart Metzker, *Facing the*

Monster: How One Person Can Fight Child Slavery; Dave Pelzer, A Child Called "It": One Child's Courage to Survive; The Carpet Slaves: Stolen Children of India; War Witch; J. M. Coetzee, Life & Times of Michael K. Discussion will be key to the operation of the course. In addition, students will read, evaluate, and write extensively about the primary, secondary, and documentary materials that they encounter in the course and others they will discover on their own. They will undertake research, creative, and/or documentary projects. Total written assignments for the course will be around 30-35 pages.

This course is required for students in the English Honors Program as a prerequisite for EN 499. Registration is limited to students already accepted into the English Honors Program and to other students in the University's Honors College. Students not in the English Honors Program must be prepared to choose another course if places are needed for students in the English Honors Program.

EN 408-001 ADV CREATIVE WRITING MW 3:00 - 4:15pm Bowen

The South Since Deliverance

English 408: The South Since Deliverance

In this creative writing class, students will use the South, in one form or another, as a vehicle for creative inspiration in their own fiction and poetry. Emphasis during the semester will be on focus, practice, language, and revision. Students will read contemporary Southern fiction and poetry to study how successful narratives are built; how the voice and language of Southern writers can create tension; and how students can adopt/adapt into their own writing the techniques we study in the readings.

Texts:

Tom Franklin, *Poachers*

Randall Kenan, *Let the Dead Bury Their Dead*

Larry Brown, *Facing the Music*

David Bottoms, *Armored Hearts*

Cleopatra Mathis, *The Book of Dog*

Davis McCombs, *Ultima Thule*

Jericho Brown, *Please*

EN 408-002 ADV CREATIVE WRITING TR 3:30 - 4:45pm Parker

Treasure Hunting

EN 408: Treasure Hunting

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

EN 408-003 ADV CREATIVE WRITING Wednesday 2:00 - 4:30pm Wells

Apocalypse Literature

In an issue of American Book Review devoted to recent post-apocalyptic literature, Ashley Dawson says, "It is no accident that an apocalyptic necro-realism is the dominant mode of representation of our times." He goes on to finger some of the usual suspects behind our catastrophizing: "zombie capitalism," environmental destruction, climate change, those things he believes account for our recent cultural crush on the walking dead. While the End has been nigh for a good while now, the End Times no new obsession, speculations about the world's impending conclusion have gained considerable steam in recent years. Despite Y2K's failure to make

good on millennial prognostications, crepe is being hung with some regularity; the apocalypse, argues *The Last Myth*, has “become deeply rooted in the secular American mind.” So, while there’s still time, this course aims to examine this literature of near-extinction and consider what lies beneath our fascination with annihilation. One criticism of the dystopian vision is that it is a capitulation to despair. Defenders argue that our interest in large scale catastrophe is a spur to prevent exactly that. Some writers we’ll consult on the subject: Russell Hoban, Colson Whitehead, Antoine Volodine, Lucy Corin, and many other visionary sadsacks.

EN 408-004 ADV CREATIVE WRITINGTR TR 11:00am - 12:15pm Hollander

Advanced Fiction Workshop: Linked Stories

As an advanced workshop, students will contribute productively to a writers’ community by sharing their writing, performing close-readings of their fellow students’ writing, and participating in discussions about diverse aesthetics, processes, and philosophies. In this course, students will write stories that satisfy both as an individual unit and as a contribution to a collection. We will read linked stories by authors such as Sherman Alexie, Alice Munroe, Jennifer Egan, J.D. Salinger, Ernest Hemingway, and Louise Erdrich while discussing how these authors build short and long narrative arcs and manage threads of character, image, language, and theme through multiple stories. As students craft their own linked stories, they will consider choices of stable and irregular structure, point-of-view, language, setting, and time, determining how each choice contributes to theme and meaning. We will also examine and compare the unique opportunities and instruments available to us by working within the novel, linked-story collection, and unlinked-story collection formats.

EN 408-005 ADV CREATIVE WRITING TR 2:00 - 3:15pm White

Exploding Poetic Forms

A poetry workshop. Students will engage with and explode 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 408-006 ADV CREATIVE WRITING TR 12:30 – 1:45pm Oliu

Nonfiction Workshop

Creative nonfiction is often defined against other genres, particularly, as its name suggests, fiction. Its central form is the essay, which can shift and expand to become critical, lyrical, meditative, exploratory, and/or whimsical. The aim of this course is to introduce you to the possibilities and paradoxes of creative nonfiction in order to sharpen your skills as a creative and critical writer. We will investigate the debated definition of “creative nonfiction,” discuss possible forms that this genre may take, and explore its boundaries through our own work. The center of our course will be a workshop of students’ writing. In workshops, and in supplementary discussions and activities, we’ll study elements of prose craft such as character, setting, dialogue, sound, voice, and image. In addition, we’ll focus on issues of particular importance to creative nonfiction, including personal presence, veracity, and innovation of form. Potential readings include Bill Roorbach’s *Writing Life Stories*, Joan Didion’s *The Year of Magical Thinking*, and Jenny Bouilly’s *The Book of Beginnings and Endings*

EN 408-007 ADV CREATIVE WRITING Tuesday 2:00 - 4:30pm Johnson

Spoken Word Performance

Spoken Word Performance develops unique authorial voices within a workshop and performance format. 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.

