

# Spring 2020 300- and 400- Level Detailed Course Descriptions

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## 300-Level English Courses

### Literature, Pre-1700

EN 330-001                      CHAUCER AND MEDIEVAL LIT                      MWF 10:00-10:50      Cook

In this course we will read Chaucer’s two greatest poems, Troilus and Criseyde and The Canterbury Tales. In the first half of the semester, we will study love, medieval style: We will read selections from Andreas Capellanus’s The Art of Love, Marie de France’s Lais, and finally, the Troilus (the latter in Middle English). Some scholars claim that Western love as we know it was invented in late-medieval Europe. Therefore, while our primary focus will be upon “courtly love” as a historically- and socially-specific phenomenon (these are representations of love produced in and by the “court”), we will also entertain the possibility that certain manifestations of “courtly love” survive in the dating and mating rituals of our own present moment. In the second half of the semester, we will read the Tales (in Middle English with a facing Modern English translation). The tales show that there is no better place than the Chaucer canon 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 333-001                      SHAKESPEARE                      TR 9:30-10:45                      Ross

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 how contemporary filmmakers, authors, poets, musicians, and even gamers adapt Shakespeare.

EN 335-001                      MILTON                      MWF 11:00-11:50                      Ainsworth

### **Milton and Fanfiction**

Paradise Lost has been called the greatest work of Biblical fanfiction ever written. This semester, we will take up that claim and consider it seriously. Fanfiction, as a genre, tends to receive little critical attention, being as it is the work of a mixture of people who can post their writing without going through a complex approval process and having it confirmed as “publishable.” Perhaps not coincidentally, many works of fanfiction are written by people with little power or cultural privilege: teenagers; LGBTQ+ authors, closeted or out; members of other minority groups. John Milton is likely the posterboy you would choose for the dead white male author. This semester, we will take fanfiction writers seriously, think about what it means to write fanfiction, and rethink John Milton's position as part of a privileged group and the ways his writing has been read (or coopted) to support or challenge established systems of cultural power. We will read Milton's great poetry and prose, including *Areopagitica*, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*; we will also read several works of modern fanfiction.

## **Literature, 1700-1900**

EN 340-001                      AMERICAN LIT TO 1900                      MW 3:00-4:15                      Smith

This course will examine early American literature through a cultural lens, examining the ways in which key texts perpetuate and/or challenge certain ideals, beliefs, customs, etc. we have come to associate with American culture. Specifically, we will study the theme of captivity and its prevalence as a literary technique in early American texts. The semester will be divided into three units. In each, we will tackle a particular aspect of the captivity theme. We will also interrogate what makes a text American, what makes it great. The objectives of this course are to introduce you to central texts that have helped shape American literature and culture – however we choose to define “American” – and to provide an avenue through which you can practice writing and talking about literature. Please note: This course is writing and reading-intensive,

designed to introduce you to the discipline of literary scholarship. You will be asked to think and write like budding literary scholars.

EN 344-001

MAJOR AUTHORS 1660-1900

TR 3:00-4:15

Novak

### **Oscar Wilde and Fin-de-Siècle Literature and Culture**

In our culture, Oscar Wilde has come to stand for so many (sometimes contradictory) things: An icon of homosexuality and of gay martyrdom; of Irish identity; of modernity; of the aesthete; or even of literature itself. Wilde's life and his position as a cultural icon so often dominates our understanding of his texts that it is sometimes hard to remember him as a writer. This class will offer a survey of Wilde's writing (plays, poems, fiction, and non-fiction essays) as well as critical, biographical, and theoretical work on Wilde. We will ask how Wilde himself defines the terms by which he is most often understood—identity and desire, body and text, performance and essence. We will also look at other writers of the 1880s and 90s like Robert Louis Stevenson, Sarah Grand, William Morris, Bram Stoker, and others, to contextualize Wilde within a larger British fin-de-siècle culture.

EN 347-001

ENGLISH LIT DURING ENLIGHTENMENT

TR 11:00-12:15

Weiss

Many of the ideas that structure modern society originated in the Enlightenment, an intellectual movement that lasted through much of the eighteenth century. Our own ideas about democracy, education, human psychology, secularism, science, economics, and gender, for example, all had their beginnings in the Enlightenment. This course will cover the way literature in England reflected and participated in these intellectual and ideological shifts through a division into four parts: Science and Philosophy; Nationalism, Global Expansion and the Slave Trade; Faith, Feeling, and the Imagination; and Women and Society. Within each thematic section, we will read fully in the period's various genres, and we will cover works by male writers of the old canon, and female writers of the new.

