

**Department of English**  
**Spring 2013**  
**Graduate Course Offerings**

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

500—001 CRN 14050	The Power of Abjection in Contemporary Feminist Theory Cross-listed with WS 530	R 2:00-4:45	Purvis, J
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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 power of abjection in feminist theory. While feminist theorists have generally provided insight into the ways in which fluidity is a feature of the abject—that which is cast off, out, or away—current discussions emphasize the ways in which fluidity is also connected to the undoing of abjection. Departing from a focus on the ways in which abjection is harmful, or the ways in which “abjection hurts,” these feminist thinkers trouble central binaries—such as self/other, inside/outside, pleasure/pain, active/passive, human/animal, mind/body, public/private, and ability/disability—exploring their spaces of liminality and exposing their constitutive elements of crisis and instability. These approaches allow for enhanced cognizance, creative modalities of resistance, a reworking of identificatory mechanisms, and even new forms of subjectivity and sociality. Drawing their insights from a variety of fields, including queer theory, disability studies, political theory, cultural studies, philosophy, postcolonial theory, and critical race studies, these authors examine abjection, transgression, and borders; liminality, leakiness, dirt, and danger; zombies, vampires, the monstrous feminine, and sexual deviants; zones of uninhabitability and how abjection structures “the male gaze,” the medical gaze, and reproductive logics—with enhanced attention on the realm of affect, and especially hate, fear, disgust, shame, and other feelings most closely associated with the abject. (Prerequisites: none)

500—002 CRN 14498	Women Writing in the Margins Cross-listed with WS 510	W 2:00 - 4:45pm	Barefoot. B
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--"I have noticed that when women include themselves as a character in their own work, the work is read as autobiography. When men do it--say Milan Kundera or Paul Auster--it is read as metafiction." --Jeanette Winterson In this seminar, we will examine the aesthetic and

formal similarities between avant-garde literature and texts traditionally marginalized because of their association with women and the domestic sphere. These include letters, diaries, household journals, domestic fiction, confessional poetry, cookbooks, and family bibles. Requirements: one presentation, short written responses, and a course project.

500—004                      Digital Humanities                                              W 3:30 - 6:00pm                      Ainsworth, D  
CRN 19886

This course is an interdisciplinary introduction to the use of digital technology in the humanities (broadly construed to include all disciplines which examine human culture including History, Literature, Linguistics, and others). Students in the course will investigate the theoretical and methodological issues in applying technology to humanistic research, including identifying the limits and constraints of technology. Students will study a variety of current digital humanities projects (through readings and through guest sessions with the project directors) with an aim to identifying emerging trends, successful models, design values, and potential pitfalls. Students will also learn new technical skills and tools as they work with an existing online digital humanities project.

500—005                      Twentieth Century American Feminist Theatre                                              TR 2:00 - 3:15pm                      Burch, S  
CRN 14672                      Cross-listed with TH 558--001

Survey of dramas, performances, criticism and theory and political historical contexts of the American feminist theatre from 1900 through the first decade of the 21st century.

EN 525—001                      Variation in American English (Dialectology)                                              T 2:00 - 4:30pm                      Davies, C  
CRN 16822

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. Ideal prerequisite: EN 620 or a comparable basic course in linguistics, e.g. in the departments of Modern Languages or Anthropology.

EN 532—001  
CRN 19701

Approaches to Teaching Composition

W 10:00-12:30

Handa, C

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 be touched on briefly.

We will discuss different writing pedagogies, course goals, objectives, and writing 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 online response papers, online blog discussion responses, oral presentations, a brief final exam, and a final research paper.

Possible Assigned texts: Johnson, *Teaching Composition: Background Readings*; Lindemann: *A Rhetoric for Writing Teachers*; Tate, Rupiper and Schick: *A Guide to Composition Pedagogies*; Barnett: *Teaching Argument in the Composition Course*; Williams, *Style: Ten Lessons in Clarity & Grace*; LeFevre, *Invention as a Social Act*.

EN 534—001 Teaching College English EN 102 Practicum

TR 12:30-1:30

Gardiner, K  
Dayton-Wood, A.  
Robinson, M.  
Kidd, J.

– Teaching College English Practicum – this two-credit-hour practicum and mentor system is designed to help develop effective pedagogy for teaching composition and to address practical teaching concerns. The course is required for all GTAs with 18 or more graduate hours who are currently teaching EN 102 at UA for the first time; it will consist of a one-hour large group meeting and a one-hour small group mentor meeting each week. Prerequisite: successful completion of EN 533.

