

ENGLISH DEPARTMENT
UNDERGRADUATE COURSE OFFERINGS: SPRING 2016
Available Electronically on the English Department Homepage: <http://english.ua.edu>

Major/Minor Requirements for Graduation: Consult your Catalog or use DegreeWorks on MyBama. If you have any questions about English major or minor requirements or Creative Writing minor requirements, please contact the Director of Undergraduate Studies.

Requirements for A&S Students Pursuing A Class "B" Secondary Certificate In English: Arts & Sciences major plus courses prescribed by the College of Education. For more information, please see the people in the Secondary Education Language Arts program in the College of Education (Carmichael Hall).

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

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

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

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

300-level Courses: The Department of English views 300-level courses as "bedrock reading" and except in the case of major author courses—such as Chaucer or Milton—they will cover a variety of authors. Although secondary sources may be employed, in most cases reading lists will be based on primary sources and will concentrate on the writers and forms that represent the core history of literature in England and/or America. Courses at this level are designed to provide appropriate continuity between broad sophomore surveys and more specialized 400-level courses. EN 309 and EN 319 comply with the standards upheld by the core curriculum writing (W) designation. Prerequisite for 300-level courses: 12 hours in English, including 6 hours at the 200 level.

400-level Courses: The Department of English distinguishes 400-level courses from 300-level courses by the attention at the 400 level to both specialization of focus and critical method(s). The 400-level courses will focus on both the literature and how we study literature, so primary texts will be taught in conjunction with secondary and/or critical sources. The following 400-level English Courses are designed by the department to comply with the standards upheld by the core curriculum writing (W) designation: EN 411, 422, 433, 444, 455, 477, 488, and 499 ; this indicates that one of the conditions for a passing

grade is that students write coherent, logical, and carefully edited prose in a minimum of two papers, at least one of which will be graded and returned before mid-semester. Prerequisite for 400-level courses: 18 hours of English, including 6 hours at the 200 level and 6 hours at the 300 level.

COURSE OFFERINGS for SPRING 2016

200-LEVEL COURSES

EN 200	INTRO TO CREATIVE WRITING	STAFF
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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. Refer to the schedule for available sections and times.

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

NOTE: You may not take 200 & 300-level creative writing courses at the same time.

EN 201	HOW ENGLISH WORKS	STAFF
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This course will introduce students to the wide-ranging discipline of linguistics that incorporates aspects of both the humanities and the social sciences. Students will explore the elements from which languages are composed, examine differences across languages, and see how linguistic data and methods are brought to bear on real-world issues in the realms of psychology, literary studies, sociology, education, and the judicial system. Language will be presented as a constantly changing phenomenon that is embedded in culture and steeped in ideology. Refer to the schedule for available sections and times.

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

EN 205	ENGLISH LIT I	STAFF
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A survey of English literature from the Anglo-Saxon period to 1800, including, for example, work by Chaucer, Shakespeare, and Milton. Refer to the schedule for available sections and times.

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

EN 206	ENGLISH LIT II	STAFF
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A survey of English literature from 1800 to the present, including, for example, work by Wordsworth, Coleridge, Dickens, Eliot and Yeats. Refer to the schedule for available sections and times.

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

EN 207	WORLD LIT I	STAFF
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Survey of World Literature from the Classical Period to the Renaissance. Refer to the schedule for available sections and times.

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

EN 208	WORLD LIT II	STAFF
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Survey of World Literature from the Enlightenment to the Modern Period. Refer to the schedule for available sections and times.

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

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. Refer to the schedule for available sections and times.		
<i>Prerequisites:</i> EN 101 and 102 (or 103 or 104)		
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. Refer to the schedule for available sections and times.		
<i>Prerequisites:</i> EN 101 and 102 (or 103 or 104)		
EN 216	HONORS ENGLISH LIT II	STAFF
Honors section of EN 206. Refer to the schedule for available sections and times.		
<i>Prerequisites:</i> EN 101 and 102 (or 103 or 104)		
EN 220	HONORS AMERICAN LIT II	STAFF
Honors section of EN 210. Refer to the schedule for available sections and times.		
<i>Prerequisites:</i> EN 101 and 102 (or 103 or 104)		
EN 249	AFRICAN-AMERICAN LIT	STAFF
This course is designed as an introductory survey of texts and discourses within the African American literary tradition. As we explore critical works within this tradition, from slavery through the contemporary period, we will frame our close textual readings and literary analyses within the context of critical movements in social, cultural, and literary history. Refer to the schedule for available sections and times.		
<i>Prerequisites:</i> EN 101 and 102 (or 103 or 104)		

300-LEVEL COURSES

EN 300-001	INTRODUCTION TO ENGLISH STUDIES	TR 12:30-1:45	Bassett
An introduction for English majors to the methods employed in the discipline of English. Students will be exposed to the fundamental issues of critical reading, interpretation, and writing, especially to the use of critical methods in the study of primary texts. Readings will include a selection of texts in the traditional categories of poetry, drama, and prose, as well as the genre of the critical essay. There may also be investigations into other genres and media.			
EN 300-002	INTRODUCTION TO ENGLISH STUDIES	TR 2:00-3:15	Bassett
An introduction for English majors to the methods employed in the discipline of English. Students will be exposed to the fundamental issues of critical reading, interpretation, and writing, especially to the use of critical methods in the study of primary texts. Readings will include a selection of texts in the traditional categories of poetry, drama, and prose, as well as the genre of the critical essay. There may also be investigations into other genres and media.			