### **Literature, Post-1900**

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

#### **Wouldn't Take Nothing for My Journey Now: Magical, Metaphysical, and Material Journeys and Quests in African American Women's Literature and Film**

"Not all those who wander are lost." Traditionally, the archetypal Hero's Journey or Quest has been reserved, in "real life," for men and the male protagonists in literary texts. More than a mere literary motif, the Hero's Journey is a Grand Narrative that takes a central character from uninitiated and unwilling Everyman to Hero by socially/culturally scripting narrative and experiential spaces for a process of becoming wherein physical mobility mirrors, indeed, sources psychic development. By contrast, the process of becoming for female protagonists, reflecting the social and cultural conventions and constraints placed upon women, has been confined to psychic, relational, and communal spaces. Historically, beginning with their quests for freedom

and continuing through the Great Migrations and beyond, African American women have, of necessity and/or by agentic design, defied (or been denied) these gendered imperatives, undertaking in life and literature, *The Journey*. This class will focus on literary and filmic depictions of the Quest in African American Women's texts. Using gender, race, and subjectivity as our points of departure, we'll explore the ways in which African American female protagonists have undertaken their journeys, both literal and figurative, often emerging as the heroes of their own quest narratives. Literary Texts may include Nella Larsen's *Quicksand*, Zora Neale Hurston's *Their Eyes Were Watching God*, Toni Morrison's *Sula*, Octavia Butler's *Kindred*, and Gloria Naylor's *Mama Day*. Filmic Texts may include *Daughters of the Dust*, *Beasts of the Southern Wild*, *A Wrinkle in Time* and *The Princess and the Frog*. Requirements include active and engaged participation, critical responses, a short paper, and a final paper.

EN 399-001                      HONORS SEMINAR IN ENGLISH                      T 9:30-12:00                      Pionke

Designed to prepare departmental honors students for the advanced research and writing required for their future honors theses, this course will focus on one of the most seductive but sometimes least productive versions of literary research, the source or influence study. Once a mainstay of literary and intellectual history, such quests for origins—traditionally pursued in order to legitimate a modern or lesser-known writer by revealing his (and the choice of pronoun is deliberate) knowledge of and creative indebtedness to a canonical figure of the more distant past—are built upon often unacknowledged assumptions about epistemology, intentionality, and causality. This is not to say that all supposed influence is bogus, but rather that asserting a lineal connection between the present and the past is a more complex affair than it may seem. This course is designed to make these complexities apparent. Students should expect to engage with multiple theoretical models of how influence works, to apply these theories to texts of various sorts written with different degrees of self-consciousness about their own sources, and to practice forms of research and writing around this topic that will be transferable to future projects, including honors theses. The course will include in-depth instruction in library research methods, as well as different types and lengths of formal writing.

Pre-Requisites: EN 215 and EN 216 (or EN 219 or EN 220). Registration preference will be given to students enrolled in the English departmental honors program.

## Creative Writing

EN 301-001                      FICTION WRITING                      MW 3:00-4:15                      Russell

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

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

EN 301-002                      FICTION WRITING                      MW 4:30-5:45                      Frank

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

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

EN 301-003                      FICTION WRITING                      TR 11:00-12:15                      Brinkley

We will read and write fiction within a wide range of modern traditions, from the literary to the fantastical to the science-fictional. While our primary focus will rest on the short story, we will spend time with the novel as well. Portions of each class will center on the students' own fiction, which we'll read aloud and mull over—alongside the work we're studying by well-known, professional writers. Within our conversations about written stories, we'll address the process of writing itself, placing an emphasis on revision and, hopefully, how we all might struggle most constructively with our artistic pursuits.

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

EN 301-004                      FICTION WRITING                      TR 2:00-3:15                      Klopp

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

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

EN 301-005                      FICTION WRITING                      TR 11:00-12:15                      Cheshire

### **Writing Across Genre: Hybrid Forms**

What lies in the spaces between prose and poetry, fact and fable, lyricism and linear narrative? What creative potential can we unleash when we shatter our definitions of what genre is and can do? In this course, fiction will become a fluid entity as we delve into what it means to write across genre boundaries. We will read and discuss the works of various contemporary cross-genre authors such as Claudia Rankine, Bhanu Kapil, Maggie Nelson, Anne Carson, and Selah Saterstrom in order to deepen our understanding of the possibilities of forms. Through prompts, creative experiments, and collaborative exercises, we will try our hands at various styles of hybrid, nonlinear, and multi-modal writing.

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

EN 303-001                      POETRY WRITING                      MW 3:00 – 4:15                      Ayala

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

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

EN 303-002                      POETRY WRITING                      MW 4:30 – 5:45                      Bennett

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

EN 303-003                      POETRY WRITING                      TR 9:30 – 10:45                      Bingham

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

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

EN 303-004                      POETRY WRITING                      TR 11:00–12:15                      Cox

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

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

EN 303-005                      POETRY WRITING                      TR 9:30–10:45                      Morton

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

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

EN 303-006                      POETRY WRITING                      W 10:00–12:30                      Townsend

### **The Stuff of Poetry**

This course takes a rapid-fire approach to *\*all things\** poetry - not limited to the traditionally delineated and metrical form that makes a "poem" so quickly recognizable to the eye. Students should enter this course with a vested interest in poetry, but no prior familiarity or experience is necessary. In this course, we will ask the big epistemological questions about poetry - What is Poetry? And why "poetry"? Students will read, listen to, and participate in numerous poetic "events," while also spending time crafting their own original poetic work. The course will culminate with a large poetic event, partially organized by the students, and a comprehensive portfolio representing the student's creative output over the course of the semester.