Tuesdays, 12:30-1:30 – large group meetings (all sections in MR 301)

Thursdays, 12:30-1:30 – small group meetings with each of the four mentors in separate rooms



without bamboozling the reader. Students will be encouraged, but not required, to use local sources. Students with particular projects in mind are invited to contact the instructor as soon as possible so that their interests can be included in the course.

We will read from a course packet as well as required texts:

Required texts:

*Telling True Stories: A Nonfiction Writer's Guide* from the Nieman Foundation at Harvard University, ed. Mark Kramer,  
<http://www.powells.com/biblio/2-9780452287556-6>

*Talk to Me: Travels in Media and Politics* by Anna Deavere Smith,

[http://www.powells.com/s3?kw=&title=talk+to+me&exact\\_title=1&author=smith&publisher=&section=&class=0&binding=0&sort=by\\_relevance&location=all&received\\_date=0&perpage=25&isbn=](http://www.powells.com/s3?kw=&title=talk+to+me&exact_title=1&author=smith&publisher=&section=&class=0&binding=0&sort=by_relevance&location=all&received_date=0&perpage=25&isbn=)

608—001  
CRN 11185

(same class/special time)  
(same class/special time)

M 12:00-12:50  
W 4:30-6:00

Behn, R

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 eighth 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 [www.bama.ua.edu/~cwc](http://www.bama.ua.edu/~cwc). 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—002  
CRN 16826

A Matter of Time

TR 11:00-12:15pm

Rawlings, W

Flashback, flash-forward, pause, reversal, compression, dilation, simultaneity: how does time unfold in fiction? From Irving's big leap in "Rip Van Winkle" to T.C. Boyle's compression of a whole life into just a few pages in "The Hit Man," writers have manipulated time. Our

goal will be to write several creative pieces that use time in new and interesting ways. Possible texts include Munro, *The Love of a Good Woman*; Baker, *The Fermata*; Salter, *Light Years*; Hollinghurst, *The Stranger's Child*; Beard, *The Boys of My Youth*.

EN 608—003  
CRN 13920

Canon Nonfiction

T 2:00 - 4:30pm

Madden, D

A survey of canonical works of nonfiction in the United States from 1900 on. As with all canonical surveys, we'll spend time investigating issues of canon-formation, among them inclusion v. exclusion, audience and market, and timeliness v. timelessness. In addition to nonfiction writing projects, we'll look mostly at book-length works with essays here and there. Possible authors include Henry Adams, James Agee, Maya Angelou, James Baldwin, Truman Capote, Rachel Carson, Joan Didion, Annie Dillard, Mary Karr, Jamaica Kincaid, Phillip Lopate, Norman Mailer, John McPhee, Vladimir Nabokov, Susan Orlean, Mary Roach, Oliver Sacks, David Sedaris, Randy Shilts, Susan Sontag, Gay Talese, Hunter S. Thompson, David Foster Wallace, E.B. White, and Tom Wolfe.

EN 608--004  
CRN 17070

Topographies: A Salon

R 2:00 - 4:30pm

Streckfus, P

Our subject for the selection of outside texts will be topographies, whether imagined, figurative, or real. Given this subject, we will, no doubt, think about place and the absence of place, setting and the absence of markers that designate setting, dreamscapes, nether-worlds, cityscapes, domestic spaces, landscapes. We will likewise examine contours, shapes, and patterns effected through other aspects of literary form. Depending on the interests of participants, we may examine our subject through a variety of media and genres, such as film, fiction, interview, television, poetry, and literary criticism.

The salon will be organized into two time-periods each week. Fifty minutes of each salon will be devoted to the discussion of a new text and writing prompts (instructions for a writer to follow) that members have designed in response to that text. The remaining hour and a half of the salon will be devoted to the examination of new writing in progress by each participant, produced in response to a writing prompt from a previous week.

During the first six weeks of the semester, I will present our readings, to offer members a model and give them a chance to get their minds around our topic. Each week's reading will take a maximum of an hour and half to complete and will be excerpted when that is necessary. Alongside each text, I will present a reading essay I have written with an eye towards the implications that the outside text might have as a jumping off point for the production of new writing.

Once it feels that we have gathered up speed as a group (and this may not be until mid-semester), committees of two to three participants will begin to select readings for the salon, well in advance and with my support, and present their own reading essays. On a week when a committee's essays are due, they will be excused from presenting new writing in progress during the second part of the class. They are also excused the following week from designing a writing prompt for the reading they have presented.