EN 301-001 / 002 / 003

PROSE TOUR

STAFF

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

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

EN 301-004

PROSE TOUR

TR 12:30-1:45

Rawlings

In this course we will focus on reading and writing a variety of kinds of creative prose, from short essays to long stories, from literary journalism to tall tales, to give ourselves a sense of the range of aesthetic possibilities available to prose writers. We will spend part of each class writing, reading aloud, and talking about writing by professionals and the writers in our class. Our focus will be on the writing process, from generating to revising to editing.

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

EN 303-001 / 002 / 003 / 004

POETRY TOUR

STAFF

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

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

EN 309-001

ADVANCED EXPOSITORY WRITING

TR 11:00-12:15

Mwenja

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

MW 4:30-5:45

DiNatale

Topics vary from semester to semester; examples are legal writing, writing about social sciences, and reading and writing in cyberspace.

EN 310-003

SPECIAL TOPICS IN WRITING

TR 2:00-3:15

Weiland

Public Relations Literacies

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

By the end of the semester, students will have written an article that will be included in the following semester's edition of *The Chambered Nautilus*.

EN 310-004

SPECIAL TOPICS IN WRITING Slash/Pine Internship

TR 11:00-12:15

Oliu

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.

Slash Pine is by permission only. Please contact Brian Oliu at beoliu@ua.edu if you are interested in the course.

EN 310-005

SPECIAL TOPICS IN WRITING

Digital Writing

TR 2:00-3:15pm

Tekobbe

This course investigates the social web and explores a number of modes of digital composing for internet audiences. We will work with the making of different kinds of social media, like memes, podcasts, videos, and Tweets. No prior digital design experience is required.

EN 311-001 / WS 422-002 SPECIAL TOPICS IN LITERATURE MWF 11:00-11:50 STAFF

Topics vary from semester to semester and may include courses offered by other departments.

EN 311-003 /IT 380-001 /WL 490-002 SPECIAL TOPICS IN LITERATURE T 3:30-6:00 Godorecci
Fascism in Film and Literature

This course will be taught in English. 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 311-006 / AAST 395-321 SPECIAL TOPICS IN LITERATURE MW 3:00-4:15 STAFF

Topics vary from semester to semester and may include courses offered by other departments.

EN 311-320 / AAST 395-320 SPECIAL TOPICS IN LITERATURE MW 6:00-7:15 STAFF

Topics vary from semester to semester and may include courses offered by other departments.

EN 317-001 WRITING CENTER PRACTICUM MW 3:00-4:15 DiNatale

The Writing Center is accepting applications for our Spring 2016 practicum course, English 317. The practicum is a three-credit-hour experiential learning course, which combines reading and reflection with hands-on, supervised work as a writing consultant. It is ideal for students who want to learn more about teaching writing or who want to improve their own writing skills.

After completing English 317 successfully, students are eligible to work at the Center for pay (budget permitting); however, students who do not plan to work for pay (i.e., who are graduating, or can only commit for a one-semester experience) are also welcome to apply. The practicum is open to students in all majors. English 101 and 102 (or their equivalent) are prerequisites for this course.

To apply, submit the following: 1) Writing Center Application Form, with: 2) Names and contact information of two references who can attest to your academic and writing ability, 3) Sample(s) of your academic writing (up to 10 pages) and 4) [Optional] a resume. For more information about the Center, please visit writingcenter.ua.edu.

EN-319-001 / 002 / 003 / 004 / 005 / 006 TECHNICAL WRITING STAFF

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

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

EN 320-001 INTRODUCTION TO LINGUISTICS MWF 11:00-11:50 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 320-002 INTRODUCTION TO LINGUISTICS TR 11:00-12:15 Popova

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 APPROACHES TO GRAMMAR TR 9:30-10:45 Popova