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

EN 305-001                      CREATIVE NONFICTION WRITING                      TR 9:30–10:45      Champagne

How do we as writers define creative nonfiction? In short, the answer is “true stories, well told,” but this growing genre offers up many other considerations: how can something factual also be creative, and where do we draw the line between the truth and imagination? What are the ethics of writing about other people? How do we craft a voice and persona in this genre? How to address the essay writer’s dilemma that Virginia Woolf articulates in “The Modern Essay”: “never to be yourself, and yet always...”? By reading as writers, identifying (and experimenting with, and challenging) genre, and by writing, we will explore several varieties of the creative nonfiction essay, including memoir, lyric essay, brief essay, and literary journalism. The course will culminate in the production of a self-published website, and we’ll discuss other opportunities for publishing as well.

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

EN 307-001      SPECIAL TOPICS IN APPLIED CREATIVE WRITING      TR 2:00-3:15      Berge

### **Press Start: Writing for Games**

In this course, we will explore the role writing plays in games, and together we will learn the game of creative writing. Video games, tabletop and roleplaying games (like Dungeons and Dragons), and some board/card games—these cultural cornerstones will become our playground for exploration and consideration of craft. How is a reader different than a player—and how can we work to guide and engage them? What makes the games we play ‘fun’ and how do games as ‘texts’ accomplish this? Students will engage ludonarrative (‘play’ + ‘writing’) theory in creating their own games and game-writings, and explore the professional world of game writing and design. Over the course of the semester, students will generate all kinds of creative work across genres (audio, visual, and written) and ultimately will build their own video games and tabletop games. This course should appeal to students who are interested in media or film studies, game design, professional and collaborative writing environments, and multimodal creative design.

## **Linguistics**

EN 320-001      INTRODUCTION TO LINGUISTICS                      TR 9:30-10:45                      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 2:00-3:15                      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. This course is a prerequisite for EN 423, EN 424, EN 425, EN 466.

## Methodology

EN 300-001 INTRODUCTION TO ENGLISH STUDIES MW 3:00-4:15 Cardon

You've perhaps read *The Great Gatsby*, but how would you teach it? Why, do you think, is it so important that nearly every high school requires its students to read it? What do we do with famous works of literature? Why does literature even matter in the Real World? EN 300 is designed primarily for English majors, but also for anyone interested in literary analysis. This class aims to provide an introduction to methods employed in our discipline for in-depth literary study; enrich skills in critical reading, writing, and analysis; introduce a range of critical and theoretical approaches to primary texts; help students to identify which of these approaches fits their style, their interests, and the nuances of a particular literary work; enhance students' ability to close read texts in the form of papers and other assignments; and teach the vocabulary, techniques, and research methods associated with literary analysis. To become more adept at reading and interpreting literary texts, students will begin the course by revisiting a canonical work of literature (F. Scott Fitzgerald's *The Great Gatsby*) and learning about different methods for approaching, analyzing, and writing. From there, students will learn to apply these critical methods to other genres, including poetry, drama, and other texts and media.

## Rhetoric and Composition

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

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 313-001 WRITING ACROSS MEDIA TR 2:00 – 3:15 Billingsley

Advanced writing course exploring composition with images, sound, video, and other media while considering theoretical perspectives on rhetorical concepts such as authorship, audience, process, revision, and design.

EN 317-001 WRITING CENTER PRACTICUM TR 11:00 – 12:15 Pucker



This course will introduce you to the principles and practices of Writing Center work. The course is structured as a practicum, in which you will do some reading and reflecting on composition theory, and some hands-on work in the Center, including observations and consultations. This course is required for students who wish to work in the Writing Center. Registration is by permission only; interested students can go to <http://www.writingcenter.ua.edu> for information on how to apply.

EN 319-001 through 006

TECHNICAL WRITING

STAFF

This class will focus on principles and practices of technical writing, including audience analysis, organization and planning, information design and style, usability testing, and collaborative writing. Writing proficiency is required for a passing grade in this course. These concepts highlight the relationship between content (having something to say) and expression (saying something a certain way). ENG 319 emphasizes three themes: (1) understanding implications of technical writing, (2) recognizing contextualized writing and technology practices, and (3) developing strategies to improve our writing skills.

