

Department of English
Spring 2015
Graduate Course Offerings

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

EN 500 - 001 (WS 530)		W 2:00 – 4:30 PM
CRN# 13638	<i>Feminist Theory: “After Queer/After Sex: Feminist Theory and the Post-Futural</i>	J. Purvis

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 contemporary feminist theory focuses on recent debates concerning the future, a subject about which an array of recent anthologies, articles, monographs, conferences, conference panels, and roundtables have been devoted. Feminist theorists offer intellectual and political challenges to dominant narratives of progression and kinship order—imbued with heteronormativity, reprocentrism, and metaphors of stasis. Queer Theory has recently issued critiques against reprofuturism, which have flourished under the heading of the “Antisocial Thesis.” This issue has become a major topic of debate at the intersections between feminist theory and queer theory, although in some respects these areas have not sufficiently drawn from one another. While these connections have intensified, additional (and queerer) feminist attention to these dominant narratives is needed, given that these narratives play a central role in ordering discourses, institutions, politics, identifications, and selfhood. “After Queer Theory/After Sex: Feminist Theory and the Post-Futural” entails an analysis of the limits of sexual politics with emphasis on structures, such as “the male gaze,” the medical gaze, and reproductive logics. (Prerequisites: none)

EN 500 – 002 (AMS 465)		TR 12:30 - 1:45 PM
CRN# 13955	<i>Fictions of American Identity</i>	J. Hubbs

This course explores American literature and culture from before the Civil War until after the Civil Rights Movement. Representations of American experience in novels and short stories 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. Out-of-class assignments—three short papers—emphasize close reading techniques and process-oriented writing. Assigned literary critical readings include papers written by students in this class and subsequently published in *The Explicator*, a journal of text-based critical essays.

EN 500 - 003 (TH 483)		TR 2:00 - 3:15 PM
-----------------------	--	-------------------

EN 500 - 004 (HY 500)

T 2:00 - 4:30 PM

CRN# 19766

Digital Humanities

J. Drouin

This course will introduce graduate students to digital humanities from both a theoretical and a methodological standpoint. We will begin with a discussion of what digital humanities is, if indeed it can be defined, and then interrogate the current state of the field, looking at the intersections of DH, economics, class, race, and gender, as the postcolonial DH movement encourages. As an English course, material will be geared towards digital literary studies; however, this course is cross-listed with History and we will think about DH through the lenses of other humanities disciplines. Students will evaluate a series of DH tools, and they will explore several well-established DH projects before conceptualizing their own project and writing a hypothetical grant proposal requesting funding to help bring their idea to fruition. In addition, they will contribute data markup to an established project, which will give them the opportunity to publish and receive public credit for their work. By the end of the course, students will have a good sense of the vast possibilities DH offers and be poised to use DH tools and methods in their own research.

EN 525 - 001

TR 2:00 - 3:15:00 PM

CRN # 15608

Variations in American English

R. Thompson

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 532 - 001

R 9:30 - 12:00 PM

CRN# 19767

Approaches to Teaching Composition

K. Gardiner

An introduction to the basic pedagogical approaches to teaching expository writing in secondary and higher education, along with examinations of epistemology, ideology, and traditional conventions underlying such approaches. Innovative pedagogical approaches used in such instruction will also be touched on.

We will discuss different writing pedagogies, student learning outcomes, the stages of writing as a process, strategies for constructing syllabi and writing assignments, working

with student papers, grading, and student conferencing, and training in assessing student writing and understanding problems of some common assessment practices. Students will be exposed to different types of first-year writing courses as well as advanced writing courses. Among other requirements will be short response papers, online blog discussion responses, oral presentations, classroom observations, and a final research paper.

Possible Assigned texts: Rose: *Lives on the Boundary*; Johnson, *Teaching Composition: Background Readings*; Lindemann: *A Rhetoric for Writing Teachers*; Tate, Taggart, Hessler, and Schick: *A Guide to Composition Pedagogies*; Barnett: *Teaching Argument in the Composition Course*; Williams: *Style*.