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

EN 329-001 / 002 / 003 / 004 DIRECTED STUDIES STAFF

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

EN 330-001 CHAUCER AND MEDIEVAL LITERATURE TR 2:00-3:15 Cook

Why study the Middle Ages? Because, to quote Larry Benson, “The university in which we meet, the clock that looks down on us, the script in which we take our notes, the reading of a lecture—and even the alcohol to which we look forward at the end of a long day—all are medieval inventions. We are what we are because the Middle Ages made us that way.” In this course we will ponder fundamental questions about the value of medieval literature to contemporary audiences, as we survey medieval literature from the seventh through the fourteenth centuries. In the second half of the semester, we will turn our attention to Northern and Southern American appropriations of medieval literature and history, using novels and films to determine what these representations tell us about ourselves and the Middle Ages we particularly like to imagine. Course texts include a selection of Old English poems, *Beowulf*, the *Mabinogion*, the *Lais* of Marie de France, Chaucer’s *House of Fame* and the morality play *Everyman*. Novels include Thomas Nelson Page’s *Red Rock* and Mark Twain’s *A Connecticut Yankee in King Arthur’s Court*.

EN 333-001 SHAKESPEARE TR 11:00-12:15 Loper

This course offers an introduction to the study of Shakespeare’s plays. In addition to reading at least one play from each genre—comedy, tragedy, history, and romance—we will examine the material and cultural conditions of Shakespeare’s England. Students will be asked to consider the ways in which Shakespeare adapted sources for his audiences and, by viewing various film clips, how contemporary filmmakers adapt Shakespeare. Other topics of conversation will include the authorship debate, various critical approaches to interpreting Shakespeare’s plays, and some reasons for his lasting legacy. To help celebrate the 400th anniversary of Shakespeare’s death, students will attend one film screening, staged production, or lecture outside of class, and produce their own interpretations of Shakespeare.

EN 335-001 MILTON 11:00-11:50 MWF Ainsworth and Wilson
Milton and Women: "The Edifice Project"

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. This class will be co-taught by David Ainsworth and Emma Annette Wilson. We’ll both be in the classroom every day and we’ll grade and comment on your work as a team.

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, Milton and Reason (and the previous classes’ topics) will come into play this semester. 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, Milton and Women, will focus our attention on the character of Eve in *Paradise Lost*. Was she made inferior to Adam? Did she fall because she was flawed? We’ll begin by learning about Milton as a writer and how to read his work, as well as looking a bit at his Divorce Tracts and the ways they influenced our modern conception of marriage and relationships. We’ll then

concentrate on the characters of Eve and Dalila in *Paradise Lost* and *Samson Agonistes*. In addition, we'll think about how Jesus behaves in *Paradise Regained* and whether that behavior aligns him more with Eve than with Adam.

EN 344-001 MAJOR AUTHORS, 1660-1900 TR 12:30-1:45 Ulmer

Keats, Austen, and Regency Romanticism

Two of the most accomplished and well-loved English authors, John Keats and Jane Austen, pursued their careers during the Regency (1811-20)--the time of a mad King and his disreputable Prince of Wales son; of Nelson and Wellington, Napoleon and Waterloo; of Byron's and Beau Brummell's "years of fame"; of balls, gambling, duels, and scandalous love affairs; of both lavish high society fashion and enormous poverty and unrest among the lower classes. We will see how this world shapes the works of Keats and Austen by reading Keats's most admired poems and (I'm thinking) perhaps three Austen novels. Two papers and Final Exam on Keats.

EN 347-001 ENGLISH LIT DURING THE ENLIGHTENMENT MWF 12:00-12:50 Burke

This course is to be a survey of English, Scottish, and Irish literature during the period customarily known as the Enlightenment. Attention will be paid to the period's major poets—Dryden, Swift, Pope, Johnson, Thomas Gray, & Bobby Burns—with an emphasis on their bent toward satire. But this time around there will also be an emphasis on the variety of prose fictions that make this time in English literature especially interesting. I expect we will be looking carefully at some or all of the following titles: *Oroonoko*; or, *The Royal Slave* (1688) by Aphra Behn; *Gulliver's Travels* (1726) by Jonathan Swift; *Candide*; or, *Optimism* (1759) by Voltaire; *The History of Rasselas, Prince of Abyssinia* (1759) by Samuel Johnson; and, finally, Tobias Smollet's comic masterpiece, *The Expedition of Humphry Clinker* (1771). Students can expect regular reading quizzes on major works, a final exam, and two short critical papers to be completed outside of class.

EN 349-001 VICTORIAN LITERATURE TR 9:30-10:45 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 the 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 / AAST 350-001 TOPICS IN AFRICAN-AMERICAN LIT MW 3:00-4:15 C. Smith

What is African American Literature?

In this course, students will examine the meaning(s) of African American literature. The question that is the driving force for the course – What is African American Literature? – is grounded in Kenneth Warren's understanding of African American literature as a literary movement that began in the 1880s and ended in the 1960s. According to Warren, African Americans writing during this time were united in the common goal of ending Jim Crow laws and other forms of state-sponsored segregation and discrimination. With the passage of the Civil Rights Act of 1964, which effectively ended Jim Crow, African American literature ceased to exist, Warren argues. What we get today, he maintains, is a body of literature that lacks the kind of cultural and political cohesion that defined African American literature during the Jim Crow era.