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

### Special Topics in Writing or Literature

EN 310-001

SPECIAL TOPICS IN WRITING TR 9:30 – 10:45

Presnall

#### **Creaturely Writing: Animals, Objects, Death, and the Divine**

In this class, we approach discourse as an ecology within which human and non-human actors affect each other. We challenge the traditional view that places a knowing human at the center of “the rhetorical situation.” If I speak to a rock and don’t get a response, does that mean it doesn’t affect me, direct my movement? Does it invoke me? Does my cat? If my cat leaves a dead mouse on the step and I interpret it as a gift, have I missed a chance at communication? Rather than starting from a known purpose and thesis and advancing an argument, this class begins by questioning what we know. We examine the many forms taken by the literary essay to explore our own minds and possibilities for expression. Writing with animals, objects, the dead, and the divine, we ask how “the human” affects and is affected, responds, and requires response.

EN 311-001

SPECIAL TOPICS IN LITERATURE TR 12:30 – 1:45 STAFF

Topics vary from semester to semester and may include courses offered by other departments. May be repeated for a maximum of 9 hours.

### Directed Courses

EN 329-001 through 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.

### 400-Level English Courses

#### Advanced Studies in Literature

EN 400/EN 500

SENIOR SEMINAR

S 9:00-5:00

Jolly

#### **The Bible as Literature**

This course, The Bible as Literature, is a systematic general introduction to literary forms in the Bible. Emphasis will be placed on recent and respected impartial literary, linguistic, anthropological, sociological, and theological scholarship.

EN 411-001 ADV STUDIES COMPARATIVE/MULTICULTURAL LIT TR 3:30-4:45 Bilwakesh

#### **Literature of South Asia**

A survey of the literature of South Asia. We begin with variants of major Sanskrit epics Mahabharata and Ramayana, and critical discussion of translation and re-tellings. We survey the linguistic diversity of the region, with readings by Bengali, Urdu, Tamil, Portuguese, Greek, and other writers. We study the long history of English in India, issues of nomenclature (India, Indian, Pakistan, Indian Literature), the development of a particularly Indian English, and the place of postcolonial studies in the field. Readings will include works by Vyasa, Chandidas, Arundhati Roy, Mahasweta Devi, Salman Rushdie, A.K. Ramanujan, Rudyard Kipling, Thomas Macaulay, William Jones, Camoes, Rabindranath Tagore, Jawaharlal Nehru, and others.

EN 411-002 ADV STUDIES COMPARATIVE/MULTICULTURAL LIT TR 2:00-3:15 Wittman

#### **World Literature**

In this course, we will read six critically acclaimed novels from around the world and investigate how literature arrives on the global stage. This course is run as a literary prize-granting committee loosely based on the Nobel Prize committee. Every student is a committee member. In this course, it is the students themselves who come up with their own evaluative criteria. Throughout the

semester we will then debate—in class and anonymously—the merits of the six novels. On the first day of class, students discuss what foreign language books they have read; on the last day, they debate and decide which of the novels should win the prize. This year we have the unique opportunity to spend classroom time with one of the award-winning writers.

EN 422-001    ADV STUDIES IN AMERICAN LITERATURE    TR 11:00-12:15    Crank

### **South of Horror**

It's not surprising that the South is routinely read as the original site of American terror—its dogged history, contemporary politics, enduring religiosity, and shocking violence (both physical and discursive) are well documented. But how do these real articulations of horror connect with the southern imaginary, in which fantasies of supernatural specters, haunted landscapes, vampiric visions, and zombie wars routinely present as regionalized meditations on a supremely divided nation? How do we theorize an aesthetic of horror in southern texts, and what kind of cultural/historical conclusions can we draw from depictions of the South as dark outland in cultural texts, such as film, television, and popular culture? Using a variety of theorists—including Kristeva, Lacan, and Clover for horror; Harris, Cross-Turner, and Duck for southern studies—we will attempt to answer some of these questions during the run of our course. Possible texts include: *Deliverance*, Dickey; *The Violent Bear It Away*—O'Connor; *A Visitation of Spirits*—Kenan; *Child of God*—McCarthy; *The Walking Dead*—Kirkman.

EN 422-002    ADV STUDIES IN AMERICAN LITERATURE    TR 12:30-1:45    Hubbs

### **Fictions of American Identity**

This course explores nineteenth- and twentieth-century American literature and culture. Novels and short stories by Edgar Allan Poe, Henry James, James Weldon Johnson, Zora Neale Hurston, Vladimir Nabokov, Toni Morrison, Gish Jen, and other writers are studied in the context of debates over slavery, national identity, women's roles, immigration and assimilation, social mobility, sexual mores, consumer culture, and race relations. Paper assignments emphasize close reading techniques and process-oriented writing. Assigned literary critical readings include nine papers written by students in this class and subsequently published in *The Explicator*, a journal of text-based critical essays.

