

**Department of English**  
**Spring 2016**  
**Graduate Course Offerings**

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EN 500-001	<b><i>Strange Worlds: Postcolonialism &amp; the Diasporic Imaginary</i></b>	D. Yoon
CRN# 13439		T 2:00 - 4:30 PM

"I had no nation now but the imagination. I met history once but he ain't recognize me... -Derek Walcott, "The Schooner Flight"

This seminar will map postcolonial literature through its representation of the stranger, or strangerhood. We will explore how the figure of the stranger destabilizes social norms and communal boundaries, which have served as structures of meaning in colonial and postcolonial worlds. As Ato Quayson writes, "strangerhood must properly be thought of as occupying a continuum between affiliation / attachment and disaffiliation / estrangement." The plotting of a narrative along this continuum necessitates our engagement with histories of migration, trauma and dislocation. Other themes include homesickness, nostalgia, and the journey. Consequently we will focus on figures that exist both within and without their societies—figures whose very existence both demarcate and blur the boundaries between center and periphery. We will also critique the now standard model of postcolonial literature, nation and narration, through an emphasis on narratives of diaspora. This critique will help us consider questions of genre, characterization and aesthetics: What is the difference postcolonial and diasporic writing, if any? Are the figures of the stranger and the exile the same? And finally, what is the style of the strange?

Possible texts include Aimé Césaire's *A Tempest*, Chinua Achebe's *Arrow of God*, J.M. Coetzee's *The Life and Times of Michael K*, Derek Walcott's *The Prodigal*, Amitav Ghosh's *In an Antique Land*, Zadie Smith's *White Teeth*, and Keri Hulme's *The Bone People*.

EN 500-002	<b><i>Feminist Theory and the Affective Turn: The Politics of Disgust, the Politics of Shame</i></b>	J. Purvis
CRN# 13708		W 2:00 – 4:30

Part two in a graduate-level course sequence, this course is open to graduate students from all disciplines with an interest in feminist theory. Its interdisciplinary approach to feminist theory focuses on the "affective turn" in critical theory. Given the power of abjection and the gendered dimensions of feelings, as well as the associations of disgust and shame with marginalized groups, regions, nations, and bodies, "the politics of emotion," is a subject rich with critical insight and vital resources for an array of liberatory theories and praxes. This course explores the machinations of abjection and an array of emotions—with a focus on disgust and shame—for theorizations and mobilizations related to gender,

race, class, sexuality, the body, nation, region, and other promising locations ripe for rethinking the workings of abjection and affect, the politics of disgust and the politics of shame. With particular attention to developments in contemporary feminist theory, this course engages in critical explorations and interventions concerning zones of intelligibility and the lack thereof, where disgust and shame circulate and proliferate meaning in relation to masculinities and femininities, LGBTQI issues, the borders between human/animal and living/dead, class, region (e.g., the dirty South), racism (as abjection), nation, citizenship, agency, and embodiment. Scholars, such as Sally Munt, Sara Ahmed, Jasbir Puar, Mel Y. Chen, Alison Kafer, and Sharon P. Holland draw from an array of related areas of inquiry, including queer theory, disability studies, postcolonial theory, terrorism studies, and queer of color critique to promote enhanced cognizance and creative modalities for resistance, rework of identificatory mechanisms, and advance new forms of subjectivity and sociality. (Prerequisites: none)

EN 512-001  
CRN# 19806

***Computers and Writing***

A. Buck  
F 10:00 - 12:30 PM

A survey of how computers can be used to help students improve their writing and to help teachers improve their writing instruction. This course provides an overview of computers and writing as a disciplinary field within rhetoric and composition, including historical trajectory and major and recent trends. This course will ask students to consider both the theoretical and pedagogical implications of digital writing technologies. Students will compose both print and digital projects in this course.

EN 523- 001  
CRN# 19827

***History of the English Language***

C. Davies  
TR 11:00 -12:15 PM

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

EN 525 - 001  
CRN# 15204

***Variation in American English***

C. Davies  
TR 2:00 - 3:15 PM

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

EN 601 - 001  
CRN# 15294

***Graduate Fiction Workshop***

W. Rawlings  
T 2:00 - 4:30 PM

Students in the graduate creative writing program will work together with the goal of helping each other develop as writers and readers. Emphasis will be on writing as a contemporary art form rather than on polishing prose for particular genres or markets. Students will write short stories for class discussion, and we'll supplement student writing by reading stories by contemporary writers that illustrate ways to handle voice, structure, time, and other craft issues.

EN 603-001  
CRN# 11037

***Graduate Poetry Workshop***

J. Brouwer  
T 2:00 - 4:30 PM

This is a workshop course, and the majority of our time will be spent discussing the poems you write. However, on the theory that lively reading can aid and abet lively writing, we will also read and discuss poetry and criticism by others. This course is open to any MFA student regardless of major genre. Other interested graduate students must submit a sample of 5-7 pages of poetry to the Director of Creative Writing well before pre-registration to be considered for admission.

