

Department of
English Summer 2014
Undergraduate Course Offerings

Available electronically on English Home Page at <http://english.ua.edu>

INTERIM

EN 311-001 SPECIAL TOPICS MTWRF 9:00a.m.-12:00p.m. Loper

Special Topics: Teen Shakespeare

This course examines how Shakespeare's plays are adapted for teenagers. To begin, we will read selections from the most influential studies of the teen film genre and will discuss the process of adapting a literary text for the big screen. From there, we will turn to how Shakespeare's plays have been made into teen films, focusing on three: Baz Luhrmann's *William Shakespeare's Romeo + Juliet (Romeo and Juliet)*, Gil Junger's *10 Things I Hate About You (The Taming of the Shrew)* and Tim Blake Nelson's *O (Othello)*. We will discuss how Shakespeare himself adapted sources in these plays, how the films operate as both teen films and as adaptations of Shakespeare, and how other plays have and can be made into teen films.

EN 311-002 /IT 380-001 SPECIAL TOPICS MTWRF 12:00-3:45pm Godorecci

Special Topics: Machiavelli & Sherlock Holmes: A Meeting of Minds

This Special Topics course will focus on Machiavelli's most famous work, *The Prince*, and a selection of readings from Arthur Conan Doyle's *Sherlock Holmes*, paying particular attention to each man's method of analysis of history and of the world around him. A self-declared student of "current experience and things past," Machiavelli finds a theoretical and intellectual soulmate in Sherlock Holmes, a man of exceptional observational acumen and great skill at problem-solving. In-class viewing of selected episodes from the BBC series "Sherlock" will complement course readings and offer students a thought-provoking interpretation of Holmes' famous method in action.

EN 400-001 / EN 500-001 SENIOR SEMINAR MTWRF 9:00a.m.-12:00p.m. Beidler

Masterpiece Theater

A study of classic American texts and their Hollywood movie adaptations, with emphasis, in paired discussions, on popular forms expressing a relationship between contemporary social attitudes and the popular-culture marketplace.

Prerequisite(s): Twenty-four hours toward the English major.

SUMMER I

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 Summer 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 Summer Schedule for available sections and times.

the effects of its past. The Pinochet dictatorship, one of the most brutal regimes in history, has left its scars. However, it has also created one of the safest countries in the world, and it has inspired some of the most insightful art and literature the world has ever known. We will see for ourselves how Chile and its people reconcile their nation's challenging history. We will explore the foundational texts of Pablo Neruda, Isabel Allende, and José Donoso, among others, and we will mine contemporary Chilean literature to examine how novelist and poets like Marcela Serrano, Roberto Bolaño, and Alejandro Zambra deal with Chile's political legacy.

EN 319-050 TECHNICAL WRITING MTWRF 10:00-11:45 Dayton

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.

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

EN 329-050 DIRECTED STUDIES TBA Burke

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

EN 329-800 / EN 208 / WL 208 DIRECTED STUDIES / WORLD LIT II Study Abroad Reyes

A survey class on World Literature from the Enlightenment to the present day, including such writers as Moliere, Voltaire, Dostoevsky, Rilke, Baudelaire, Ichiyo, and Pirandello, among others.

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

EN 333-050 SHAKESPEARE TWR 2:00 PM--4:45 PM O'Dair

BAD SHAKESPEARE

There's badly written and then there's bad for you. This course asks whether some of Shakespeare's plays are bad for you. And whether they should be put out to pasture. Although the number of recent adaptations would seem to beg the questions, we shall ask them anyway and try to answer them by examining four of Shakespeare's plays—

Othello, The Tempest, Much Ado About Nothing, and The Taming of the Shrew—and at least two contemporary film or television adaptations of each play. How do contemporary writers, directors, and actors rehabilitate the source play's sexism or racism? To what lengths do they go to do so? Why? Are they successful? Or do they make new what is bad about the source play? Adaptations may include Gil Junger's **10 Things I Hate About You; Shakespeare ReTold: The Taming of the Shrew**; Gary Hardwick's **Deliver Us From Eva**; Joss Whedon's **Much Ado About Nothing; Shakespeare ReTold: Much Ado About Nothing**; Paul Mazursky's **Tempest**; Julie Taymor's **The Tempest**; Fred Wilcox's **Forbidden Planet**; Andrew Davies' **Othello**; Tim Blake Nelson's **O**; and Volfrango De Biasi's **Iago**.