EN 433-001    ADV STUDIES IN BRITISH LIT    TR 2:00-3:15    Weiss

### **Jane Austen and the "Injured Body"**

In Jane Austen's time, novels—which were largely written by women—were seen as inferior to male-dominated genres. The low status of the novel reflected the way women were disabled by laws and customs that favored men. In chapter five of *Northanger Abbey*, Austen breaks out of her narrative to directly address this problem. She says to other women writers: "Let us not desert one another; we are an injured body." Austen urges women writers to stop using their

female characters to denigrate novels. She asks, “If the heroine of one novel be not patronized by the heroine of another, from whom can she expect protection and regard?” Austen’s rhetorical question suggests that women can band together through literature to raise the status of the genre and overcome gender-based prejudices. In this course, we will look at novels written by Austen in the context of the “injured body”—that is, we will read her together with other women writers who are interested in the myriad of limitations placed on women. As we read, we will ask, do the social and legal disabilities of women and the prejudices expressed toward them constitute an irreparable injury? Or, can novels exert a form of protection and even recovery from the injuries of being a woman in late eighteenth- and early nineteenth-century England? We will read three novels by Austen—most likely *Mansfield Park*, *Northanger Abbey*, and *Persuasion*—and three or four novels by other members of the “injured body.” These are likely to be *Belinda*, by Maria Edgeworth; *Emmeline*, by Charlotte Smith; *A Simple Story*, by Elizabeth Inchbald; and *The Victim of Prejudice*, by Mary Hays.

EN 444-001 / WS 430 ADV STUDIES LIT CRITICISM & THEORY TR 2:00-3:15 Purvis

### **"Heteronormativity"**

The concept of heteronormativity asserts that there is only one way to be: Straight. Further, there is only one way to be straight. Whether we identify as straight, lesbian, gay, bisexual, pan-/poly-/bi-/asexual, or otherwise (fluid/queer) and wherever we place ourselves on the gender spectrum, we have something to gain from an interrogation of the workings of heteronormativity, where people are assigned a sex at birth (from a set of two choices) and then expected to perform one of two (and only two) established sets of “complementary” gender roles based on their supposed “nature.” The “perfect” alignment of sex, gender, and sexuality is impossible for anyone; and the effects of sexism, heterosexism, homophobia, transphobia, racism, sizeism, lookism, and ableism in the realms of sexuality and gender compromise and threaten everyone (though of course some are more compromised and threatened than others). Through the study of the contributions of early sex-radical feminists, like Gayle Rubin, as well as a host of contemporary feminist, queer, and intersex theorists, this course takes Michael Warner’s definition of “queer”—“resistance to regimes of the normal”—as the starting point for an examination of so-called “straight sex,” or the “many heterosexualities” of which Christine Overall and Lynne Segal speak; the limits of the binary sex and gender and the hetero-/homo- binary; the workings of hetero- and homo-normativity; the importance of fat liberation and other body positive and “sex-positive” practices and politics. It begins with the “surprisingly short history of heterosexuality,” tracing the establishment of a category, “straight,” as well as its “constitutive outside.” It examines both the fear of queer and builds up to the need for queer politics and utopias in a time where many normative subjects continue to ignore and reify their privilege through entrenched practices and politics, and where some on the margins, seduced by inclusion, too often embrace assimilationist agendas and politics, to the detriment of the truly disenfranchised. Authors, including Cathy Cohen, Hortense Spillers, Hanne Blank, and others highlight the ways in which sexual regimes intersect with those of gender, race, and class oppression and critique the workings of normative sexual discourses, which reward straight, white, gender-normative, able-bodied, middle- and

upper-class persons with disproportionate levels of privilege and power. Students will develop 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: 18 hours of English study, 6 at 200-level, 6 at 300-level

EN 477-001                      ADV STUDIES IN LITERARY GENRES                      MW 4:30-5:45                      Cardon

### **Literature of the Apocalypse**

"You have a mismatched pair of genetic characteristics. Either alone would have been useful, would have aided the survival of your species. But the two together are lethal. It was only a matter of time before they destroyed you." In this excerpt from Octavia Butler's novel *Dawn*, a member of an alien species explains to the human narrator why her species was destined to destroy itself. This novel, like many others in the apocalyptic genre, raises questions about why so many authors incorporate the end of civilization as a tool for utopian (or dystopian) imagining. In this course, we read a series of novels about apocalyptic future, including Butler's *Dawn*, Margaret Atwood's *Oryx and Crake*, Cormac McCarthy's *The Road*, and Emily St. John Mandel's *Station Eleven*, among others. In many of these texts, authors emphasize the building tension between Western civilization and the natural world; in others, a manifestation of our political, socioeconomic, and ecological anxieties about the future. Students will be responsible for regular short-responses (quizzes), leading one class discussion, writing two essays (a midterm in-class essay and a final research paper), and several shorter assignments to prepare for the research paper (e.g., an abstract and annotated bibliography).

