

**Department of English**  
**Spring 2018**  
**Graduate Course Offerings**

Available on English Home Page at:

<http://english.ua.edu/grad/courses>

Revised: 9/12/17

**HUBBS—EN 500—001 / CRN: 13063**

(x-l with EN 422 & AMS 465/565)

**Special Topics: Fictions of American Identity**

**T R / 2 – 3:15**

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 papers written by students in this class and subsequently published in *The Explicator*, a journal of text-based critical essays.

**PURVIS—EN 500 – 002 / CRN: 13272**

(x-l with WS 530)

**Feminist Theory & the Affective Turn:  
The Politics of Disgust, the Politics of Shame**

**W / 2 – 4:30**

Open to graduate students from all disciplines with an interest in feminist theory, this interdisciplinary approach to feminist theory focuses on abjection and the affective turn in critical theory—in particular, the promising effects of interrogating the workings of disgust and shame. Given the gendered dimensions of affect, as well as the associations of disgust and shame with marginalized groups, regions, nations, and bodies, this subject area is rich with critical insight and vital resources for theorizations and mobilizations associated with rethinking 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 gender, race, and class, LGBTQI issues, borders, regions, nation, citizenship, agency, and embodiment. Readings from Sara Ahmed, Sally Munt, Mel Chen, Imogen Tyler, Jennifer Nash, Darieck Scott, and others draw from and contribute to an array of related areas of inquiry, such as queer theory, disability studies, literary theory, media studies, fat studies, and queer of color critique.

**BUCK--EN 512 – 001 / CRN: 20018**

**Computers & Writing**

**T / 3:30 – 6**

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.

**DAVIES--EN 523 – 001 / CRN: 17312**

**(x-1 with EN 423)**

**History of the English Language**

**T R / 11—12:15**

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. It serves as a linguistically-informed background for studying literature in English. The course examines the development of English from two perspectives: its external history (the sociohistorical, cultural, and political forces that have helped shape the language) and its internal history (the phonological, grammatical, and lexical changes that have taken place within the language as a system). 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 (in its contemporary variations) and where it might be going.

**DAVIES -- 525 – 001 / CRN: 14504**

**(x-1 with EN 425)**

**Dialectology**

**T R / 2 – 3:15**

In this course we will 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.

**VARIOUS INSTRUCTORS -- EN 534**  
**Practicum in Teaching College English**  
**T R / 12:30 – 1:30**

This is offered Spring semester ONLY and required of all graduate assistants teaching EN 102 for the first time. Training includes reaching EN 102 course goals and writing outcomes. Further instructions in teaching argumentation and advanced research techniques.

534—001 / CRN # 12753	---Kidd---	534-101 / CRN#
534---002/ CRN# 14763	---Buck--	534-102 / CRN#
534---003/ CRN# 15621	---Loper---	534-103 / CRN#
534---004/ CRN# 17313	---Champagne---	534-104 / CRN#

**WELLS – EN 601 – 001 / CRN: 14574**  
**Fiction Workshop**  
**M / 2-4:30**

This class is intended for students enrolled in the MFA Program in Creative Writing and will concentrate on the writing and reading of fiction. The engine of the course will primarily be the fiction of the writers in the workshop.

**MARTONE – EN 601 – 002 / CRN: 18717**  
**Graduate Fiction Workshop**  
**M / 10-12:30**

The workshop will be conducted as a hypoxic workshop.

**WILSON -- EN 603 – 320 / CRN: 10930**  
**Graduate Poetry Workshop**  
**T / 5:00 – 7:30**

For nearly three decades, scholars have taken up Judith Butler's cues to chart "gender trouble" in literature and pop culture. Creative writers, however, have been writing into and out of the strictures of "male" and "female" embodiment since antiquity. We'll look back at a few pieces from Sappho, Shakespeare, Eliot, Hayden, & others before diving into very recent collections as models. Possible authors include Kaveh Akbar, Aziza Barnes, Steph Burt, CA Conrad, Terrance Hayes, Robin Coste Lewis, Aireya D. Matthews, Layli Long Soldier, Danez Smith, Carmen Gimenez Smith, and Rachel Zucker. We'll celebrate others' gendered triumphs as we craft & workshop our own new poems, pondering how our speakers perform (& resist) this multivalent marker of identity.