EN 534 - 001 / 101

TR 12:30 - 1:30 PM

CRN# 13224 / 17512

Practicum Teaching College English

J. Kidd

Spring semester only. Required of all graduate assistants teaching EN 102 for the first time in the UA English department. Training in reaching EN 102 course goals and writing outcomes. Further instruction in teaching formal argumentation and advanced research techniques.

EN 534 - 002 / 102

TR 12:30 - 1:30 PM

CRN# 15991 / 17513

Practicum Teaching College English

B. Champagne

Spring semester only. Required of all graduate assistants teaching EN 102 for the first time in the UA English department. Training in reaching EN 102 course goals and writing outcomes. Further instruction in teaching formal argumentation and advanced research techniques.

EN 534 - 003 / 103

TR 12:30 - 1:30 PM

CRN# 17510 / 17514

Practicum in Teaching College English

N. Loper

Spring semester only. Required of all graduate assistants teaching EN 102 for the first time. Training in reaching EN 102 course goals and writing outcomes. Further instruction in teaching formal argumentation and advanced research techniques.

EN 601 - 001

M 2:00 - 4:30 PM

CRN# 15711

Novel Workshop

K. Wells

This class is intended for students enrolled in the MFA Program in Creative Writing and is the first course in a two-semester graduate workshop concentrating on the study of the long form, and the research, preparation, and writing of a novel.

EN 601 - 002 M 2:00 - 4:30 PM
CRN# 20438 Fiction Workshop M. Martone

The Graduate Workshop in Prose.

EN 603 - 001 T 2:00 - 4:30 PM
CRN# 11126 Graduate Poetry Workshop J. Brouwer

This is a workshop course, and the bulk of our time will be spent discussing the poems you write. However, on the theory that lively reading can help to generate lively writing, we will also read and discuss poetry and criticism by others. This course is open to MFA students working in their 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 608 - 003 R 2:00 - 4:30 PM
CRN# 13522 Special Topics: EcoPoetics H. Staples

In 2001, Jonathan Skinner founded the journal *Ecopoetics*, marking a seismic shift in nature writing. This course will survey that development, reading contemporary *ecopoetic* writing and considering juxtapositions with earlier 19th and 20th century nature writing. Students will gain a theoretical and practical understanding of *ecopoetics*, particularly as embodied in the North American postmodern pastoral. We will develop a working knowledge of *ecopoetic* forms and practices like collage, field-writing, documentary poetics, hybridity, conceptual and procedural writing, biomimesis, psychogeography, and other approaches derived from our readings. Assignments will include discussion leadership; presentations on student-led documentary-research inquiries and their use as grounding subjects for sustained *ecopoetic* writings; a notebook of exercises and imitations; and a final portfolio. Texts include *The Arcadia Project: North American Postmodern Pastoral (New Series)* Joshua Corey & G.C. Waldrep, editors; *The Ecopoetry Anthology*, editors Ann Fisher-Wirth, Laura-Gray Street and Robert Hass; as well as *Ecocriticism*, Greg Garrard and other selections.

EN 608 - 320 T 5:00 - 5:50 PM
CRN# 11105 W 4:30 - 6:00 PM
Teaching Creative Writing to Kids R. Behn

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 tenth 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. 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 608 - 321

M 5:00 - 7:30 PM

CRN# 20174

Nature/Science/Fiction

H. Felt

As a subgenre of nonfiction, science writing has traditionally been categorized along authorial lines. There are scientists who write for their peers and scientists who write for general audiences, reporters who dissolve daily into the shadows of their scientific subjects, and journalists who use science to reveal larger cultural narratives. All of this work is mainly concerned with content: explaining information to other people. But there's another, much smaller subgenre of science writing that describes scientific practices and processes with language that's often lyrical. Unfortunately, what we might call literary science writing is elusive; it lacks an established canon and substantial body of criticism. To track it down, we'll study prose that nudges up against it: nature writing (tagline: ecstatic since Thoreau!), environmental writing (depressing yet hopeful!), and science fiction (disenfranchised but popular!). Print texts may include: Gerald Durrell's *My Family And Other Animals*, Annie Dillard's *Pilgrim at Tinker Creek*, Barry Lopez's *Arctic Dreams*, Edward Abbey's *Desert Solitaire*, Amy Leach's *Things That Are*, John McPhee's *Basin and Range*, Anne Fadiman's *The Spirit Catches You and You Fall Down*, Octavia Butler's *Lillith's Brood*, Gregory Benforth's *Timescape*, and Joanna Russ's *The Female Man*.

