

English Department

Undergraduate Course Offerings-Fall 08

*Available electronically on English Home Page at

[HTTP://WWW.AS.UA.EDU/ENGLISH](http://www.as.ua.edu/english)

MAJOR/MINOR REQUIREMENTS FOR GRADUATION: Consult your Catalog or use the new Tide navigator feature on MyBama. If you have any questions about English major or minor requirements, or Creative Writing minor requirements, please contact Dr. Albert Pionke, Director of Undergraduate Studies: apionke@ua.edu.

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

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

HONORS IN ENGLISH: Any student with a superior aptitude for and a special interest in literature may apply for admission to the Honors Program in English. The program includes special classes for EN 205 (215), 206 (216), and 209 (219), or 210 (220) and eligibility for the Senior Honors Seminar in Literature (EN 499). English majors who maintain a GPA of 3.5 in English and a 3.3 overall, upon successfully completing the program, will, in addition, be eligible for graduation with "Honors in English." The Honors Seminar (EN 499) is designed in consultation with interested students, who are encouraged to recommend the topic and material that best suit their academic interests.

SCHOLARSHIPS: The English Department awards annually from six to eight scholarships and/or prizes to its best English majors and Creative Writing minors. Applications are available in Morgan Hall, Room 103.

Course Offerings

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

EN 200-001 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

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|------------|------------|---------------|-------|
| EN 301-001 | PROSE TOUR | TR 9:30-10:45 | STAFF |
| EN 301-002 | PROSE TOUR | MW 4:30-5:45 | STAFF |
| EN 301-003 | PROSE TOUR | TR 12:30-1:45 | 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, and a prerequisite to EN 401 and EN 410.

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

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| EN 303-001 | POETRY TOUR | TR 12:30-1:45 | STAFF |
| EN 303-002 | POETRY TOUR | TR 11-12:15 | STAFF |
| EN 303-003 | POETRY TOUR | MW 4:30-5:45 | 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, and prerequisite to EN 403.

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

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| EN 308-001 | FORMS OF CREATIVE WRITING | TR 12:30-1:45 | MOZER |
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Miss Scarlet in the Study with the Pen

Please contact instructor for description.

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

Note: May be repeated once for credit.

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| EN 308-002 | FORMS OF CREATIVE WRITING | TR 12:30-1:45 | WELLS |
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Outside Autobiography

It seems the most natural thing to do: to write about the self. After all, you wake up each morning and find the same face staring back at you from the mirror. Most poets today seem driven to write from the inside out, to ask readers to see the world through their own—the poet/speaker’s—eyes. How often, though, do we step outside ourselves? How often do we ask ourselves to see the world as others do, to understand or even become the other?

This course will begin by exploring the ways other poets have done and are doing this. We will read a wide range of persona poems, including those that adopt the voice of existing fictional characters, such as Jeannine Hall Gailey’s explorations of female comic book superheroes, and those that adopt the voice of well remembered or overlooked historical figures, such as Quraysh Ali Lansana’s poems-as-Harriet-Tubman or A. Van Jordan’s dramatic monologues as MacNolia Cox, the first African-American student to reach the final round of the National Spelling Bee.

By studying the “form” these poems take, we will explore the ways these poems establish both an individual and shared consciousness. We will also engage in a sustained conversation about the advantages, disadvantages,

challenges, and politics of such texts. Students will produce a variety of persona poems: poems in the voice of characters from literature, fairy tales, and mythology, and poems as real and imagined historical figures, both past and present.

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

Note: May be repeated once for credit.

EN 308-003 FORMS OF CREATIVE WRITING TR 9:30-10:45 BROWN

Covering the Ground from Every Angle

From Thoreau's *Walden* to the Las Vegas of Hunter S. Thompson to Steinbeck's *Travels with Charlie*, setting (or landscape, or environment, or place, as your preference may be) represents something beyond a mere location. It becomes a reflection of a state of mind, an emotional journey, and even the foil that defines the thematic elements of a story, poem, or chronicle. In the hands of a skilled purveyor, the prominence of place becomes the conduit between the physical and emotional, the material and the psychological.

By breaking the boundaries of place, we will write beyond the traditional ideas of setting through a variety exercises and assignments in multiple genres. In this regard, we will also experiment with Eisenstein's theory of montage as a tool to create deeper meaning in the representation of various landscapes. And finally, a course focused on place would not be complete without a look at travel narratives. Part of the semester will be dedicated to the areas and approaches which might propel travel writing into areas that journey beyond the genre.