**STAPLES--EN 608—001 / CRN: 17315**  
**Where the Wild Things Are: Writing Biodiversity**  
**R / 9:30 – 12:15**

In this course, we will investigate the question of how writers draw on an appreciation of biodiversity and an interest in conservation to write imaginative works. Genre explorations will be wide-ranging, including personal essay, short fiction, tankas, the Chinese rivers-and-mountains tradition, and the walk poem. Excursions will include a hike at Hurricane Creek and presentation by Creekeeper John Wathen, and a hike followed by an outdoor reading at Ruffner Mountain, one of the largest privately held conservation areas in the United States. Texts may include *The Poetic Species: A Conversation with Edward O. Wilson and Robert Hass*; *For A Little While*, Rick Bass; *Abundance*, Annie Dillard; *Mountain Home: The Wilderness*; *Poetry of Ancient China*, translated by David Hinton; *Tanka Diary*, Harryette Mullen; *Wet Land*, Lucas De Lima; and essays from *Practice of the Wild*, Gary Snyder.

**RAWLINGS -- EN 608 -- 002 / CRN: 17316**  
**Forms of Creative Writing: Comedy**  
**T /2:00 – 4:30**

“There is a thin line between the comic and the horrible,” claims Milan Kundera. Why should this be the case? This will be a hands-on course investigating forms and strategies of comedy. We’ll read in several genres and watch some comedic performances, and we’ll also discuss contexts for comedy such as race, class, sexual orientation, nationality and gender, attempting to ask why this particular form allows writers and performers to explore difficult material. Possible texts include Aravind Adiga, *WHITE TIGER*; Paul Beatty, *THE SELLOUT*; Fran Ross, *OREO*, and other good stuff. Writing assignments may range from a short monologue to a longer comic work of prose, poetry, or nonfiction. Poets and prose writers welcome. Everyone will tell a joke or two.

**BROUWER – EN 608 – 003 / CRN: 12971**  
**Forms: Special Topics**  
**R /2-4:30**

REITERATION. We’ll engage a number of imaginative texts that somehow reflect earlier texts, and write some such ourselves. Along the way, we’ll discuss the ways in which these reiterations—the ones you’ll read and the ones you’ll write—might be considered “original,” the ways in which they’re not “original,” and what it means to be “original” anyhow. We’ll talk about influence, pastiche, revision, parody, remakes, adaptation, sampling, archetypes, and other related topics, techniques, anxieties, and pleasures that come into play when a text—consciously or unconsciously—reiterates an earlier text. Student writing will react to texts from the reading list in a variety of parasitic modes, including collage, homage, and frottage. Possible authors: Jean Rhys, Jack Spicer, Noah Eli Gordon, Grandmaster Flash, Anthony Mann, John Ford, Roland Barthes, John Barth, Vladimir Nabokov, Muriel Rukeyser, Oscar Wilde,

Guy de Maupassant, Louise Gluck, Anne Carson, Ivan Turgenev, Italo Calvino, DJ Spooky, Jonathan Lethem, Richard Prince, Sherry Levine, Amy Heckerling, Lucie Brock-Broido, Kathleen Ossip, Homer. This is a genre-agnostic zone; MFA candidates of any specialty are welcome.

**FELT – EN 608 – 320 / CRN: 10910**

**All in the (Queer) Family**

**M / 5-7:30**

Queer folks have long been creating their own family structures, so in this class we'll read and watch recent texts in which authors create, imagine, and analyze their chosen families. We'll imagine new definitions for old roles, and write our way toward understanding how we choose and how we let go. Possible texts include: *The Essential Dykes to Watch Out for*, *The First Bad Man*, *The Argonauts*, *Trace Elements of Random Tea Parties*, *Jam on the Vine*, *Under the Udala Trees*, *Returning to Reims*, and *Transparent*.

**ESTES -- EN 608—321 / CRN: 20021**

**Special Topics: Teaching Creative Writing**

**W / 4:30 – 6:00 (CWC) & F / 12—12:50**

Teaching Creative Writing

Meeting times are both Wednesday 4:30 - 6:00 pm and Friday 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 thirteenth season this spring. We have had grant support from the Tuscaloosa Arts Council and the Alabama State Council on the Arts. 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.

**ESTES -- EN 609 – 001 / CRN: 18718**

**Writers at Work: Form. Theory. Practice**

**M / 12:30 – 1:20**

Creative Writing Pedagogy

This is a course designed to support first-time teachers of EN 200, Introduction to Creative Writing, with a communal space to discuss strategies for effective teaching and creative writing pedagogy.