Films will be shown in class.

EN 370-50 FORMS OF COMEDY MTWRF 2:00-3:45 Burke

This course will be a consideration of changing forms of comedy from the end of the 16th century to beginning of the 20th century. We will begin with a consideration of William Shakespeare's mastery of the comic forms, looking first at **A Midsummer Night's Dream** (1595) and then at **As You Like It** (1598). We will then move on to Shakespeare's contemporary Ben Jonson and his "humours" comedies, considering first **Epicoene; or, the Silent Woman** (1609) and then turning to **The Alchemist** (1610). In the second part of the course we will look at what happened to comedy in the

18th and 19th centuries. We will begin our examination with a Restoration comedy, Sir George Etherege's **The Man of Mode** (1676) and then move on to Richard Sheridan's **The School**

for Scandal (1777), which can be conceived of as his reply to Etherege. We will finish the course with the extensions of the comic form to be found in social comedies by Oscar Wilde (1854-1900) and George Bernard Shaw (1856-1950).

Students can expect there to be regular reading quizzes, two papers to be written out of a class, and a final exam to be written in class. Since the coverage in this course will be chronological, EN 370 can, if need be, meet one of the 300-level requirements for English majors. That is, it can be counted either as a course in pre-1660 English literature or as a course in 18th-19th- literature. It cannot, however, count for both.

EN 408-050 ADV CREATIVE WRITING MTWRF 12:00-1:45 McCall

Writing Popular Culture

We often hear the cliché “write what you know”; however, many writers avoid what we know most: the media and culture surrounding us. In this course, we will discuss the possibilities and pitfalls associated with using popular culture in our writing. Can you build a coming of age short story around a BuzzFeed quiz? Does Katy Perry’s “Roar” roar loud enough to inspire a crown of sonnets? In this course, we will find out. Bring your guilty pleasures, but leave your guilt at the door.

Prerequisite(s): EN 200 and EN 301 and EN 303.

EN 408-801 / EN 455 ADV CREATIVE WRITING Study Abroad Reyes

Travel Writing

One of the biggest challenges when traveling is how to be a tourist but not look like a tourist. Specifically for a travel writer, the biggest challenge is how to experience an event as it is and then formulate that moment into a cohesive travel article. In this class we will attempt this and more as we delve into the art of contemporary travel writing. We will use our experiences in Chile (including Santiago, the Andes Mountains, and Easter Island) as a backdrop for our creativity. We’ll read Bruce Chatwin's *In Patagonia*, as well as essays from the superb Best American Travel Writing series and the Lonely Planet books, to explore the craft and genre of contemporary travel writing.

Prerequisite(s): EN 200 and EN 301 and EN 303.

EN 408-802 ADV CREATIVE WRITING Study Abroad Johnson

The Hero’s Journey through the underworld is one of the oldest motifs in storytelling. Ancient figures such as Gilgamesh, Sundiata, Odysseus, Medea, and Medusa each passed through cycles of death and rebirth. However, conceptualizing entire cultures and histories into a universal monomyth can limit understanding. UA in Zanzibar will explore the Hero’s Journey and the myths we build around ourselves and cultures.

Students will attend the Zanzibar International Film Festival and the Festival of the Dhow Countries in June of 2014. ZIFF is the oldest and largest film festival showcasing films from Africa and the African diaspora, and regularly nominates films for competition at the Oscars and Golden Globes. The Festival of the Dhow Countries celebrates cultures linked by the dhow, a wooden trading vessel found along the coasts of East Africa, the Middle East, and India. Together, ZIFF and FDC compose the largest multi-disciplinary arts festival in Africa. This unique creative showcase engages diverse perspectives in multicultural dialogues.