In this multi-genre course (fiction, poetry, and creative nonfiction), 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.

EN 408-008

ADV CREATIVE WRITING

TR 11:00am - 12:15pm

Parker

Immersion Writing

During the emergence of “The New Journalism” in the 1960s and ‘70s, with writers such as Tom Wolfe, Hunter S. Thompson, Truman Capote, Joan Didion, and University of Alabama alumnus Gay Talese, straight nonfiction reportage began adopting the techniques of fiction—dialogue, scene-setting, intimate personal details, the use of interior monologue, metaphorical depth, etc.—and abandoned the sterile objective perspective of “newsworthy subjects” in favor of turning the lens toward less traditional subjects, even the journalists themselves, and a whole new genre of immersion writing evolved. We will look at the evolution of this trend from the 1960s and earlier, following it to the contemporary explosion of immersion project literature in magazines, books, radio, documentaries and blogs. As writers, we will immerse ourselves in our own communities and lives to find subjects and produce essays, blogs, audio pieces, and/or short documentaries. We will be what Gay Talese calls “nonfiction writer[s] pursuing the literature of reality.”

EN 408-009

ADV CREATIVE WRITING

MW 3:00 - 4:15pm

McCall

Ekphrasis: Writing Inspired by Art

From John Keat’s “Ode to a Grecian Urn” to Dan Brown’s widely popular Da Vinci Code, writers of many different ages and genres have used works of visual art as inspiration in their writing. In this multigenre course, students will read and respond to how a diverse group of writers use the concept of ekphrasis in their works. We will discuss different ways to use visual elements in creative works. We will discuss the consequences and possibilities that arise when referencing art in our writing. However, the main focus of the course will be the assignment completed by the students. We will have a number of weekly assignments that ask students to engage, confront, and collaborate with many different forms of art. Students will complete a number of assignments based on and in response to the readings for the course. Students will be asked to actively engage with the community and possibly collaborate with artists in the community. These responses and assignments will build toward a final project that allows each student to respond to a piece of art of his or her choosing.

EN 408-010

ADV CREATIVE WRITING

TR 3:30 - 4:45pm

Reyes

Adaptation

What is story and where does it come from? Is it an individual creation or a collaborative experience? Can it be owned or altered? This class is designed to examine the ways in which the creativity of others fosters and sparks our own creative selves. Further, the class will investigate the elements of storytelling that find success both in the form of words on a page and upon transformation into images for the big screen. We will attack these questions in three sections: Adapted Short Stories, Collaboration and Adaptation, Adapting to the Big Screen. Each of these sections revolves around the notions of story, art, and the creative and imaginative experience. That is, students are asked to not only create works, but reflect upon the elements in the writing of others that promote creative thought and imagination in their own works. In section one, students will examine elements (language, image, plot, voice, character, etc.) of successfully adapted short stories and then model some aspect of these unique elements to create their own short stories. In section two, students will familiarize themselves with the basic elements of screenplay writing, as well as the process for adapting a screenplay from

a short story. We will return to the adapted stories from the first section and look at their new iterations in screenplay form. How do they differ? What elements were selected? Is there an essential story that remains? To highlight the collaborative experience, students will also adapt their fellow classmates' stories from section one (Approx 10-15pp). Finally, in the third section, students will research contemporary short stories and select one that sparks their own imagination to adapt into a screenplay (approx 25-30pp)

EN 411-001 / 311-002 ADV STUDIES COMP OR MULTI-CULTURAL LIT TR 2:00 - 3:15pm Drouin

Queer Literature from Sappho to Today

This course is a survey of queer literature from the ancient Greeks to the present day that will allow students to experience the historical and cultural diversity of homoerotic and LGBTQ+ literature. We will begin our journey on the isle of Lesbos with some of Sappho's poems, stop off briefly in early modern England for some poetry by Shakespeare and Donne, and then jump to Victorian England where we will dive into the course's first two novels, Oscar Wilde's *The Portrait of Dorian Gray* and Radclyffe Hall's *The Well of Loneliness*. Jumping across the Atlantic, we will experience queer life in pre-Stonewall America through Christopher Isherwood's *A Single Man* and Rita Mae Brown's *Rubyfruit Jungle*. We will then revisit the lives of early modern and modernist authors through dramatic retrospectives by post-Stonewall playwrights, Timothy Findley's *Elizabeth Rex*, in which we meet Shakespeare and one of his cross-dressed, gender-bending actors, and Natalie Meisner's *Life and A Lover*, in which we see Vita Sackville-West and Virginia Woolf embroiled in a threesome with Woolf's famous trans character Orlando. Straddling the pre- and post-Stonewall era, our next novel, *Stone Butch Blues*, is a canonical work of trans literature. We will conclude our readings with a graphic novel by a lesbian author about her gay father, *Fun Home* by Alison Bechdel. Throughout the semester, we will supplement our readings with cinematic adaptations of the texts and critical articles on queer theory.