Taking Warren's argument as a point of departure, we will grapple with early and modern-day literature written by African Americans such as Toni Morrison, Edward P. Jones, and early African American writers such as Frederick Douglass and Phillis Wheatley. We will ask ourselves, How do we classify the body of black texts that appear outside of the Jim Crow era? If Toni Morrison's novels, for example, are not African American literature, what are they? Assignments for the course include regular reading quizzes and an 8 to 10-page research paper.

EN 361-001 TOPICS IN AMERICAN LIT, 1945 TO PRESENT MWF 11:00-11:50 H. White
Modern Family

Tolstoy said "all happy families are alike; each unhappy family is unhappy in its own way." This course will examine the idea of family in post-WWII America by reading a selection of the era's most important fiction on the subject. As we will see, post-war writers have come back and back to the idea of family as a lens through which to write about ideas of identity, including race, religion, and sexuality. It has also been a shaping force in our contemporary understanding of the individual as both a member of, and a figure apart from, the innumerable groupings that comprise our intimate lives.

EN 363-001 TOPICS IN BRITISH LITERATURE, 1945 TO PRESENT TR 2:00-3:15 Deutsch
British Literature, After the 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 that authors utilized to account for these turbulent times. Writers likely to be considered will be Kingsley Amis, Caryl Churchill, Wendy Cope, Hanif Kureishi, Philip Larkin, Ian McEwan, Harold Pinter, Samuel Selvon, and Zadie Smith.

EN 373-001 WOMEN IN LITERATURE TR 12:30-1:45 Weiss

Virginia Woolf, in *A Room of One's Own*, famously made the claims, not only that women need financial independence and personal autonomy to write well, but also that great women writers needed to

write “as women write, not as men write.” She urged women to “think back through our mothers” as writers—to focus and to build upon on a female literary tradition in order to extend and expand it. This course investigates the idea of a female literary tradition by taking a long historical and a wide geographical perspective on woman-authored fiction in English. Through our readings in British and North American novels ranging from the early eighteenth to the late twentieth centuries, we will examine the idea of a female literary tradition, searching for formal, thematic, and psychological convergences. Texts will include some (but not all) of the following novels and short fictions: Aphra Behn, *The Nun*; Maria Edgeworth, “Angelina;” Jane Austen, *Persuasion*; Charlotte Brontë, *Jane Eyre*; Jean Rhys, *The Wide Sargasso Sea*; Louisa May Alcott, *Little Women*; Edith Wharton, *House of Mirth*; Virginia Woolf, *To the Lighthouse*; Toni Morrison, *Sula*; Margaret Atwood, *Surfacing*; Angela Carter, *Wise Children*; Amy Tan, *The Joy Luck Club*; Sandra Cisneros, *The House on Mango Street*.

EN 399-001 HONORS SEMINAR IN ENGLISH MW 3:00-4:15PM Crank
 "Taking Out the Trash"

This section of English 399 explores our relationship with trash, junk, litter, and/or garbage: how do we imagine “trash” or “waste,” both as a physical “thing” and as it relates to rhetorics of identities? In what ways do our definitions of disposability relate to/define how we read ourselves and others? As we work through our readings, we will be especially interested in interrogating the relationship between trash and community identifications (i.e. regional communities/national and global communities), performances of gender and sexuality, explorations of ecologies, and formations of cultural identities. We will also explore the emerging field of “trash studies” and its defining scholar, Patricia Yaeger, especially her concepts of “luminous trash” and “dirty ecology.” Possible texts include: Ecology of a Cracker Childhood, Ray; A Turn in South, Naipaul; Dirt and Desire, Yaeger; The Redneck Manifesto, Goad; Their Eyes Were Watching God, Hurston; Dirty South, Atkins; Father and Son, Brown; The Third Life of Grange Copeland, Walker.

Note: Enrollment preference will be given to English Majors.

Prerequisites: EN 215 and EN 216 (or EN 219 or EN 220)

400-LEVEL COURSES

EN 408-001 ADVANCED CREATIVE WRITING MW 4:30-5:45 Oliu
Literary Citizenship

A literary citizen is an aspiring writer who understands that you have to contribute to, not just expect things from, the publishing world. This course will teach you how to take advantage of the opportunities offered by your campus, local, regional and national literary communities and how you can best contribute to those communities given your talents and interests. It will also help you begin to professionalize yourself as a writer or writing-related career. You will learn how to:

- 1.) create your own professional blog or website
 - 2.) use social media to build your writing community
 - 3.) design and edit a chapbook of Tuscaloosa's Poetry Out Loud finalists
 - 4.) interview writers and publish those interviews
 - 5.) review books and publish those reviews
 - 6.) submit poems, stories, and essays to literary magazines
 - 7.) query agents and editors regarding book manuscripts
 - 8.) craft a professional résumé.