EN 605 - 001  
CRN# 19830

***Writing a Nonfiction Book--Part I***

H. Felt  
W 5:00 - 7:30 PM

In this two-semester course, students will learn how to conceive of and write a book-length work of nonfiction. The first half (Spring 2016) will focus on gathering material, establishing a structure, producing generative writing, and articulating project goals in the form of pitches, query letters, and book proposals. Students will be expected to have a topic in mind at the beginning of the course. While the emphasis will be on continuous narrative, students may also write a series of interrelated pieces, so long as the connection between them is clear and the 150-page requirement is met by the end of the second half (Fall 2016).

EN 608 - 001  
CRN# 19831

***Anthologizing Anthologies***

M. Martone  
M 2:00 - 4:30 PM

This course will examine the shadowy form known as the anthology and the "authors" of such books who are usually thought of as "editors." We will consider a variety of examples of poetry and prose from mere collections of "best" work to aesthetically directed and framed assemblages geared to define and champion certain styles, points-of-view, or content. We will read many introductions, prefaces, and other kinds of enabling apparati and probably attempt to put together our own anthologies as a term project.

EN 608 - 002  
CRN# 19832

***Forms Special Topics: Fabulist Fiction***

K. Wells  
W 2:00 - 4:30 PM

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

EN 608 - 003  
CRN# 13336

***[RE]MARK[S] OF THE BEAST***

H. Staples  
W 10:00 - 12:30 PM

"I is an other," wrote French prose-poet Arthur Rimbaud. For the most part, our unconscious and, so too our fullest selves, slip beyond our conscious recognition. Access to a state of being where normalized meanings and subjectivities are destabilized is accomplished for writers using a variety of methods, many grounded in surrealist, divination, and meditative practices. What arises from these efforts? Those indeterminate beasts whose call we will heed and howl in this course. We will follow and/or develop techniques and games to activate the imagination, while reading and writing within and without genres--all writers welcome. Our texts may include: *Nadja*, Andre Breton; *Dark Matter*, Aase Berg; *300, 000* Blake Butler (visiting writer, Bankhead Reading Series); *A Beautiful Marsupial Afternoon*, CA Conrad; *I'm Ok, I'm Pig*, Kim Hyesoon; *I-Ching (Book of Changes)*; *Blue Fasa*, Nathaniel Mackey; *Descent of Alette*,

Alice Notley; Illuminations, Arthur Rimbaud; Ashagalomancy, Abraham Smith; My Life in the Bush of Ghosts, Amos Tutuola; Manatee/Humanity, Anne Waldman.

EN 608 - 320  
CRN# 11016

***Teaching Creative Writing***

R. Behn  
W 4:30 - 6:00 pm  
F 12:00 - 12:50 pm

This course is the pedagogical component of the Creative Writing Club (CWC), a Tuscaloosa-wide after school program for high school students. We draw motivated high school writers from a dozen schools in Tuscaloosa and invite them to Morgan Hall on Wednesdays after school to work with us. The CWC will begin its eleventh season this spring. We have had grant support from the Tuscaloosa Arts Council and the Alabama State Council on the Arts. For a sense of what we've done in the past, visit [uacreativewritingclub.wordpress.com](http://uacreativewritingclub.wordpress.com). We will meet twice each week—once with just the graduate students, to organize the club, discuss pedagogy, and design lessons; and once with the high school kids to conduct the CWC. Prior teaching experience is not necessary. Most of the teaching is done in pairs or teams of graduate students working together. By semester's end, we will produce a publication of the students' work and a big reading. Meanwhile, we will refine the original creative writing lessons we develop along the way, writing them into chapters for a future textbook. This course is open to all MFA students. Other graduate students with experience in creative writing are sometimes admitted with permission of the instructor.

EN 609 - 001  
CRN# 18624

***PEDESTRIAN WRITING: WALKING***

H. Staples  
M 1:00 -1:50 PM

"All truly great thoughts are conceived by walking," says the renowned philosopher Friedrich Nietzsche. In this course, we will test out this assertion. Each writer will go on regular walks, composing as part of the experience, sharing results with the class. Work in all genres welcome. Texts may include: *Les Fleurs Du Mal*, Charles Baudelaire; *Walking*, Thomas Bernhard; *Urban Tumbleweed: Notes From a Tanka Diary*, Haryette Mullen; *Mountains and Rivers without End*, Gary Snyder; excerpts from *Wanderlust: A Brief History of Walking*, Rebecca Solnit.