EN 488-001    ADV STUDIES IN AFRICAN AMERICA LIT                      TR 8:00-9:15                      Harris

### **Necessary Evil? Morality and Politics in Literary and Popular Narratives**

Vengeance. Retaliation. Murder. Psychological Violence. These actions saturate narratives in traditional literary genres, those available in folk/oral traditions, those we engage through commercial or popular narratives, and those we encounter in movies and online. This course will explore how creators of narratives engage behavior that is usually considered socially unacceptable and how they succeed in getting readers and viewers to suspend morality sufficiently to allow for anti-social/anti-moral behavior. Beginning with Octavia E. Butler's *Wild Seed*, students will have the opportunity to examine instances in which morality is put aside in favor of a greater familial or communal good. J. R. Johnstone's western novel, *The Loner*,

showcases retaliation after a kidnapping and murder. Similar retaliatory conditions inform action movies such as *Commando*, *The Equalizer*, *Swordfish*, *Shooter*, and *Open Range*. In Pearl Cleage's play, *Flyin' West*, a group of migrants to the Southwest decides to dispatch a threat to their community. Suzan-Lori Parks, in her play *Fuckin' A*, allows a mother to execute her son instead of letting a mob end his life, and Gayl Jones allows Eva in *Eva's Man* to perform a ritual execution of a man who has violated her in a peculiarly perverse manner. And of course there is the issue of self-murder, as occurs in Randall Kenan's *A Visitation of Spirits*. Other possible texts include Charles Fuller's *A Soldier's Play*, Ernest J. Gaines's *A Gathering of Old Men*, Sam Greenlee's *The Spook Who Sat By The Door*, Joseph Walker's *The River Niger*, and a selection of fairy tales/folk narratives. Students will complete five in-class writing assignments, a short research paper, and a long research paper. The course will run primarily through discussion and student presentations.

### Advanced Studies in Writing

EN 455-001                      ADV STUDIES IN WRITING                      MW 3:00-4:15                      Buck

#### **Writing for Video Production**

This course takes writing beyond the page and beyond print text to focus on writing for and with video. In this class, we'll do a great deal of writing – pitches, proposals, treatments, journals – but all that writing will be in the service of creating video projects. We will explore video as a medium through which to make meaning, and students will create video essays, profiles, and arguments by shooting and editing video.

EN 455-002                      ADV STUDIES IN WRITING                      TR 12:30-1:45                      Tekobbe

#### **Video Games**

In this course, students will investigate video games and tabletop games for their procedural rhetorics and mechanics, literacy and learning practices, narrative writing and world-building, and cultural studies. Students will evaluate the social and cultural aspects of gaming, as well as the technical aspects to express how these act on various audiences. Students will design game narratives and report on gaming topics of their own interests.

EN 455-003                      ADV STUDIES IN WRITING                      TR 3:00-4:45                      Gardiner

#### **"Dirt Poor"**

This Advanced Studies in Writing course is designed for advanced English majors, and focuses on the process of writing, with a special emphasis on multimodal composition and experiential learning opportunities. Students will enhance their research and writing skills as they document and visualize historical and cultural landscapes of the Great Depression. Readings include works

by Zora Neale Hurston, Richard Wright, Harry Crews, Rick Braggs, Isabel Wilkerson, and others, and research includes using Ancestry.com, UA's Hoole Special Collections archive, and Library of Congress photo collections, along with academic and field research. Course work includes composing in traditional, oral, visual, and digital formats.

## Creative Writing

EN 408-001                      ADVANCED CREATIVE WRITING                      MW 3:00-4:10      Coryell

### **The Novel (two semester course)**

This is part two of a two semester course designed with the goal of completing a draft of a novel. In this class we will workshop portions of the novels-in-progress, talk about the revision, as well as discussion the novel publication process for novels. We will read and discuss a couple of novels in order to help inspire the novel writing process and discuss the many challenges of writing a longform narrative, particularly in the later stages of the process. Workshops will occur throughout the semester and novel sections will be turned in regularly. As this is the second semester of the course, the end goal will be to complete or come close to completing a draft of a novel. Students who did not take the first semester of the course are welcome to take the second semester though it's recommended that they enter the class with a partially completed novel draft. Priority will be given to students who have taken the first semester of the course.

Prerequisites: Any two of EN 200 or EN 301 or EN 303 or EN 305 or EN 308

EN 408-002                      ADVANCED CREATIVE WRITING                      MW 3:00-4:10      Whalen

### **“Micro” & “Flash” Prose Workshop (prose)**

This will run as a multi-genre workshop focused on the history and practice of very short form writing. We'll cover prose poetry, nano/micro/flash fiction, and the newly popularized genre of micro/flash nonfiction. Textbooks will include MicroFiction and Flash Fiction, with a wide-range of supplemental PDFs made available on Blackboard (from Baudelaire and Hemingway to Anne Carson and Claudia Rankine); students will also review contemporary journals, in print and online, that publish very short form writing (eg, Brevity online.). Students will be asked to write their own original prose, and to provide in-class and written feedback to their peers.