9.) successfully interview for a job or internship

Texts include Betsy Lerner's *The Forest for the Trees*, Austin Kleon's *Steal Like an Artist*, and Carolyn See's *Living a Literary Life*.

Prerequisites: EN 200 and EN 301 and EN 303.

EN 408-002

ADVANCED CREATIVE WRITING

TR 3:30-4:45

Johnson

Spoken Word Performance

The Spoken Word Performance workshop 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, 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.

Prerequisites: EN 200 and EN 301 and EN 303.

EN 408-003

ADVANCED CREATIVE WRITING

MW 2:00-3:15

Staples

Ecopoetics

In 2001, poet Jonathan Skinner launched the journal *Ecopoetics*, responding to our era of environmental crisis and signaling the arrival of what may come to be seen as the most significant poetic influence of our time. Ecopoetic writing and eco poetic praxis provide a means for addressing ecological concerns at the radically local site of the shared lexicon. In this course, we will acquaint ourselves with some of the histories, practices, and potentials of ecopoetics. We will read and write works that seek to reinvent the language, refusing resignation for a sense of possibility, for linguistic innovation and intervention, for new forms of consciousness. Assignments will include discussion facilitation, writing and sharing of creative ecopoetic pieces, a portfolio of field writings, and a final public reading. While poetry will our starting point, prose and 'prosoetry' are welcome. Texts may include: *Ecopoetry Anthology*, edited by Robert Hass and Anne Fischer-Wirth; *Ashglalomancy*, Abraham Smith; *Styrofoam*, Evelyn Reilly; *Ecodeviance for the Future Wilderness*, CA Conrad; *Things that Are*, Amy Leach; *Literature for Nonhumans*, Gabrielle Gudding; *To See the Earth Before the End of the World*, Ed Roberson; excerpts from *Practice of the Wild*, Gary Snyder; *Continuous Harmony*, Wendell Berry; *Cyborg Manifesto*, Donna Haraway.

Prerequisites: EN 200 and EN 301 and EN 303.

EN 408-004

ADVANCED CREATIVE WRITING

TR 11:00-12:15

Brettell

Retelling Tales: The Art of Recycled Stories

It will be our goal this semester to rely on "recycled stories" as the raw material for our original creations. Why do we keep coming back to the same stories and archetypes again and again? Whether modernized, adapted, or simply re-spun, our old stories continue to inform us about our contemporary world. We will begin by looking at modern retellings of fairy tales, embark on our own modernizations of ancient myths, and end by recycling pop culture and current news stories. Our goal this semester is to challenge ourselves to find new perspectives, lessons, and characters hidden in familiar tales. Texts will include: Bernheimer's *My Mother She Killed Me, My Father He Ate Me*; Armstrong's *Short History of Myth*; and selections from Sexton, Carson, Gaiman, and others.

Prerequisites: EN 200 and EN 301 and EN 303.

EN 408-005 ADVANCED CREATIVE WRITING TR 2:00-3:15 P. White
EXPLODING FORMS: An Advanced Poetry Workshop

Students will engage with and explode a number of traditional forms (such as the sestina, the terza rima, and the decima), and experiment with 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.

Prerequisites: EN 200 and EN 301 and EN 303.

EN 408-006 ADVANCED CREATIVE WRITING TR 12:30-1:45 Parker
Non-fiction 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.” *Prerequisites:* EN 200 and EN 301 and EN 303.

EN 408-007 ADVANCED CREATIVE WRITING M 2:00-4:30 K. Wells

In her introduction to Halldor Laxness's novel *Under the Glacier*, Susan Sontag says, "Narratives that deviate from [the] artificial norm" of realist fiction "and tell other kinds of stories, or appear not to tell much of a story at all...still, to this day, seem innovative or ultraliterary or bizarre," provoking labels that consign them to "the outlying precincts of the novel's main tradition," and it is with some of these deviant, martian fictions that this course will be concerned. Fabulist fiction is, fundamentally, fiction in which anything can happen, fiction unfettered by empirical reality, in which human beings sprout wings or apes deliver disquisitions on what it is to be human, fiction set in historical theme parks built according to verisimilitude tips acquired from ghosts, fiction of the supernatural, paranormal, romantic, surreal, metaphysical, the oneiric, unlikely, implausible, the uncanny, the marvelous, fiction in which magic, myth, and dream construct a cosmos at a tilt. *Prerequisites:* EN 200 and EN 301 and EN 303.

EN 408-008 ADVANCED CREATIVE WRITING TR 11:00-12:15 Reyes
Writing the Adapted Screenplay

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 television screen. We will attack these questions in three sections: reading and analysis, collaborative adaptation, and individual book adaptation. 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 two books adapted into successful dramatic series. In section two, students will familiarize themselves with the basic elements of screenplay writing, and will work in groups to adapt a creative nonfiction book into a dramatic series story arc and then a 30-minute pilot episode. Finally, in the third section, students will choose from an approved book list to plot the narrative arc of a single-season dramatic series and then write the pilot episode for that season.