EN 609 - 001

W 12:00 - 12:50 PM

CRN# 20243

On the Road

R. Behn

This one-hour course will be a brief excursion into the world of travel writing, broadly defined, in both poems and prose. We will start by reading modernist Blaise Cendrars' *Rev.* 10/30/14

“The Prose of the Trans-Siberian,” and then make selections from other poems and prose of travel. Additional selections may include C.D. Wright’s Deepstep Come Shining, Kerouac’s On the Road, and choices from CondeNast’s “The 86 Greatest Travel Books of All Time.” Along the way, we’ll write about our own journeys. Expect to choose a book or two to focus on, and to write while in motion.

EN 609 - 300

S 12:00 - 12:50 PM

CRN# 14972

Pedagogy

M. Martone

This class is required for teachers teaching EN 200 for the first time.

EN 609 - 320

M 5:00 - 5:50 PM

CRN# 14254

Publishing: Threat or Menace

M. Martone

A consideration of the procedures and process of publication for poetry and prose. The class seeks to ask and answer practical and theoretical questions about publishing ones work in the contemporary dynamic landscape.

EN 609 - 321

T 5:00 - 5:50 PM

CRN# 20440

Academic Job Market

K. Wells

This course is devoted to educating you about and preparing you for the academic job market. Letters of application, CVs, dossiers, writing samples, teaching philosophies, interviews, these are the things that will be discussed, practiced, and demystified (somewhat) by this course.

EN 610 - 001

W 2:00 - 4:30 PM

CRN# 15990

Theory and Methods of TESOL

D. Liu

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

M 2:00 - 4:30 PM

CRN# 15992

*Topics in Applied Linguistics:
Teaching grammar and vocabulary*

D. Liu

Vocabulary and grammar are arguably the two most important parts in language learning. Using contemporary linguistic theories and approaches, such as
Rev. 10/30/14

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

R 2:00 - 4:30 PM

CRN# 15631

Teaching ESL Academic Language Skills

R. Nelson

Students will explore the field of Second Language Writing. This will include an overview of the field, its practices, and its current issues, focused on the roles of linguistic, educational, and composition research in the development of second language writing curricula and syllabi. We will also attempt to develop effective pedagogical techniques for responding to student composition in writing and in conference.

EN 637 - 001

M 2:00 - 4:30 PM

CRN# 18573

Workshop in Academic Writing

J. McNaughton

A writing workshop normally taken in the student's final year of coursework. To pass this course, the doctoral student will be required to revise a paper and submit it for publication.

EN 639 - 001

W 3:30 - 6:00 PM

CRN# 18575

*Special Topics in Rhetoric and Composition:
The Rhetoric of the Pedagogical Narratives*

M. Robinson

Film is a powerful and persuasive medium through which to conceptualize, narrate, and persuade ideology. This concept seems especially true when one considers the genre of pedagogical narratives in film and the larger educational, cultural, social, political, and artistic arguments implied in these kinds of films. This course will explore the genre of pedagogical films through a rhetorical lens, what arguments, both direct and implied, are being made about teaching as a philosophy, art form, or practice, and what rhetorical strategies are employed to advance those arguments. Students will be expected to secure and view the films in advance of the class meetings, as well as read relevant scholarship assigned on the films. Some weeks will be organized as feature and scholarship weeks; others will be organized as collection weeks. Films considered for discussion include *To Sir, With Love*; *The Miracle Worker*; *Dead Poets Society*; *Good Will Hunting*; *The Class*; *Mona Lisa Smile*; *The Great Debaters*; *Higher Learning*; *Finding*

Forrester; Precious; Lean on Me; Freedom Writers; Dangerous Minds; Stand and Deliver; Mr. Holland's Opus; School of Rock; Sister Act; and Chalk.