**WILSON -- EN 609—002 / CRN: 16800**  
**Playing in the Dark—Unleashing Childlike Curiosity**  
**T / 11—11:50**

Sometimes we forget how much fun making up stories used to be when we were kids. What might we “see” writing in the dark? What will we discover on a scavenger hunt at campus landmarks and inside the Stuffed Owl: The Anthology of Bad Verse and other dusty gems Gorgas Library has awaiting us? Our hour each week will be filled with just that: letting our inner child be our muse.

**LIU -- EN 610 – 001 / CRN: 14762**  
**Methods of TESOL**  
**T / 2-4:30**

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.

**LIU -- EN 612 – 001 / CRN: 14764**  
**Topics in Applied Linguistics**  
**M / 2-4:30**

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.

**WORDEN -- EN 617 – 001 / CRN: 14520**  
**Teaching ESL Academic Language Skills**  
**W / 2-4:30**

This course is a theoretical and pedagogical introduction to teaching second language writing and other academic language skills with a particular emphasis on the American university context. We will overview the theories and disciplines that have significantly informed second language writing research

and pedagogy. Additionally, we will examine some of the emerging issues in the field of second language writing including such topics as translingual practice, identity and politics second language writing, multilingual creativity, and the increasingly multilingual student population at US universities. We will build on this theoretical foundation to develop skills in a variety of pedagogical practices including needs analysis, course design, assignment design, lesson planning, writing assessment, responding to student writing, and error correction.

**McNAUGHTON -- EN 635 – 001 / CRN: 20022**

**Seminar in Literary Criticism**

**T / 9:30 – 12:00**

In this course we survey some of the main theoretical debates that renewed the practice of literary criticism over the last century. Our readings begin at the end of the 18th century, when criticism helped to reformulate conceptions of subjectivity within the public sphere. Then we move quickly to the 20th century when critics again explore how forms of subjectivity are socially produced and how social life is symbolically processed. These questions compel literary studies to contend with deeply influential modern thought in a variety of pertinent disciplines: linguistics and political theory, philosophy and psychology, for example. The diversity of such theoretical writing calls for an open-minded approach to inquiry. This flexibility is especially needed since such writing contests commonsense notions about the unity of the subject, language's ability to represent, and what we habitually take as natural or real. More, because this writing raises questions that may be answered in popular literature or other cultural media, the course should lead us to query (and explore ways to defend) the exceptional value of literary form. The professor expects a seminar paper and short weekly responses.

**BILWAKESH--EN 640 – 001 / CRN: 16150**

**Special Topics: Seminar in American Literature**

**W / 2:00 – 4:30**

“Serious White Women” This course looks at a selection of American women’s prose from roughly the 1930s to the 70s, in which a lack of narrative precedent forces new formulations of humor, racial identification, and religious experience in a post-prohibition age of modern feminism. Writers will include Alice James, Gertrude Stein, Djuna Barnes, Solita Solano, Janet Flanner, Margaret Anderson, Jane Bowles, Carson McCullers, Patricia Highsmith, Dorothy Hughes, Chris Kraus, and Kathy Acker. We will be approaching the texts with some critical readings on American modernism, religious writing, narrative theory, alcoholism and addiction in literature, and humor. Informed participation, an annotated bibliography, a short presentation, and a 20-page critical essay are required.

**HARRIS – EN 643 – 001 / CRN: 20023**  
**Seminar in American Literature: 1900-present**  
**M / 9 – 11:30**

“Known and Unknown Shadows: Transracial Thematics in American Literature”, will pair twentieth and twenty-first century African American and European American writers in an exploration of literary influence as well as in explorations of how authors treat similar topics across the racial divide. In terms of influence, one of the pairs we will consider is William Faulkner’s *As I Lay Dying* and Suzan-Lori Parks’ *Getting Mothers’ Body*. Parks’ 2003 novel parrots shamelessly the multi-voiced approach that Faulkner uses; it also echoes thematic concerns in terms of journeying and questing, and especially in the focus on a dead body. Both feature teenaged young women, and both showcase the consequences of engaging in illicit sex. In terms of treatment of comparable themes, Tennessee Williams’s family dramas offer comparisons to those of August Wilson and Lorraine Hansberry, and Sam Shepard’s *True West* readily invites engagement with Suzan-Lori Parks’ *Top Dog/Underdog*. In portraying characters across racial lines, both Michael Chabot and Zora Neale Hurston venture into controversial territory. These writers, among others, will provide material for exploring creativity across racial lines---where ideas intersect, where they diverge, and the racial politics of all those divergences/convergences. Other authors who might be paired in the course include Dorothy Allison and Randall Kenan, with Alice Childress and Kathryn Stockett, and Yusef Komunyakaa and Tim O’Brien. The course will be run primarily by discussion, with regular oral/visual reports from seminar participants. The expectation is that, by the end of the course, each student will produce a paper that could be considered for publication.