The questions we will always be asking ourselves as analyze the work of established series and the work of our classmates: How does the original text differ from the adaptation? What elements were selected, omitted, and invented by the screenwriter in order to satisfy the larger the story? What are the essentials to creating a story in a visual medium? *Prerequisites:* EN 200 and EN 301 and EN 303.

EN 408-009 ADVANCED CREATIVE WRITING MW 3:00-4:15 Felt
Art of the Essay

As a noun, the word essay can refer to a short piece of writing; as a verb, to essay is to try, to weigh, to ascertain, to test the quality of. In this course we'll explore the different ways people essay through their representations of the world through art, history, writing, music, film, and archives. We'll examine how the creators of these works convey their individual perspectives and investigate how private or personal narratives can be used to reveal larger societal or cultural issues. Through reading and writing we'll answer the following questions: How do essays differ from memoir? What role do individual voices play in shaping collective histories? How do our present desires sculpt stories of the past and future? Where do the truths you've been taught diverge from what you actually see?

Prerequisites: EN 200 and EN 301 and EN 303.

EN 408-010 ADVANCED CREATIVE WRITING TR 3:30-4:45 A. McWaters
Lost & Found in Translation

This class will explore the art of translation, in which translation itself is defined as “the process of moving something from one place to another.” We will practice translating texts from current and ancient languages to our own, and will also experiment with other forms of moving language: from, for instance, medical texts, legalese, mathematics, quantum physics, technical manuals, nautical language, tweets, almanacs, computer code and the like, in effort to see how those linguistic practices can inform our own writing. *Prerequisites:* EN 200 and EN 301 and EN 303.

EN 411-001 ADV STUDIES IN COMPARATIVE /MULTICULTURAL LIT TR 12:30-1:45 Iheka

Writing in *Death of a Discipline*, Gayatri Spivak critiques the predominance of European literature in the field of Comparative Literature and insists on paying much needed attention to the literatures from the Global South in order to rejuvenate the field. This course heeds Spivak's suggestion by focusing on the study of literary productions from formerly colonized spaces as comparative cultural artifacts. Reading texts from Africa and the Caribbean, we will ask how writers intervene in the socio-political and cultural events in their societies and consider what formal qualities attend the representations of those issues. We will read the works of writers such as Chinua Achebe, Chimamanda Adichie, Jamaica Kincaid, and Samuel Selvon. Issues to be considered include colonialism, neocolonialism, migration, racism, ethnicity, gender dynamics, and globalization. We will also engage secondary/critical materials on Comparative Literature and the latest manifestations in World Literature and Global Literature, alongside scholarship

on the narratives under investigation. In-class discussions of the narratives will be supplemented with papers and presentations to achieve the course objectives.

**EN 411-002 ADV STUDIES IN COMPARATIVE /MULTICULTURAL LIT TR 9:30-10:45 Yoon
Postcolonial Conditions**

This course will explore the crisis of consciousness in postcolonial literature from Africa, Asia, and the Caribbean. We will engage with the many representations of this condition—from the nomadic and exilic to the supernatural and strange. As such the postcolonial condition will emerge through tropes linked to space (the nation and the journey) and psychology (neurosis and sickness). We will ask how literature articulates this condition through styles ranging from the anthropological and medical, to existential and lyric. Important questions include: What are the links between education, colonialism, and madness? Between the supernatural and politics? Between literature and history? And finally, how is the postcolonial condition, in fact, the modern condition?

**EN 422-001 ADV STUDIES IN AMERICAN LITERATURE TR 3:30-4:45 Manora
American Modernisms**

The term American Modernism traditionally refers to a period of both literary innovation and profound ideological disruption. As American culture underwent a sea change during the decades from 1914 to 1945, European American and African-American/Harlem Renaissance writers captured American Modernism's dialectic of contradictions, its "apocalyptic sense of crisis and belief in a new beginning." Through literary analyses and work with recent criticism, we will consider the relationships between order, disorder, place, and identity – notions and constructions of race, class, gender, and "self" – that concerned these writers, while also exploring the historical, social, cultural, and ideological discourses that informed their works. Authors include F. Scott Fitzgerald, Zora Neale Hurston, Willa Cather, James Weldon Johnson, Nella Larsen, Jean Toomer, William Faulkner and Djuna Barnes. Requirements include active and engaged presence and participation, critical reader responses, one 4-5 page paper, and a final paper.

**EN 422-003 / AMS 465-1 / ADV STUDIES IN AMERICAN LIT TR 12:30-1:45 STAFF
AMS 565-1 / EN 500-3**

Designed for advanced English majors, a special topics course that focuses on issues in American literature.