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

Note: May be repeated once for credit.

EN 308-004 FORMS OF CREATIVE WRITING TR 11-12:15 RILEY

Exploring Genre Fiction

"A stranger arrives in a small town. From his bearing and mode of dress, everyone can see that he's not from around these parts. The daughter of the local minister takes special notice of him, much to the consternation of her current suitor, who happens to be the mayor's son. Meanwhile, a strong wind blows through town, and ominous storm clouds billow across the horizon . . ."

Given the set-up above, we can imagine any number of ways to tell the rest of the story. In this section of EN 308, we'll focus on how our choice of perspective and genre shapes the story that we tell. As the semester begins, each student will create a basic narrative situation like the one above. Over the course of the semester, the student will use that situation to write three short stories in different genres. Think, for instance, about how the above scenario might differ if it were written as a comedy of manners, as slapstick, as a horror tale, a western, a romance (Hawthorne or Harlequin), a pulp/noir story, a science fiction story, a work of naturalism, etc. For each story, we'll also carefully choose a point of view and discuss how that narrative decision affects the way that these tales must be told. These stories will be workshopped in class. Our final exam will consist of in-class presentations; you'll discuss and justify your choice of a magazine/journal to which you could submit one of your works. We'll also read some genre fiction and discuss how the "rules" of each genre will govern (or not) our own work.

Texts (all paperback):

The Science Fiction Hall of Fame, Volume One: The Greatest Science Fiction Stories of All Time Chosen by the Members of the Science Fiction Writers of America

Everything's Eventual—Stephen King

A Century of Great Western Stories—An Anthology of Western Fiction

Writing Genre Fiction: A Guide to the Craft—H. Thomas Milhorn.

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

Note: May be repeated once for credit.

EN 308-005 FORMS OF CREATIVE WRITING W 10-12:30 RAWLINGS

The Personal Essay

“Don’t spread it around, but it’s a sweet time to be an essayist.”

-Joseph Epstein

Though both activities are called essay writing, the personal essay is distinguished from academic writing by being deliberately subjective and idiosyncratic. The personal essay utilizes many of the techniques of fiction and poetry, yet often draws from the worlds of so-called factual writing, including journalism and biography. Prompts, exercises, and assignments will challenge you to develop your voice as a nonfiction writer by researching and writing about people, place, culture, and ideas in artful and inventive ways. Weekly writing and reading will be required, as well as one substantial project of your own design.

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

Note: May be repeated once for credit.

EN 308-006 FORMS OF CREATIVE WRITING M 2-4:30 BERNHEIMER

Forms of Fairy Tales

It may be argued that fairy tales remain one of the most enduring forms of literature, despite their frequent abuse in the form of cliché, and despite a cultural misunderstanding of the form as “childish” or silly. How, and why, have fairy tales transfixed so many generations of readers and authors? To begin to answer that question we must first tend to the question “what are fairy tales?” We will begin this semester-long excursion into the realm of wonder by reading fairy tales from a variety of cultural traditions, over the centuries, along with contemporary books written in ways that unmistakably remind us of fairy tales. From what we read, we will discover new paths into our own original writing. This class asks you to go down the rabbit hole of fairy tales into a land you remember---but never quite knew---to see what there is to be seen, and to discover what you might do with what treasures you find. Sample readings: The Brothers Grimm, Hans Christian Andersen, Lewis Carroll, Neil Gaiman, Angela Carter, Francesca Lia Block, Kelly Link, Kevin Brockmeier, Aimee Bender, and Lynda Barry.

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

Note: May be repeated once for credit.

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

English 309, an upper division course, 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, and evaluation. English 309 will concentrate on

- reviewing steps in the composing process
- reviewing principles and varieties of organization
- understanding the rhetorical foundations of expository writing
- practicing the principles of paragraph development, unity, and focus as well as sentence direction and focus
- learning techniques for achieving stylistic effectiveness and sophistication
- incorporating rhetorical figures and tropes
- practicing techniques for effective and logical revising

Note: This is a “W” course

EN 311-001 SPECIAL TOPICS IN LIT TR 2-3:15 NIILER

J.R.R Tolkien

We will review the major works of J.R.R. Tolkien, including *The Lord of the Rings* and portions of *The Silmarillion*, *The Book of Lost Tales*, and *Unfinished Tales*. Strong emphasis will be placed on larger historical, cultural, and literary influences and contexts; to this end, we will review *Beowulf*, *The Kalevala*, and *The Battle of Maldon*. As we read, we will consider the relationship between Tolkien and medievalism, modernism, fantasy, myth, and ecology. Lectures and discussions will be supplemented with films, audio recordings, and maps.