EN 609 - 320  
CRN# 13993

***Practicum for First Time Teachers of EN 200***

M. Martone  
M 5:00 - 5:50 PM

For more information, email Professor Martone at [mmartone@ua.edu](mailto:mmartone@ua.edu)

EN 610 - 001  
CRN# 15535

***Theory and Methods of TESOL***

D. Liu  
T 2:00 - 4:30 PM

This course offers an overview of the theoretical bases and practical applications of approaches to Teaching English to Speakers of Other Languages (TESOL). We will cover topics, such as the linguistic, psychological, and social aspects of second language learning, learner motivation, integrated skills teaching, successful teaching principles and strategies, choosing materials, assessment, culture in the classroom, and technology as a classroom resource.

EN 612 - 001  
CRN# 15537

***Topics in Applied Linguistics: Teaching Grammar and Vocabulary***

D. Liu  
M 2:00 - 4:30 PM

Vocabulary and grammar are arguably the two most important parts in language learning. Using contemporary linguistic theories and approaches, such as cognitive/corpus linguistics and construction/pattern grammar, this course explores effective and creative ways of teaching vocabulary and grammar. Via readings and discussions, the class will gain a sound understanding of the new theories and will use them to critically examine lexico-grammatical descriptions and teaching practices in existing language textbooks and reference materials. In addition, students will, individually and collectively (in groups), develop lexico-grammatical teaching activities, exercises, assessment instruments, and lesson plans and share them in class.

EN 617 - 001  
CRN# 15224

***Teaching Academic Language Skills to Non-Native English Speakers***

R. Nelson  
W 2:00 - 4:30 PM

A course focusing on the teaching of academic writing skills in the context of an American university.

EN 635 - 001  
CRN# 19833

***Seminar in Postcolonial Criticism***

C. Iheka  
R 2:00 - 4:30 PM

What is postcolonialism? Is it even possible to define this term? How can we locate it temporally? In other words, when does it start and has it ended? These are some of the overarching questions that will guide our readings and class selection in this course. For conceptual purposes, we would locate the idea of the postcolonial in three broad categories: Introduction to Postcolonialism, Before Edward Said, and Edward Said and Beyond. We will explore the various definitions of the term and critiques of the idea of the postcolonial as a conceptual category. Our readings and discussions will also consider recent explorations in the field as it pertains to globalization and new critical approaches such as ecocriticism. Readings will include the works of Frantz Fanon, Aime Cesaire, Robert Young, Anthony Appiah, Anne McClintock, Edward Said, Homi Bhabha, and Gayatri Spivak.

EN 637 - 001  
CRN# 17497

***Critical Prose Workshop***

H. White  
W 2:00 - 4:30 PM

The purpose of this class is to shape a piece of each student's critical writing into publishable form. To this end the class will be run as a workshop, with the students' own writing as our primary material. On days when we focus on a single student's essay, another class member will be assigned to present that essay to the class, by identifying its thesis, describing its situation in a larger critical field, and outlining its argument. At other times students will be asked to bring in pieces of their essays for more intense focus. At the end of the class each student will submit his or her essay to a refereed journal.

EN 639 001  
CRN# 17498

***Oral and Community Histories, Rhetorics, and Literacies***

M. Robinson  
T 9:30 - 12:00 PM

This course will explore theories and methodologies of oral histories, community histories, oral rhetorics, community rhetorics, oral literacies, and community literacies and will culminate in a service learning project where students engage in an oral community history collection project in the Historic Black Town of Hobson City, Alabama.

EN 640 - 001  
CRN# 17530

***Disposable South***

J. Crank  
M 10:00 -12:30 PM

In a recent article in *The New Yorker*, George Packer concludes that the South's contemporary political identity has been hijacked by a self-defeating, dogged isolation and stubborn nostalgia -- reactionary perspectives that Packer finds indicative of the South's place as "America's colonial backwater." Colonial readings aside, one could make the argument that visions of the South frequently reference tropes of trash: the region is disposable, unnecessary; its people poor, illiterate "trash"; its customs and traditions worthless and backwards; its "toxic" food consisting of processed garbage; its cultural achievements middling and superfluous. This course will examine southern "trash" as a framing device for reading (or asserting) an authentic South; we will examine literary and cultural texts (such as cookbooks, manifestos, and films) in order to understand various constructions of the disposable South in contemporary culture (The Queer South, the PostSouth, the Dirty South, the New South, etc.) We'll also be interested in "disposable" southern identities and how they dialogue with issues of abjection, poverty, queerness, gender, segregation, race, and empire.