EN 423-001 / EN 523 HISTORY OF ENGLISH TR 11:00-12:15 Davies

This course traces the evolution of the English language from its Indo-European roots to its contemporary forms as a basis for understanding English grammar, pronunciation, and spelling and as a background for studying English literature. The course examines the development of English from two perspectives: its outer history (i.e., the sociohistorical, cultural, and political forces that have helped shape the language) and its inner history (the phonological, grammatical, and lexical changes that comprise that have taken place). In addition, it looks at some general principles of language change and relates them to specific developments in English. By the end of the course you should understand why the English language is the way it is and where many nonstandard features of English come from.

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

EN 425-001 / EN 525 VARIATION IN AMERICAN ENGLISH TR 2:00-3:15 Davies

The study of the experience of the English language in America, with particular emphasis on its development and dialects. We'll explore differences in accent, vocabulary, grammar, and patterns of language use among people from across the United States. We'll look at how dialect differences developed, reflect on how language is a part of our identity, and consider the consequences of linguistic stereotyping, both positive and negative.

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

EN 429-001 / 002 DIRECTED READINGS STAFF

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

EN 430-001 / 002 / 003 ENGLISH INTERNSHIP STAFF

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

EN 433-001 ADV STUDIES IN BRITISH LITERATURE TR 9:30-10:45 Weiss
Bad Characters

As the values of the Enlightenment slipped into those of Romanticism, an important shift occurred in the idea of novelistic character. For most of the eighteenth century, authors created characters who, though perhaps flawed, nonetheless offered moral lessons to their readers. Character—a literary creation—was closely connected to the idea of personal character—one's moral composition. Thus in the eighteenth century, readers could confidently build their characters by reading about characters building their characters. In the Romantic period, however, authors began to create characters who were profoundly morally flawed or, more often and more dangerously, who combined villainous and appealing traits. If we look back on the history of British literature, we will find that beginning in the 1790s, novels become over-loaded with such protagonists—monsters, madmen, loose women, seducers, rebels, even criminals—who flagrantly displayed their bad character even while they captured the reader's sympathy and admiration. Such novels (and movies and T.V. shows) still present us with ethical dilemmas that prompt us to consider why the individual who rejects conventional morality, scorns sociability, and recklessly pursues egotistical desires nonetheless retains an irresistible fascination. This is a fascination generally stronger, in many cases, than that of heroes and heroines who respect authority, follow the rules, and play well with others. Our task in this class is to examine the allure of Romantic-period and Victorian “bad characters,” and to see what they can tell us about how questions of ambition, aberration, violence, sexuality, and evil were construed throughout the nineteenth century. The “bad characters” we encounter will come from the imaginations of William Godwin, Elizabeth Inchbald, James Hogg, Charlotte Dacre, Emily Brontë, Edith Wharton, Robert Louis Stevenson, and Oscar Wilde. We'll use classics of literary criticism (Samuel Johnson, E. M. Forster, Northrop Frye, Wayne Booth), as well as more recent scholarly work to help us understand the power of the bad character in the British novel.

EN 444-001 ADV STUDIES LIT CRITICISM & THEORY TR 11:00-12:15 Pionke

This senior seminar will inquire into the productive limits, if any, of literary critical interpretation. After a brief grounding in hermeneutics and a variety of theories of open vs. closed, readerly vs. writerly, suspicious vs. neophenomenological texts and methods of reading, we will investigate three enormously fecundate literary texts and a representative survey of the criticism that each text has inspired. More specifically, we will read Mary Shelley's *Frankenstein*, Thomas Carlyle's *Sartor Resartus*, and Christina Rossetti's "Goblin Market," as well as select articles and book chapters written in response to and in an attempt to elucidate these texts. This course fulfills the university's "W" requirement, and so requires two papers, one of which will be completed, graded and returned before mid-semester. Writing proficiency is required for a passing grade in this course. Completing all writing assignments is a mandatory part of demonstrating writing proficiency.

EN 444-002 / WS 410-001 ADV STUDIES IN LIT CRITICISM & THEORY TR 2:00-3:15 Purvis
Essential Readings and Writings

If feminist scholars and practitioners actively contest essentialist narratives about women, expose the instability of the foundational category, women, and consistently draw attention to the intersectionality of oppressions within the vast interdisciplinary field traditionally known as Women's Studies, what can we say of its "essence"? This course considers these and other challenges 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 and praxis across disciplines. Course readings include "classic," visionary texts and influential anthologies by iconic authors, such as Angela Davis and Barbara Ehrenreich, literary writers, such as Margaret Atwood and Octavia Butler, as well as new and groundbreaking writings by contemporary authors, such as Leora Tanenbaum and Roxane Gay. Through readings, class discussions, and writing assignments, students will become familiar with texts and debates central to the field of Women's and Gender Studies. Students can look forward to not only becoming conversant in major themes, but gaining proficiency in advanced undergraduate research and writing skills, developing an awareness of how normative logics contribute to the subjection of women and other racial, sexual, and gender minorities, and discovering how feminist writers, past and present, have contributed to our understanding of these issues and suggested possibilities for change.