Prerequisite: All students will have read *The Lord of the Rings* prior to the first class meeting

EN 311-002 SPECIAL TOPICS IN LIT T 3-5:30 GODORECCI

Film & Literature

The course will be taught in English.

The aim of this course is to study and compare specific trends in literature and in film making. Fellini, Antonioni, Bertolucci, Bellocchio, Radford, and Tornatore will be studied together with Pirandello, Sartre, Camus, Joyce, and Calvino.

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| EN 319-001 | TECHNICAL WRITING | TR 9:30-10:45 | SCHNEIDER |
| -002 | | TR 5-6:15 | STAFF |
| -003 | | TR 9:30-10:45 | STAFF |

This course will introduce students to the basic genres and topics that define technical communication. Students can expect to compose a range of technical documents—including technical descriptions, instruction sets, and feasibility reports—and explore issues such as document design, usability studies, and ethics in technical communication. We'll combine practical writing assignments with relevant readings and appropriate case studies.

Prerequisites: EN 101 & EN 102 or equivalent and junior standing.

Note: EN 319 is a “W” course.

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| EN 320-001 | INTRO TO LINGUISTICS | TR 9:30-10:45 | SAWALLIS |
| -002 | INTRO TO LINGUISTICS | TR 11-12:15 | SAWALLIS |

Catalog Description: Introduction to the study of language, including subjects such as language acquisition, variation, and origins. Prerequisite for EN 466.

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| EN 321-001 | LING APPR TO ENG GRAMMAR | TR 3:30-4:45 | SHUTTLESWORTH |
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Catalog Description: A study of English grammar integrating principles from linguistic theory to structural approaches to grammar. The course includes a focus on the expectations of grammatical usage in different contexts and an understanding on how to apply this knowledge in a pedagogical setting.

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| EN 329 | DIRECTED STUDIES | TBD | PIONKE |
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Enrollment only by previous arrangement with a specific professor and with the permission of the Director of Undergraduate English Studies. Forms may be picked up in Morgan 103.

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| EN 330-001 | SURVEY OF MEDIEVAL LIT | MWF 9-9:50 | COOK |
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This course surveys medieval literature from the seventh through the fourteenth centuries. We will study a variety of genres—including autobiography, epic, romance, and drama—and a variety of medieval literary interpretive modes, including allegoresis, exegesis, and mythography. Texts will include a selection of Old English poems, *Beowulf*, the *Mabinogion*, the *Lais* of Marie de France, *Piers Plowman*, *Pearl*, Chaucer's *Book of the Duchess* and *House of Fame*, *The Book of Margery Kempe* and selected Mystery Plays.

Note: Satisfies Area I.

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| EN 333-001 | SHAKESPEARE | MWF 10-10:50 | WINSTON |
| -002 | SHAKESPEARE | MWF 11-10:50 | WINSTON |

This is an introduction to Shakespeare's plays as literary texts and as performance scripts. About eight plays will be studied. The emphasis will be on character, plot, structure, language and theme, but attention will also be paid to matters of theatrical convention, staging, genre, historical influence and cultural context.

Note: Satisfies Area I.

EN 340-001 AMERICAN LIT TO 1900

TR 8-9:15

BEIDLER

A study of early American writing, in this version of the course focusing on the colonial and revolutionary periods. Figures covered will include Smith, Bradford, Winthrop, Rowlandson, Bradstreet, Wigglesworth, Taylor, Cooke, Edwards, Woolman, Byrd, Knight, Equiano, Franklin, Crèvecoeur, Paine, Freneau, Wheatley, Barlow, Tyler, and Foster. Texts will include a variety of genres, both literary and popular. Tests will include a midterm and a final, each consisting of 20 major IDs. To improve expository prose skills, out-of-class assignments will include two short critiques and a 3-5 page critical essay.

Text: *Norton Anthology of American Literature*, Seventh Edition, Volume A, Beginnings to 1820

Note: Satisfies Area II.

EN 342-001 AMERICAN FICTION TO 1900

MWF 12-12:50

STAFF

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

Note: Satisfies Area II.