EN 408 will focus creating works that deal with some aspect of myth, mythmaking, and the Hero’s Journey, with the goal of publishing an anthology of work based on Zanzibar. (publication by Broken Futon Press.) All majors welcome, with permission from the Creative Writing program. As most Africa cultures see little difference between various genres, this course will accept fiction, poetry, creative nonfiction, music, filmmaking, photography, drama, art, and other forms of creative expression. No prerequisites. Students do not have to be Creative Writing minors or take the Creative Writing sequence to participate in UA in Zanzibar. Minimum 2.0 GPA.

Prerequisite(s): EN 200 and EN 301 and EN 303.

EN 429-050 DIRECTED READINGS TBA Burke

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

EN 455-800 / EN 408 ADV STUDIES IN WRITING Study Abroad Reyes

Travel Writing

One of the biggest challenges when traveling is how to be a tourist but not look like a tourist. Specifically for a travel writer, the biggest challenge is how to experience an event as it is and then formulate that moment into a cohesive travel article. In this class we will attempt this and more as we delve into the art of contemporary travel writing. We will use our experiences in Chile (including Santiago, the Andes Mountains, and Easter Island) as a backdrop for our creativity. We’ll read Bruce Chatwin's *In Patagonia*, as well as essays from the superb Best American Travel Writing series and the Lonely Planet books, to explore the craft and genre of contemporary travel writing.

Literature is the oldest vernacular literature in Western Europe. This course traces the development of writing in Irish and its cultural context from earliest times to the present day. Despite the declining fortunes of the Gaelic language, the literary renaissance in Irish, which has been ongoing since the late 19th century, continues to produce works of considerable artistic achievement in both poetry and fiction. The work of contemporary Gaelic writers shows an intimate awareness of formal and thematic developments in a broad range of world literatures. But they are also acutely aware of earlier sources in the Gaelic oral and literary traditions. It is that dynamic tension between traditional and contemporary elements which gives their writing its distinctive quality. A knowledge of the Gaelic language is not a prerequisite; classes are taught through English. *See Dr. McNaughton, Director of "UA in Ireland," for schedule.*

EN 319-100 TECHNICAL WRITING MTWRF 10:00-11:45 Robinson

Focuses on principles and practices of technical writing, including audience analysis, organization and planning, information design and style, usability testing, and collaborative writing. Writing proficiency within this discipline is required for a passing grade in this course.

EN 329-100 DIRECTED STUDIES TBA Burke

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

EN 333-800 SHAKESPEARE Study Abroad Selesky

Introduction to Shakespeare's plays. Various aspects of Elizabethan life and customs; philosophy and politics; history and psychology are also examined as they relate to the drama.

EN 340-100 MAJOR AMERICAN WRITERS TO 1900 MTWRF 8:00-9:45 Beidler
American Lit to 1900

This version of the course will focus on the post-1865 realism-naturalism-modernism period in American literature. Writers studied will include Whitman, Dickinson, Clemens, Harte, Bierce, Jewett, Chopin, Freeman, Gilman, Washington, Dubois, James, Chesnutt, Garland, London, Dreiser, and Crane. Texts will include a variety of genres, both literary and popular. To improve expository prose skills, out-of-class assignments will include two brief critical essays.

Text: Norton Anthology of American Literature, 8th Ed., Vol. C, 1865-1914; powerpoint supplements, posted for study and review.