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.

EN 455-001 ADV STUDIES IN WRITING TR 2:00-3:15 Cardon
Discourses of Food: Growing, Cooking, Consuming

Students will read, discuss, and analyze a series of texts about food. Most of these texts will be found in the reader, *Food Matters*; however, we will also read Anthony Bourdain's book *Kitchen Confidential* as well as additional assigned readings (pertaining to food or to writing/rhetoric). The course will be divided into the following rhetorical units: 1) What should we consider "food"?

- 2) What is the purpose of food?
- 3) What factors (cultural, regional, personal, etc.) determine what we eat?
- 4) What does it mean to eat ethically?
- 5) What is the future of food?
- 6) How has the relationship between food and consumer changed in recent years?

Our writing assignments and final project, as well as our class discussions, will engage these questions as

they relate to our assigned readings and our own experiences of food. The class is especially recommended for those who enjoy cooking.

EN 455-002	ADV STUDIES IN WRITING Writing the Water	TR 3:30-4:45	P. White
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Students will study, research, engage with, and write about various forms of water, using various forms and genres of writing. At least one major creative writing project and one major research project will be required, as well as various notes, investigations, interviews, or proposals. Readings will include: *Housekeeping* (Marilynne Robinson), *Swamplandia!* (Karen Russel), *A.D.: New Orleans After the Deluge* (Josh Neufeld), *Noah's Flood* (William Ryan and Walter Pittman), and others. Students will also organize and host the annual WATERSHED faculty reading.

EN 477-001	ADV STUDIES IN LITERARY GENRE	TR 12:30-1:45	Burke
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This will be a seminar that examines the idea of epic as it manifests itself in the novel. We will first examine the idea of epic as it manifests itself, first, in Homer's *Iliad* and *Odyssey*, then in Vergil's *Aeneid*, and ultimately in Milton's *Paradise Lost*. However, the principal focus for the students in the course will be on three famous novels, one British, one American, and the last Russian : *The History of Tom Jones, a Foundling* (1749) by Henry Fielding; *Moby Dick*; or, *The Whale* (1851) by Herman Melville; and *War and Peace* (1865-69) by Count Leo Tolstoy. Students can expect regular reading quizzes, but only on the three novels. Course requirements will also include a research paper and a final exam at the end.

EN 488-001	ADV STUDIES IN AFRICAN-AMERICAN LIT African-American Literature in the 1980's	TR 2:00-3:15	Harris
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Prize-winning achievements distinguished the decade of the 1980s for African American writers. Alice Walker won the Pulitzer Prize for Fiction and the National Book Award for Fiction with *The Color Purple* (1982). For her neo-slave narrative *Beloved* (1987), Toni Morrison was a finalist for the National Book Award in 1987 and won the Pulitzer Prize for Fiction and the American Book Award in 1988, which presaged her being awarded the Nobel Prize for Literature in 1993. J. California Cooper won the American Book Award for *Homemade Love*, her 1986 collection of short fiction. Charles Fuller won several awards for *A Soldier's Play*—the 1981 Drama Critics' Circle Award for Best American Play, the 1982 Outer Critics Circle Award for Best Off-Broadway Play, and the 1982 Pulitzer Prize for Drama. August Wilson pocketed his first Pulitzer Prize for Drama with *Fences* (1986), which also won the Tony Award for Best Play; Wilson duplicated the Pulitzer feat with *The Piano Lesson* in 1990. Rita Dove won the Pulitzer Prize in Poetry for *Thomas and Beulah* (1986) and was appointed Poet Laureate Consultant in Poetry to the Library of Congress (1993). This section of EN 488 will focus on several of these prize-winning works as well as Audre Lorde's *The Cancer Journals* (1980; essays), Ernest Gaines's *A Gathering of Old Men* (1983; novel); James Baldwin's *The Evidence of Things Not Seen* (1985; essays), Octavia E. Butler's *Dawn* (1987; novel), Yusef Komunyakaa's *Dien Cai Dau* (1988; poetry), Gloria Naylor's *Mama Day* (1988; novel), and Randall Kenan's *A Visitation of Spirits* (1989; novel). The class will be run primarily through discussion, with students volunteering to lead some of the discussion sessions. Students will also write five Reading Reports of works covered in the course and complete a mid-semester examination, a research project (combination of visual/media and traditional research), and a take-home final examination.

EN 499-001 / 002 / 003 / 004 / 005 / 006 / 007

HONORS THESIS

STAFF

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

Prerequisite: EN 399.