EN 343-001 BRITISH FICTION TO 1900

TR 3:30-4:45

STAFF

Catalog Description: A survey of the development of British fiction from its beginnings to 1900, with attention to both the novel and the short story

Note: Satisfies Area II.

EN 348-001 ROMANTIC LIT

MW 3-4:15

STAFF

Catalog Description: A cross-genre survey of British Romantic writers.

Note: Satisfies Area II.

EN 350-001 TOPICS IN AFRICAN AM LIT

MW 4:30-5:45

BOLDEN

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

EN 360-001 TOPICS IN AMERICAN LIT, 1900-1945 TR 9:30-10:45 WHITE, H.

Catalog Description: A cross-genre survey of major literary figures, historical events, and significant events in the first half of the twentieth century in America.

EN 362-001 TOPICS IN BRIT LIT TR 3:30-4:45 WITTMAN

Literature of Travel

This is a multi-genre course in which we read fiction, non-fiction, and poetry that deals with travel. We will voyage across fifty years of literature, from E. M. Forster to Malcolm Lowry, with potential visits with Joseph Conrad, Virginia Woolf, George Orwell, Jean Rhys, and D. H. Lawrence. We will situate this literature within the context of the wax and wane of colonialism, the legacy of the First World War, the expanding culture of tourism, and the development of psychoanalysis. Our tour will feature sun worship, cultural fetishism, nostalgia, shell shock, primitivism, sex tourism, and broken English. We will explore seemingly paradoxical texts in which the quest for personal liberation meets nostalgia for the sacred. What sent these writers traveling and what brought them home? In what stylistic language did they transcribe their experiences? What do our readings teach us about cultural contact, authority, authenticity, and originality? How do our readings factor into current debates about gender, race, colonialism, autobiography, translation, and globalization?

EN 364-001 MODERN DRAMA TR 2-3:15 VOSS

No one-semester course called “Modern Drama” can truly cover what that title implies. We will briefly examine the roots of “Western” drama, pay homage to two of Europe’s greatest influencers of modern drama, recognize one Nobel Prize-winning African playwright, and then devote most of our attention to American playwrights and plays from the latter part of the last century. Among playwrights whose work we will examine are Henrik Ibsen, Anton Chekhov, Woye Soyinka, Eugene O’Neill, Tennessee Williams, David Mamet, Wendy Wasserstein, August Wilson, Paula Vogel, and Margaret Edson.

Students should expect to write ten short Edited Commentaries about the plays, unannounced reading quizzes, a midterm and a final exam.

EN 366-001 20TH CENT POETRY TR 11-12:15 WHITE, H.

Catalog Description: A survey of major authors and trends in modern poetry in America, Britain, and the Anglophone world, as poetry in English became an international phenomenon.

PREREQUISITE FOR ALL 400-LEVEL COURSES (UNLESS OTHERWISE INDICATED): COMPLETION OF 18 HOURS OF ENGLISH COURSES

ALL 400-LEVEL COURSES EXCEPT FOR EN 430 (INTERNSHIP) CARRY THE “W” DESIGNATION IN THE CORE CURRICULUM

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| EN 401-001 | ADV. FICTION WRITING | M 10-12:30 | STAFF |
| -002 | | T 2-4:30 | STAFF |

Roundtable discussion of original student fiction manuscripts. The goal will be to increase student comfort and dexterity with the short story form, both the writing and the discussion of it. Students will avidly read and discuss published fiction and peers' manuscripts, and work on fiction techniques through short assignments. Each student will write and revise a short story by semester's end.

Prerequisites: EN 200 and 301

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| EN 403-001 | ADV. POETRY WRITING | M 10-12:30 | STAFF |
| -002 | | T 2-4:30 | STRECKFUS |

Roundtable discussion and criticism of original student manuscripts. Reading of published poems and assigned writing exercises will complement workshop activities. **The prerequisites for this course are EN 200 and EN 303, and will be strictly enforced. Do not register for this course if you have not completed EN 200 and EN 303.**

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| EN 411-001 | ADV. STUDIES IN COMP LIT | TR 9:30-10:45 | BEIDLER |
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Americans and England

For people who may have taken sophomore literature and wondered about the idea, to use the G.B. Shaw cliché, of two nations separated by a common language: a study of concepts of literary and cultural nationality framed in terms of Anglo-American relations before 1900, in this case considered from the American side. The idea of displacement here marks an interest as well in relationships of race, gender, and socio and economic status. Writers considered will include Anne Bradstreet; Olaudah Equiano; Benjamin Franklin; Washington Irving; Edgar Allan Poe; Mary Prince; Henry Thoreau; Henry James; Mark Twain.