**SMITH – EN 648 – 001 / CRN: 20024**  
**(Some) Black Lives Matter:**  
**African American Culture & the Literary Origins of Respectability Politics**  
**W / 9:45 – 12:15**

In this seminar, we re-examine the origins of African American literature by locating its earliest iterations within a politics of respectability. First theorized in the early 1990s by Evelyn Brooks Higginbotham, respectability politics is a form of assimilation defined by the self-policing that occurs when members of an oppressed group seek to model (and condemn those in the group who do not model) the cultural and social mores of a dominant group to promote social and economic equality. Since the election of this country’s first black president in 2008, respectability politics has assumed a newfound significance. Political analysts and cultural critics alike attribute former President Barack Obama’s popularity among black voters to this idea of respectability, and it has been central in how those within the Black community (and outside) have discussed the shooting deaths of unarmed African Americans like Trayvon Martin (2012) and Michael Brown (2014). For the Black community, respectability politics is a double-edge sword promising upward mobility and justifying the oppressive violence done to black bodies. In this course, then, we will examine representations of respectability

throughout the course of African American literature beginning with the first texts written by and about black Africans in the 17th century and ending with texts from the 21st century. We will discuss the consequences of writing and reading black bodies through a lens of respectability, thinking through questions such as: How has respectability politics shaped the cultural output of black Americans, particularly in terms of the literature. How has it determined or over determined the role of authorship? How might respectability politics have shaped considerations of genre, rhetoric, and audience and vice versa? Course readings will include the fiction of Aphra Behn, Frances Harper, James Baldwin, Tayari Jones, and Sister Souljah, the slave narratives of Harriet Jacobs and Frederick Douglass, the political speeches of 19th century abolitionist Maria Stewart, and newspaper clippings from the earliest black newspapers and current periodicals, such as the New York Times.

**McELROY—EN 666 – 001 / CRN: 20025**

**Seminar in Renaissance Literature II**

**R / 2—4:30**

This seminar will investigate the idea “people” in sixteenth – and early seventeenth – century England and Scotland. What literary and cultural forms do we associate with the “people”? On what grounds? How distinct is the line between “high” and “low” culture? And, importantly, how did ordinary people exert their religious and political opinions? We will begin by considering the methodological problems associated with identifying popular attitudes and culture. Secondary readings will be drawn from a number of critics and historians who investigate matters such as popular literary forms, political rebellion, and the relationship between print and popular reading, between oral and literate culture. As students of English, we will concern ourselves primarily with the possibilities and limitations of deploying literature in the historical project of locating popular culture. If historians often search primary documents in vain for voices of ordinary people, what might literature be able to tell us? Or is literature mediated to an even greater degree by author, genre, form, and tradition? These questions, and others, will occupy us. Students will read a variety of authors, some familiar—Shakespeare, Herrick—others less so. And the course will range across the genres and forms of the period: poetry, drama, and prose, broadly speaking, but also broadside ballads, chronicle histories, moral treatises, and satirical distillation of English history into Renaissance drama.

**DOWD – EN 669 – 001 / CRN: 20026**

**The Strode Seminar**

**Theatrical Economies in Early Modern England**

**T / 2 – 4:30**

In this seminar, we will consider the Elizabethan and Jacobean Theater—one of the central cultural and artistic institutions of the early modern period—as part of a vibrant economic network. We will investigate the theater itself as a business in its own right, and we will also examine how drama from the

period represents both production and consumption. Specific topics to be discussed will include business practices related to theater and performance (including the early modern repertory system, apprenticeship, audience composition and expectation, and the commercial goals of theatrical companies) and dramatic representations of such issues as debt, inheritance, consumerism, material cultural, and labor. As part of the seminar, we will also welcome at least two guest speakers to class- Roslyn Knutson in January and Natasha Kora in April- to share their research and expertise. Readings will include a range of secondary criticism and historical scholarship; likely plays to be discussed include *The Shoemaker's Holiday*, *The Knight of Burning Pestle*, *The Alchemist*, and *The Merchant of Venice*.