EN 640 - 001

W 2:00 - 4:30 PM

CRN# 16802

*Essaying Emerson 3:
The Literary (Critical) Essay*

N. Bilwakesh

“Why has never the poorest country college offered me a professorship of rhetoric?”

The Journals of Ralph Waldo Emerson. (March, 1862)

It remains a question worth considering. By the time Emerson asked it, he had published six volumes of essays and a book of poems, had arranged for the publication of Thomas Carlyle's *Sartor Resartus* in Boston two years before its appearance as a book in England, and, in his address on “The American Scholar,” he coined a lasting critical phrase, declaring, “There is then creative reading as well as creative writing.” A partial answer to Emerson's question might emerge from an understanding of the development of the rhetoric and literature departments in the United States, as offered by Gerald Graff's *Professing Literature: An Institutional History* (1987).

In this seminar, we will focus on style and form in the American literary critical essay. To the extent that we consider the historical development of university professorships, we will ask and uncover what exactly, is “academic style?” Does academic criticism differ from other regular criticism? Is it a question of citation? Personal intrusion? Jargon? Is criticism artful? Our readings will consist of Emerson's literary criticism – his writings on specific books and on writing – and on American essayists that have followed, in some cases considering their relationships to university posts and their variant styles in different works, and in some cases looking at different critical approaches to Emerson, including those written in “an Emerson mood.”

Readings in addition to Emerson may include:

Eve Kosofsky Sedgwick, *Tendencies*

Oscar Wilde, *Intentions*

D.H. Lawrence, *Studies in Classic American Literature*.

Jean Genet, *Fragments of the Artwork*

Ralph Ellison, *The World and the Jug*.

Wayne Koestenbaum, *Hotel Women*.

Susan Sontag, *Against Interpretation*.

Stanley Cavell, *Contesting Tears: The Hollywood Melodrama of the Unknown Woman*.

EN 640 - 002

W 10:00 - 12:30 PM

CRN# 18645

American Bildungsroman

F. Whiting

The course will examine the place of a particular sub-genre of the novel, the bildungsroman—roughly, novel of formation or education—within the context of American cultural production. The principal foci of our discussions will be the ways in which novels that we might designate bildungsromane simultaneously reflect and help to generate (invent, maintain, critique, etc.) cultural phenomena at the moment of their production: individual identity, youth, maturity, career, as well as various collective affiliations such as family, region, class, race, gender, and national identifications. Secondly, we will give some thought to the implications of consuming them at a later date, namely, their reception in the present moment. In addition to several European and American bildungsromane, we will read a selection of historical and theoretical articles treating literary form and social history.

EN 648 - 001

M 10:00 - 12:30 PM

CRN# 18576

African American Life Writing

T. Harris

EN 648, “African American Life Writing,” will focus on life narratives by African American writers from the mid-nineteenth century into the 21st century. Beginning with traditional slave/freedom narratives, we will progress to exploring how self-presentation for these writers changes depending upon education, politics, sexuality, and natural or unnatural events. In later instances, we will examine the shaping of such narratives in connection with the fictional, poetic, or other literary creations of the writers. Discussion will be the primary mode of seminar operation. Texts may include some or all of the following: Frederick Douglass, *Narrative of the Life of Frederick Douglass*; Harriet Jacobs, *Incidents in the Life of a Slave Girl*; Solomon Northrup, *Twelve Years a Slave*; Langston Hughes, *The Big Sea*; James Weldon Johnson, *Along This Way*; Richard Wright, *Black Boy*; Zora Neale Hurston, *Dust Tracks on a Road*; Nikki Giovanni, *Gemini*; Maya Angelou, *I Know Why the Caged Bird Sings*; Audre Lorde, *Zami*; Samuel R. Delany, *The Motion of Light in Water*; Haki R. Madhubuti, *Yellow Black*; and Natasha Trethewey, *Beyond Katrina*.