Prerequisites: Any two of EN 200 or EN 301 or EN 303 or EN 305 or EN 308

EN 408-003                      ADVANCED CREATIVE WRITING                      TR 9:30-10:45      Kidd

### **Fantasy Writing (fiction)**

If you like to hang out in, explore, and create fantastical realms of gold (as Keats called Homer's mythical landscape) this course is for you, whether you enjoy the high fantasy of Sarah J Maas, the magic-infused worlds of JK Rowling or Diana Wynne Jones, or whether you prefer the unsettling vision of writers like Neil Gaiman and China Mieville. Students will explore ways that speculative elements enter a text, methods of world building, and elements of social, political, and environmental consciousness that find their ways into fantasy writing.

Prerequisites: Any two of EN 200 or EN 301 or EN 303 or EN 305 or EN 308

EN 408-004            ADVANCED CREATIVE WRITING            TR 11:00-12:15            Park

### **The New Legislators: Poetry as Social Justice (poetry)**

At the end of his essay, "A Defence of Poetry," Percy Bysshe Shelley declares that "poets are the unacknowledged legislators of the world." While the belief that poets can act as representatives for humanity is an old trope, the recent outpour of poets writing alongside current events has generated a new wave of social justice poetry. Some consider this resurgence a sort of "renaissance" in poetic trends, while others, like Kurt Vonnegut who famously called writers "the canary in the coal mine," see activism as an innate or intuitive response for any writer. In this class, we'll explore the limitations, possibilities, and impacts of poems with a social justice bent by reading the works of Claudia Rankine, Craig Santos Perez, Eve L. Ewing, Ilya Kaminsky, Layli Long Soldier, and more. We will also explore how our own poetry can participate in the broader discourse of social justice by completing chapbook-length collections based on a movement of your choosing.

Prerequisites: Any two of EN 200 or EN 301 or EN 303 or EN 305 or EN 308

EN 408-005            ADVANCED CREATIVE WRITING            TR 11:00-12:15            Champagne

### **The Essay (creative nonfiction)**

The word "essay", translated from the French *essai*, is defined as "an attempt," or "a trial." The connotations of the essay certainly conjure stressful trials and failures, red ink correctives and college entrance exams, the futile struggle for exactitude, perhaps for perfection. But the essay is inherently messy, and open, and free, and indeed has worked as a catalyst for democracy in the back half of the last millennium. In this class we'll trace the historical roots of the creative nonfiction essay and make a few attempts of our own, from the contemplative and personal and spiritual, to the humorous, the rant, the gastronomical. We'll read the best essays being published today in America, discuss the ethics and politics of the personal essay, learn the role of research in any piece of creative nonfiction, and practice identifying and honing a persona.

Prerequisites: Any two of EN 200 or EN 301 or EN 303 or EN 305 or EN 308

EN 408-006            ADVANCED CREATIVE WRITING            W 2:00-4:30            Albano

### **The Little Magazine (editing/publishing)**



This course will examine the origins, evolution, and the present-day landscape of literary journals and small presses, with a special emphasis on print culture, and learning the fundamentals of the editing process, from the acquisition and revision of work through its proofreading and publishing. As part of this process, we will discuss and implement strategies for publishing our own work covering the entire submission process, from identifying suitable journals to writing professional cover letters. As a culminating project we will produce a print edition of the fourth issue of Call Me [Brackets]—the literary journal started by the fall 2018 class. This will involve selecting a new theme and aesthetic, and introduce, in addition to the aforementioned skills, the basics of layout, design, and binding while considering essential post-publishing efforts such as distribution and marketing.

Prerequisites: Any two of EN 200 or EN 301 or EN 303 or EN 305 or EN 308

EN 408-007                      ADVANCED CREATIVE WRITING                      W 2:00-4:30                      Wyatt

### **Trauma Writing**

Writing about trauma is a crucial way for those who have experienced it to share their story in order to help others and themselves. However, many writers struggle with the best way to write their own harrowing stories. It can be difficult to honor your own journey without causing emotional strife to yourself or isolating others. It can also be difficult to write fictional trauma. For this course, we will read creative non-fiction, fiction and essays that have traumatic events at their core. We will read *Hunger* by Roxane Gay, *Tiny Beautiful Things* by Cheryl Strayed and others. Students will develop their own personal style by doing a number of writing exercises, and will also explore many readings within the genre to gain a better understanding of writing about trauma. Students will write and workshop pieces of their own work and exchange lively discussion about the class readings. Though many of the subjects will be difficult, students will have a working foundation on how to write about the difficult topics.