EN 643 - 001  
CRN# 19834

***Tragedy***

D. Deutsch  
T 9:30 - 12:00 PM

What is tragedy? How does society deal with large-scale catastrophes of a political, religious, idealistic, or organic nature? By giving up? By forging on? What makes a tragic hero or heroine? What is the relationship between tragedy and comedy? These are some of the issues we'll examine as we look at how an individual or a small group confronts the hostile forces of gods, fates, or even simply social conventions. After examining the classical dramatic tradition, we'll swiftly move on to tragedies in the American tradition. For this, we'll take a look at plays that have shaped the American tragic landscape and apply the concept of tragedy to modern American fiction and poetry. For help, we'll turn to influential definitions and theories of tragedy, particularly those of Hegel, Nietzsche, and Miller.

EN 648 - 001  
CRN# 17499

***TBA***

Y. Manora  
W 10:00 - 2:30 PM

For more information, email Professor Manora at [ymanora@ua.edu](mailto:ymanora@ua.edu)

EN 651 - 001  
CRN# 19835

***Politics of Teaching Writing***

A. Dayton  
R 9:30 - 12:00 PM

This course begins with this assumption: that teaching and learning are inherently political acts, taking place in complex institutional, economic, and cultural contexts. We will address the political aspects of composition studies, beginning with a discussion of the value of teaching writing and the uses of the humanities in twenty-first century America. We will discuss critical pedagogy, its adaptation in US college classrooms, and its critics and alternatives. We will look at specific axes of difference in the classroom—race, gender, ethnicity, sexual orientation, disability, and social class, and we will discuss the forces outside the classroom—institutional, cultural, and economic—that impact our work. Finally, at the end of the semester we will return to our initial question—what are the humanities, particularly English studies, for?

EN 666 - 001  
CRN# 19836

***Writing Race, Acting Race in the Anglo Atlantic World***

C. Smith  
R 2:00 - 4:30 PM

This graduate course will appeal to students interested in Renaissance literature and to those invested in early American and African American. We will view (English) Renaissance literature from a transatlantic perspective, examining in particular the development of racial discourses in the literature -- resulting from English/New World encounters with black Africans and Native Americans. The course applies the underlining principle of Critical Race Theory -- that the concept of race has had a profound effect on the social, legal, historical, and literary structures that comprise United States culture. To

better understand how U.S. culture arrived at this point, students will journey back to sixteenth and seventeenth century England to examine the earliest manifestations of racial discourses in an ever expanding English American empire. We will pursue this course while keeping in mind the warnings from race theorists and historians who caution against applying the term 'race' to earlier historical periods in which people were classified based on cultural distinctions, not biological ones. They point out that our contemporary understanding of 'race' as a scientific, biologically-based system of difference is an invention of late eighteenth and nineteenth century scientists. However, as Maria Elena Martinez rightly points out in *Genealogical Fictions*, in properly historicizing the term 'race,' we should be careful not to dismiss its presence and function in earlier periods. We will operate, then, on the assumption that racial discourses developed before the nineteenth century. Such discourses were, in fact, an integral part of early European imperial projects.

Focusing specifically on the English, as a case study of sorts, students will examine how the English wrote about 'race,' how they categorized people based on cultural and geographical differences and how they defined themselves based on those differences. We will emphasize the stakes and the problems racial classification created for each writer and English empire. Why did race matter, how did it matter, and what did these writers do when they encountered figures in the Americas whose actions defied racial classification. Course readings include the works of William Shakespeare, Aphra Behn, Ben Johnson and the travel narratives of John Hawkins and Sir Francis Drake.

EN 669 - 001  
CRN# 11772

*The Strode Seminar*

S. O'Dair  
M 2:00 - 4:30 PM

Shakespearean Ecologies

After reading a volume of essays on Shakespearean ecocriticism, the engaging and feisty ecocritic Greg Garrard—himself not a Shakespearean—began to wonder at this possibility: is “ecocriticism itself. . . Shakespearean”? What Garrard wonders is whether Shakespearean, and indeed Renaissance, understandings of nature and culture, of human and non-human, might allow us to jettison Enlightenment and Romantic definitions of them all, definitions that have helped edge us to worrisome economic and environmental conditions in the 21st century. Shakespearean ecologies might “enthuse us with the comic spirit of ambivalence, adaptation, and resilience” and so might, “if we are pretty lucky, extremely clever and reasonably good, help found a sustainable future.” Maybe. Maybe not. But if so, this is a fitting consideration during a spring in which we honor the 400th anniversary of Shakespeare’s death. Our considerations will not stop at a sustainable future or at the comic but include the tragic, the tragi-comic, and the historical. And also the methodological problems haunting ecocriticism as a whole (e.g. theory contra nature-writing, the global contra the local, and environmental justice contra conservation). And haunting Shakespearean and Renaissance ecocriticism in particular, especially historicism contra presentism. Or as I put it in the essay I contributed to the volume that sparked Garrard’s musings, “Is it Ecocriticism if It Is Not Presentist?”

Readings TBA but they will include plays, theory, and history. Participation required; one short paper; one seminar paper.