EN 661 - 001

F 11:00 - 1:30 PM

CRN# 20175

Post-medieval Chaucer

A. Cook

In this course we will read (in Middle English) several of the *Canterbury Tales*, *Troilus and Criseyde*, the *Book of the Duchess*, and the *Legend of Good Women*. We will also study the substance, shape, and trajectory of Chaucer criticism over the last fifty years, paying

particular attention to what it has meant and what it means now to read Chaucer historically. Key topics include Chaucer's rhetorical construction of himself as a subject both in and outside of history, his innovative synthesis of late medieval historiography and early humanist classicism, and his figuration of nostalgia for the deep past as a characteristic of modernity.

EN 667 - 001

M 2:00 - 4:30 PM

CRN# 20176

Shakespeare in Performance Practicum

S. O'Dair

S. Burch

“O Romeo, Romeo, wherefore art thou Romeo?” Not in this version of the Performance Practicum. Instead we will focus on Shakespeare's *As You Like It*, *The Merry Wives of Windsor*, *The Taming of the Shrew*, Aphra Behn's *The Rover*, and John Webster's *The White Devil*. *As You Like It* plays in Montgomery at the Alabama Shakespeare Festival; *The Merry Wives of Windsor* in Atlanta at The Shakespeare Tavern; and *The Taming of the Shrew*, *The Rover*, and *The White Devil* play in Staunton, Virginia at the American Shakespeare Center. The course asks students to think about how writers adapt a classic text and how directors and actors bring a text to the stage (or screen—we'll view some film versions, too). Toward that end, we will work with Professor Steve Burch of the Theater department and with actors at the American Shakespeare Center, in hopes of developing our skill at reading a playtext as a performance script.

EN 674 - 001

TR 2:00 - 3:15 PM

CRN# 20177

Gender and Sexuality in the Eighteenth-Century Novel

D. Weiss

Recent studies of gender in eighteenth-century England, such as those by Nancy Armstrong, Harriet Guest, and Karen O'Brien, have argued that concepts of femininity were central to the period's most important social and intellectual developments—from the spread of an international consumer culture, to Enlightenment ideas about history and progress, to nationalist debates over the French Revolution. While concepts of gender can be seen in a wide variety of genres, the novel is the literary form which participated the most extensively in constructions of femininity during this period. Indeed, from the time it first emerged as a genre of doubtful repute very early in the century, to its firm establishment as a cultural staple one hundred years later, the novel was centrally concerned with issues of gender and sexuality. Influential male authors such as Samuel Richardson were drawn to stories about women, and indeed, some of the most important fictional females of the eighteenth century were male creations. At the same time, as one of the few forms of writing through which female authors could make a living, the novel attracted scores of women, most of whom turned their attention to documenting the lives of women and imagining scenarios of intellectual,

social, and sexual, possibility. By the early nineteenth century, and certainly by the beginning of the Victorian period, the novel's fixation on female lives was for the most part over, and concepts of femininity had solidified in the wake of wartime conservatism. But in the hundred years from around 1722 to 1814, femininity was in flux, and ideas about female identity familiar to us from Victorian culture were slowly being constructed, and with much debate. This course is about the role the novel played in that debate as one of the key forms through which concepts of femininity were constructed, reflected, and ultimately transformed. The reading list will consist of contemporary educational materials (conduct texts) and novels.

EN 690 - 001

T 9:30 - 12:00 PM

CRN# 20178

Modernism and Autobiography

E. Wittman

This course examines the narrative constitution of the self in a variety of institutional discourses, including fiction, autobiographical fiction, philosophy, psychology, ethnography, and literary criticism. Although this course's chief concern is with twentieth-century British, Irish, and Continental autobiography, it is based on the premise that familiarity with a number of key texts in the history of autobiography is necessary for an informed and nuanced understanding of this material. Over the course of the semester, we will question the relationship between autobiography and fiction, as well as the relationship between autobiography and both religious confession and conversion. We will also examine the common association of first-person writing with subjective depth as we travel from Augustine, Montaigne, and Rousseau, to late nineteenth and twentieth-century writing. Readings will include works by Jean Rhys, Samuel Beckett, Virginia Woolf, Fernando Pessoa, Claude Lévi-Strauss, Jean Genet, Katherine Mansfield, Ernest Hemingway, and Clarice Lispector.