Prerequisites: Any two of EN 200 or EN 301 or EN 303 or EN 305 or EN 308

EN 408-008                      ADVANCED CREATIVE WRITING                      TR 2:00-3:15                      Pirkle

### **Obsessive Forms (poetry)**

This poetry-writing course will be a deep dive into the poetic forms that are most closely linked with obsession because of the required repetition: specifically, pantoum, villanelle, and sestina. In EN 408 "Obsessive Forms," the students and professor will study how those forms serve obsessive subject matter, as well as how the forms differ from each other. Students will read numerous examples of each form, and discuss how they work, then students will write their own pantoums, villanelles, and sestinas, and workshop them. The semester will culminate with each student devising and executing their own "obsessive form" - a nonce form that they create for their own poetry that incorporates what they've learned about repetition and form.

Prerequisites: Any two of EN 200 or EN 301 or EN 303 or EN 305 or EN 308

EN 408-009

ADVANCED CREATIVE WRITING

TR 3:30-4:45

E Parker

### **The New Journalism**

During the emergence of “The New Journalism” in the ‘60s and ‘70s, with writers such as Tom Wolfe, Hunter S. Thompson, Truman Capote, Joan Didion, and 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 new genre of immersion writing evolved. We will study and mimic the evolution of this trend from the 1960s and earlier, following it to the contemporary explosion of immersion projects in magazines, books, podcasts, and documentaries. As writers, we will immerse ourselves in our own communities and lives to find subjects and produce essays, audio pieces, and/or short documentaries. We will be what Gay Talese calls “nonfiction writer[s] pursuing the literature of reality.”

Prerequisites: Any two of EN 200 or EN 301 or EN 303 or EN 305 or EN 308

EN 408-010

ADVANCED CREATIVE WRITING

TR 3:30-4:45

McSpadden

### **Forms (advanced fiction workshop)**

In this class, we’ll begin with traditional story telling techniques (focusing on character, point of view and dialogue) and then segue into more experimental forms (non-linear stories, monologues, segmented tales, elements of metafiction). Students will workshop two stories: one traditional, one experimental in nature.

Prerequisites: Any two of EN 200 or EN 301 or EN 303 or EN 305 or EN 308

EN 408-011

ADVANCED CREATIVE WRITING

MW 3:00-4:15

Guthrie

### **The Long Poem (poetry)**

When we think of the best work by the greatest poets, it’s no wonder we often think of their longer poems. The genre bestows a certain prestige upon its successful practitioner—for good reason. The short lyric poem is challenging enough in its demands for compression, precision, and musicality, yet writers of long poems must also sustain our attention and reward our time investment; they must extend our curiosity over many pages. In this workshop we’ll focus on longer poetry, from short-long poems (100+ lines) up to book-length poems, reading judiciously within the subgenres, and including great older works by the likes of Whitman, Frost, and Bishop, as well as more recent works by Hass, Bidart, Carson, Hayes, McGrath, Nelson, and Tretheway, among others. Students will dabble in a variety of subgenres with the aim of developing a penchant for one, culminating in a lengthy final project. Since narrative is typically

a vital presence in the long poem, prose writers are especially welcome and should feel at home, even as they reckon with the devices of poetry.

Prerequisites: Any two of EN 200 or EN 301 or EN 303 or EN 305 or EN 308

EN 408-012                      ADVANCED CREATIVE WRITING                      TR 5:00-6:15                      Addington

### **Food Narratives**

In his legendary aphorism, French epicure Brillat-Savarin declared, “Tell me what you eat, and I shall tell you what you are.” Food, he suggests, is a core feature of our identities. In the act of eating, our culture and our bodies intertwine. As such, food offers an appetizing topic for stories to tell about ourselves and our world. In this course, we will write nonfiction narratives—memoirs and reported essays—that use food as the inspiration to engage important issues and ideas. We’ll read gastronomical classics by writers such as Julia Child and A.J. Liebling and get a grasp on the contemporary food writing scene through writers such as Gabrielle Hamilton, Anthony Bourdain, and Tejal Rao. We’ll eschew the technical craft of recipe writing and the ephemeral judgements of restaurant reviews in order to concentrate on one of humanity’s oldest pleasures: sharing stories around a table.

Prerequisites: Any two of EN 200 or EN 301 or EN 303 or EN 305 or EN 308

## **Linguistics**

EN 466-001    ADV STUDIES IN LINGUSTIC ECOLINGUSITICS    TR 2:00-3:15    Poole

Does it matter how we talk and write about the climate crisis? How does language shape our perceptions of and interactions with animals and the physical world? Do language patterns actually influence the ecological wellbeing of the world? These are questions scholars from ecolinguistics, applied linguistics, environmental communication and other disciplines attempt to answer and which this class will investigate. In this course, we explore how human relationships with animals and the physical world as well as our understandings of environmental issues are mediated through language. Adopting an ecolinguistic framework, the course aims to unveil and challenge discourses that perpetuate ecological destruction and identify and promote linguistic practices which produce more sustainable identities and actions. Through readings from ecolinguistics, applied linguistics, discourse analysis, corpus-aided discourse studies, and critical discourse studies, students will learn various methods and approaches for producing their own ecolinguistic analyses of discourses and texts.

## **Directed Courses**

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 499

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.