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| EN 411-002 | ADV. STUDIES IN COMP LIT | TR 2-3:15 | WITTMAN |
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The category of "world literature" is a difficult one to define, particularly in a country where only 3% of books published annually are translated. In fact, the United States may be the only place where the notion of world literature still has currency. In this course, we will interrogate this category and the conditions that birthed it. What is world literature and how are the foreign-language texts published in the United States deemed meritorious? Is the category of world literature geographically determined or is it more of a stylistic and aesthetic category? There has perhaps never been a time when issues of nation, language, and translation have been more important or more troubling than they are today. Much foreign-language literature, in particular, "third-world" literature, is published and read precisely because it is (often unfairly) apprehended as *non-modern*. In this course, we will also investigate how literature arrives on the global stage, with a look at international prizes. Coursework may include the creation of our own prize-granting committee. Possible readings include work by Ismail Kadare, Thomas Bernhard, Salman Rushdie, J. M. Coetzee, Elfriede Jelinek, Orhan Pamuk, Adonis, and Wislawa Szymborska.

EN 422-001 ADV. STUDIES IN AMERICAN LIT TR 11-12:15 CROWLEY

American Self-Definitions

Study of how Americans have defined themselves as both personal and national subjects; Beginning with Franklin's *Memoir* and ending with the current vogue of memoir, emphasis on major autobiographies, with a nod also toward biographies. Reading list in full will be posted on instructor's door.

EN 429 DIRECTED READINGS TBA PIONKE

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

EN 430 ENGLISH INTERNSHIP TBA PIONKE

Internships are on- or off-campus training positions in which interns can use the skills they have gained as English majors. Interns receive three credit hours for approximately ten hours of work a week, and gain pre-professional experience that can enhance their prospects for a job after graduation. We currently have positions with the Tuscaloosa Public Defender's Office—for those interested in law school—and with Alabama Heritage, the University of Alabama Press, and the Alumni Magazine for those interested in journalism or publishing. Apply to Dr. Pionke, Director of Undergraduate Studies, 103 Morgan.

Requirements: B average, recommendation of two English professors, a declared English major, and senior or second-semester junior standing in the semester the internship is held.

Note: The internship's three hours of credit do not apply towards the 36 hours required for the English major, though they do count as elective hours toward graduation.

EN 433-001 ADV. STUDIES IN BRITISH LIT MW 4:30-5:45 WEBER

Memory, Monuments, and Literature

This course will consider some of the relationships between cultural memory, personal identity, and literary texts. The course will be concerned with acts of commemoration, particularly as they are manifested in public and literary monuments. We will read works of British literature from *Beowulf* to *Atonement* that explore the nature of memory, both individual and collective, examining them through a theoretical framework taken from contemporary social and natural science research into memory.

The book list will include *Beowulf*, selected poetry by Milton, Austen's *Persuasion*, selected poetry by Robert Browning, G.M. Hopkins and Yeats, Orwell's *1984*, Achebe's *Things Fall Apart*, Salih's *Season of Migration to the North*, Sebald's *The Emigrants*, and McEwan's *Atonement*.

Requirements: classroom participation, a short paper, a longer paper, and a presentation on how collective memory is generated and revealed in contemporary monuments, museums, organizations, and memorial sites.

EN 444-001 ADV. STUDIES IN LIT STUDIES

TR 2-3:15

WHITE, P

Post-Modernism

Labyrinths. Chaos. Obsession and schizophrenia. Pastiche and plagiarism. The exploitation of the excluded middle. Strange loops and infinite regressions. Runaway lists and arbitrary encyclopedias. In this class we will examine the aesthetic shift from modernism to postmodernism in literature and the arts, and the philosophical shift from modernity to postmodernity in culture. Topics include: intertextual space; hyperrealism; simulation; indeterminacy; contingent knowledge; linguistic excess; appropriations of history; recursive structures; magical realism. Readings (tentatively) include: Pynchon, The Crying of Lot 49 and “Entropy”; DeLillo, White Noise; Reed, Flight to Canada; Acker, The Empire of the Senseless; Borges, “The Garden of Forking Paths”; Barth, “Lost in the Funhouse”; Zoline, “The Heat Death of the Universe”; Le Guin, “Shroedinger’s Cat”; O’Brien, Going After Cacciato; Gibson, Neuromancer; Rushdie, Midnight’s Children; and selections from Baudrillard, Lyotard, Jameson, Eco, Habermas, and Harraway.