EN 411-002/311-004 SPECIAL TOPICS IN LITERATURE TR 8:00 - 9:15am Ulmer

Classical Backgrounds

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

EN 422-001 ADV STUDIES AMERICAN LIT TR 8:00 - 9:15am White, H.

The American Imagination

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

EN 422-002 ADV STUDIES AMERICAN LIT MW 4:30 - 5:45pm Crank

faulkner. faulkner. faulkner. faulkner. faulkner. faulkner. faulkner.

In his 1972 book *Poe Poe Poe Poe Poe Poe Poe Poe*, Daniel Hoffman recalls writing "I hate Poe" across the flyleaf of his high school English textbook. Years later, however, the young poet found himself confounded by his evolution from initial hatred to morbid obsession: "Poe's portrait, like his name, haunted my dreams and waking dreams." Surely no American writer since EAP has inspired such instinctual frustration and fascination than William Faulkner, who continues to haunt readers, classrooms, canons, and contemporaries. Our seminar

will investigate Faulkner's notoriously complicated achievement in modern fiction. We will organize much of our exploration around the trope of hauntings, including: the intersections of history and memory, the ever-present-past, the fabrication of nostalgia, sites of memory (and re-memory), and the specter of the decaying South.

EN 422-003 ADV STUDIES AMERICAN LIT Tuesday 10am - 12:30pm Smith, C.

Slavery and the Power of Place in the Anglo Atlantic World

Although historians and literary scholars disagree about what to call the phenomenon of New World cross-cultural contact – middle ground, contact zone, trans-cultural exchange – what is clear is that the nature of power dynamics within that space and time were unstable. Europeans journeyed to the New World with expectations of conquering and civilizing New World frontiers. What they actually encountered, though, were various Indian tribes with whom they were forced to negotiate to secure food, shelter, protection, and knowledge of the land's resources. It was a setting in which, despite their beliefs in their own cultural supremacy, they often found themselves faced with more powerful, more adept opponents. For the sake of mutual survival, Europeans forged give-and-take relationships with Indians, relationships in which power shifted depending on the needs at any given time of the groups involved. As a result of this shifting power, Europeans also found themselves struggling to enforce old world systems of dominance with their black African slaves, who took advantage of unstable power structures to align themselves strategically with Indians and Europeans.

In this course, we will examine the New World landscape as a unique space inside which black Africans experienced devastating systems of disempowerment and degradation but a space also inside which those same black Africans could regenerate, re-make themselves. We will explore the methods black Africans employed to undermine such power structures and remake themselves. How and why were black Africans able to negotiate servile positions – in some cases escape the servitude all together? What were the limits of this self-regeneration? We will examine textual manifestations of these techniques in a range of narratives mostly written in the seventeenth and eighteenth centuries, including the poetry of Phillis Wheatley, Olaudah Equiano's slave narrative, Shakespeare's *The Tempest*, Aphra Behn's *Oronoko*, and William Earle's *Obi or the History of Three-Finger Jack*. Major assignments include a formal presentation and a seven-page close-reading essay.

EN 423-001 HISTORY OF THE ENGLISH LANGUAGE TR 2:00 - 3:15pm Bailey

History of the English Language

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

EN 425-001 VARIATION IN AMERICAN ENGLISH Tuesday 2pm - 4:30pm Davies

The study of the experience of the English language in America with particular emphasis on its development and dialects.

EN 433-001 ADV STUDIES BRITISH LIT TR 12:30 - 1:45pm Tedeschi

Byron and Shelley

Lord Byron and Percy Bysshe Shelley became close friends 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 were politically liberal; both had slipped out of the country under suspicions of gross immorality. The friendship produced an extraordinary poetic exchange that was at once mutually encouraging and deeply combative. 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 illuminate the poets' poetics and politics. Students will write one 6-8 page paper before midterm and one 10-15 page research paper by the end of term.