EN 362-800 TOPICS BRITISH LIT 1900-1945 Study Abroad McNaughton
Representing Ireland—Literature & Film

This course is taught by Professor Sean Ryder of NUI Galway for "UA in Ireland." From Ulysses to The Quiet Man to The Butcher Boy, fiction, poetry, drama and film have been used to represent 'Ireland' and 'Irishness.' The course's aim is to analyse the varied ways this has been done in English-language media. The course is structured around themes like the representation of 'The West', the contrast between city and country, the politics of theatre, gender identity, and the meaning of nationality. Works from writers like WB Yeats, James Joyce, Augusta Gregory, JM Synge, Liam O'Flaherty, Brian Friel, Eavan Boland and Patrick McCabe are read. We also view and discuss movies directed by American and Irish film-makers. *See Dr. McNaughton, Director of "UA in Ireland," for schedule.*

EN 408-100 ADV CREATIVE WRITING MTWRF 10:00-11:45 Bowen
The Anti-Hero

In this mixed genre creative writing class, we'll read and discuss works that center around the anti-hero in contemporary literature. Through the course readings, we'll explore the drive for such characters and see if we can incorporate the techniques used in these works in our poems, creative nonfiction, and short stories. Texts: **Bright Lights, Big City** - Jay McInerney; **Fear and Loathing in Las Vegas** - Hunter S. Thompson; **Dry** - Augusten Burroughs; **Howl** - Allen Ginsberg; **The Road to Happiness** - Johnathon Williams

Prerequisite(s): EN 200 and EN 301 and EN 303.

EN 408-800 ADV CREATIVE WRITING Study Abroad McNaughton, Rawlings
Creative Writing: Poetry & Fiction

Taught by Mike McCormick, an established Irish writer and novelist, this course for "UA in Ireland" is a

workshop in the writing of prose and poetry. Students choose the genre they wish to emphasize, engaging in experimentation, writing and rewriting under the supervision of the director. The workshops involve reviewing, analyzing and editing of work in an atmosphere of constructive criticism and support. There will be individual contributions from a number of the country's leading writers. *See Dr. McNaughton, Director of "UA in Ireland," for schedule.*

Prerequisite(s): EN 200 and EN 301 and EN 303.

EN 422-100 ADV STUDIES IN AMERICAN LIT MTWRF 10:00-11:45 Beidler
Make it New: EP, HD, and Others

A study of 20th century American modernism, with emphasis on writers regarded at the time as important literary experimentalists and popular celebrities. Figures covered include Ezra Pound, HD (Hilda Doolittle), Robert Frost, T.S. Eliot, Willa Cather, F. Scott Fitzgerald, Zora Neale Hurston, Eugene O'Neill, Ernest Hemingway, and William Faulkner. The studies of these writers will also be foregrounded by materials on Anglo-European and American literary traditions of the era. To improve expository prose skills, out-of-class assignments will include two brief critical essays.

Texts: Norton Anthology of American Literature, 8th Edition, Volume D, 1914-45; powerpoint supplements, posted for study and review.

EN 429-100 DIRECTED STUDIES TBA Burke

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

EN 433-801 ADV. STUDIES IN BRITISH LIT Study Abroad McNaughton
James Joyce's *Ulysses*

In this advanced seminar, we will read James Joyce's master novel *Ulysses*, a book set in Ireland. Frequently topping lists of the twentieth century's most important books and undoubtedly one of the most influential novels ever written, *Ulysses* nevertheless is difficult, a novel that rewards careful reading and dedication. The seminar format, therefore, is the perfect way to enjoy this book: a group of committed students—all with a careful eye to aesthetic pleasure, social critique, and historical context—together will open up this astonishing book. The professor expects engaged discussion, a series of essays on Joyce's work, two exams. *See Dr. McNaughton, Director of "UA in Ireland," for schedule.*

FULL SUMMER

EN 429-150 DIRECTED READINGS TBA Burke

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

EN 430-150 ENGLISH INTERNSHIP TBA Burke

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. Applications for the English Internship should be submitted to the Director of Undergraduate Studies in the Department of English.

Prerequisites: English major, 3.00 grade point average, and second-semester junior or senior standing in the semester in which the internship is held. EN 430 does not count towards the 400-level major electives.

EN 430-151 ENGLISH INTERNSHIP TBA Burke

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. Applications for the English Internship should be submitted to the Director of Undergraduate Studies in the Department of English.

Prerequisites: English major, 3.00 grade point average, and second-semester junior or senior standing in the semester in which the internship is held. EN 430 does not count towards the 400-level major electives.