EN 444-002 ADV. STUDIES IN LIT STUDIES

TR 2-3:15

PURVIS

Sexual Revolutions: An Intergenerational Feminist Approach

Feminist critical enterprises have been far too neatly divided into three distinct periods of activity, known as *Waves* or *Generations*. The dominant U.S. perception of feminism tends to rely too heavily on an association with the 60s and 70s/second-wave Women’s Liberation Movement, which is commonly associated with *the* so-called “Sexual Revolution.” Critics have asked: What sort of sexual revolution is possible in the absence of sexual justice? Is “free love” simply about *more sex*? Whatever strides or limitations mark the efforts of Second Wave Feminism, the view that *the sexual revolution has come and gone* tends to eclipse both early feminist efforts at revolutionizing sex as well as those of today’s self-proclaimed “sex-positive” feminists, who have reclaimed labels, such as “whore” and “slut,” emphasized a commitment to multicultural and non-heteronormative approaches, reassessed the potential entailed in endeavors such as stripping and sex work, and embraced fat-positive body politics. Through the examination of select written texts from across the generations, as well as an array of texts and practices that have emerged in/through other media, we will examine feminist efforts at advancing sexual justice in the areas of education, health, ethics, politics, law, literature, and the media, and assess the possibility of a more collaborative feminist future that transcends the limits installed by strict periodization and existing intergenerational conflict. Ultimately, this course asks whether a critique of intrafeminist discord may yield *a sexier, more liberated feminist future* through the articulation of a more politically efficacious model of *intergenerational feminism(s)*.

Note: Cross-listed as WS 430.

Prerequisites for Women’s Studies: WS 200 or equivalent.

Prerequisites for English: 18 hours of English study.

EN 455-001 ADV. STUDIES IN WRITING

MW 3-4:15

DAYTON

In this advanced writing course, students will conduct original research at a site that is important to the region of western Alabama and its history and culture. The result of the semester-long project will be an oral history that documents some aspect of the history of the region. Students will learn how to do fieldwork, visiting sites and making detailed observations. They will organize and analyze data, and conduct interviews. They will write up

the findings and revise them several times for both content and style and publish the results of the project online.

EN 466-001 ADV. STUDIES IN LINGUISTICS TR 2-3:15 LIU

English Structure and Usage.

This advanced grammar course examines the structure and usage of the English language, including morphology (word formation/structure), syntax (the patterns of sentences), and discourse (the context in which utterances are patterned and made meaningful). We will review both traditional and contemporary approaches to English grammar, such as lexico-grammar and corpus-based grammar. In the process, we will explore a wide range of perspectives on the grammar of English. Through reading, individual and group research, and discussion, student will attain a solid understanding of the English language structure and usage.

Note: This class is also listed as EN 524-001.

EN 466-002 ADV. STUDIES IN LINGUISTICS MW 3-4:15 DAVIES

Dialectology

Using films such as *My Fair Lady*, *My Cousin Vinny*, and *School Daze*, this course will examine variation in American English. 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 both positive and negative linguistic stereotyping. Students will have an opportunity to contribute to a website on Language in Alabama for the citizens of our state.

Ideal prerequisites: EN 320 or a comparable basic course in linguistics, e.g. in the departments of Modern Languages and Classics or Anthropology.

Note: This class is also listed as EN 525-001.

EN 477-001 ADV STUDIES IN LITERARY GENRE MWF 12-12:50 BURKE

The Epic

This course will focus on the idea of epic. We will begin with an examination of the idea of epic as it is exemplified in classical texts such as the *Iliad* and the *Odyssey* by Homer and the *Aeneid* by Vergil. We will then turn to Milton's *Paradise Lost* (1667) as closure and origin, the end of the classical idea of epic and the beginning of the modern idea of epic. We will end the course with a consideration of how the modern idea of epic becomes embodied in the novel. We will consider how this transformation happens in the 18th century [Henry Fielding's *Tom Jones* (1749)], the 19th [Tolstoy's *War and Peace* (1865-69)], and the 20th [James Joyce's *Ulysses* (1922)], but the main focus of our attention will most likely be on how this happens in American literature, and that means focusing on Herman Melville's *Moby Dick* (1851).

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