EN 433-002

ADV STUDIES BRITISH LIT

TR 2:00 - 3:15pm

Weiss

Wollstonecraft's Generation: British Women Writers, 1792-1812

Mary Wollstonecraft, author of *A Vindication of the Rights of Woman*, is known today as one of the most important early British feminists. Although she generally stands alone in anthologies, she was not, after all, a solitary figure in the history of feminist thought. While she certainly stood out for her political radicalism and her unconventional personal life, Wollstonecraft was part of a generation of intellectual women writers who sought to improve women's education and redefine their society's gender definitions. Educated in Enlightenment culture and coming of age during the French Revolution, Wollstonecraft's generation faced the challenge of promoting the rights of woman in a time of conservative reaction. Taking Mary Wollstonecraft's generation as its subject, this class looks at how radical and reformist ideas about gender, women's education, and female identity were formulated and debated in Britain in a time of political upheaval and social instability. To do so, we will read novels and educational works by some of the leading intellectual women writers of the day: Mary Wollstonecraft, Mary Hays, Elizabeth Inchbald, Maria Edgeworth, Elizabeth Hamilton, and Jane Austen.

EN 444/WS440

ADV STUDIES IN LITERARY CRITICISM

TR 2:00 - 3:15

Purvis

Seminar in Women's Studies

The Lavender Menace plays a central role in an abundance of historical dramas across the waves of feminism. Despite notable advances, she continues to haunt Women's Studies and feminist inquiry today. Drawing upon the fears inspired by the Red Menace, this 1969 coinage was intended to suggest that the presence of lesbians in the women's movement evokes damaging stigma and threatens the efforts of feminism. Symbolically, she has become both a repository of feminist anguish over difference and a rallying point for feminists who emphasize difference. By revisiting the contributions of early sex-radicals and feminist icons, such as Gayle Rubin and Adrienne Rich, as well as a host of contemporary queer and transgender feminists, this course assesses "the sex wars" and considers the idea that feminisms must confront the specter of the Lavender Menace and take seriously the call to queer politics she represents. In keeping with the group of feminists who reclaimed the epithet used against them and became "The Lavender Menace" in order to protest homophobia and lesbian exclusion in 70s feminism, this course investigates both the "fear of queer" (Warner) and the need for queer politics—based on a "shared marginal relationship to dominant power which normalizes, legitimizes, and privileges" that urges us to identify "interconnected sites of resistance from which we can wage broader political struggles" (Cohen). Authors in this course link sexuality to a range of systemic structures; illuminate how sexual regimes intersect with those of gender, race, and class oppression; and examine the workings of heteronormativity and homonormativity, which privilege white, gender-normative, middle- and upper-class persons. Through the study of memoirs and historical accounts, alongside classic Women's Studies, feminist theory, and queer theory texts, students will practice advanced undergraduate research skills and gain a substantial foundation for further study, including graduate work in this area.

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

EN 445-001

ADV STUDIES IN WRITING

TR 9:30 - 10:45am

Dayton

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.

EN 445-002

ADV STUDIES IN WRITING

TR 3:30 - 4:45pm

White

Community Arts

This seminar takes up the question of the role of art in the community: how do scholars, artists, art educators, and arts administrators envision community and art? What does "public" mean in different self-selecting communities such as DIY publishing, state arts councils, universities, non-for-profit entities, and studio arts? What responsibilities does an artist have to the public sphere or to her self-selected community?

Readings and discussion will address the above questions. Students will conduct one or more interviews with a local, state, or regional artist or organization; will produce narrative content about a local, state, or regional arts event; and will conceive, plan, and execute a small-scale community arts project. Each of these required elements will be subject to rigorous analysis and review.

The course is suitable for students who have already participated in an arts internship (such as Creative Campus or Slash Pine Press), who are themselves artists in any medium, who are interested in community arts planning, who want to engage in DIY publishing and book arts projects, and/or who are interested in arts education. (This course cross-lists with NEW 490-016 and is permission only; please email patti.white@ua.edu for permission information.)

EN 477-001

ADV STUDIES LITERARY GENRES

MWF 12:00 - 12:50pm

Burke

Epic & Ekphrasis

This course will focus on the idea of epic, with special attention to its interplay with ekphrasis. We will begin with an examination of the idea of epic as it is exemplified in classical texts such as the *Iliad* and the *Odyssey* by Homer and the *Aeneid* by Vergil. We will then turn to Milton's *Paradise Lost* (1667) as closure and origin, the end of the classical idea of epic and the beginning of the modern idea of epic. We will end the course with a consideration of how the modern idea of epic becomes embodied in the novel. We will consider how this transformation happens in the 18th century with Henry Fielding's *Tom Jones* (1749), then in the 19th century, with Tolstoy's *War and Peace* (1865-69) serving as the chief example, and finally in the 20th century with James Joyce's *Ulysses* (1922) serving as the major example. However, this course will focus on Melville's *Moby Dick* (1851) and its interplay with ekphrasis.

Student achievement will be assessed by means of regular reading quizzes, a substantial research paper, and a final exam.