The first six weeks' texts, which I will present alongside introductory essays: 1) Agnes Varda's film *Les glaneurs et la glaneuse* (2000), 2) Anne Carson's "The Glass Essay," 3) Book 18 (Achilles's Shield) of Homer's *Iliad* paired with fiction-writer Alan Cheuse's essay "Traces of Light," 4) two chapters from Gaston Bachelard's *The Poetics of Space*, 5) excerpts from John Steinbeck's *Log from the Sea of Cortez* paired with Juliana Spahr's poem "things of each possible relation hashing against one another," and 6) sections of Abe Smith's book-poem *Hank* paired with poet Matthew Cooperman's essay "A Poem Is a Horizon."

Examples of the type of texts you may choose to examine when it comes time: "Part II: Time Passes" from Virginia Woolf's *To the Lighthouse*, John Ashbery's *Girls on the Run* beside the work of Henry Darger, D. A. Powell's *Useless Landscape*, Nikki Giovanni's poems of place in *Blues: For all the Changes*, William Christianberry's photographic monograph *Blackbelt*, a part of Pound's "Pisan Cantos," Georges Perec's memoir in spaces *Species of Spaces*, Rimbaud's proto-surrealist landscapes in *The Illuminations*, an essay from Gary Snyder's collection of essays *A Place in Space*, Walker and Agee's *Let us Now Praise Famous Men*, the catalogue for visual artist Matthew Barney's *The Cremaster Cycle*, New York Times video interview/feature with the artist Maya Lin on her landwork "Wave Field," Akira Kurosawa's film *Dreams*, a tour of the Rural Studio Project's work at Mason's Bend, an episode from the 70s television series *Lost in Space*, or from the contemporary series *Lost*.

609—001	Small and Independent Presses	W 4:30 - 5:30 pm	Wells, K
CRN 11805			

As the range of commercially published literature has narrowed, small and independent presses have proliferated to pick up the slack, addressing a need and appetite for books that are, in one way or another, daring, unconventional, ambitious, or challenging. In this one-hour course, we will research some of these presses and take a look at the authors they publish.

EN 609—002	Form Theory Practice: Creative Writing Pedagogy	T 4:30-5:30	Madden, D
CRN 15843			

This course is required for all GTAs teaching creative writing (EN 200, 301, or 303) for the first time during the Spring 2012 semester. Email the instructor with any questions: [dmadden@ua.edu](mailto:dmadden@ua.edu). If you are registered for a Tuesday class that ends at 4:30, the registration





affirm or challenge certain myths of contact regarding vanishing Indians, subhuman black slaves, and European Casanovas.

This seminar mirrors the current push in early American studies to think about the literature of the early Americas as product of a wider trans-Atlantic circulation of bodies, social ideas, and economies. Students will read a range of texts, traditionally labeled as either early American, early Caribbean or Renaissance literature. We will muddle those canonical boundaries, putting into conversation works such as the following: Shakespeare's *The Tempest*, Aphra Behn's *Oroonoko*, Ann Bradstreet's poetry, Mary Rowlandson's *Sovereignty and Goodness of God*, Equiano's *Interesting Narrative*, Samson Occom's sermons, Phillis Wheatley's poetry, and James Fenimore Cooper's *The Pioneers*. Major assignments include a class presentation and publication-quality seminar paper.

643—001  
CRN 13915

Black Mountain Extensions

W 6:00 - 8:30pm

Lazer, H

We will read and discuss the work of four poets (and some related essays, music, and visual art). The four poets: George Oppen, Robert Creeley, John Taggart, and Larry Eigner. For Oppen, the related writing may include an essay or two by Heidegger; for Creeley, we'll branch out to various arts collaborations (the photographs by Elsa Dorfman and other Creeley collaborations with visual artists); for Taggart, jazz (Coltrane especially) and R&B, as well as Rothko (particularly the Rothko Chapel); for Eigner, the emerging field of disability studies. With Eigner, the 4-volume *Collected* has recently been published, and we at the UA Press will have the opportunity to consider a Selected as well as some very interesting correspondence. What to name the course? Poetry As Thinking? Black Mountain Extensions? Poetry and the Space of the Page? Late Modernisms? Students' writing for the course may vary in format from traditional scholarly analytical papers to poems written in the mode of the writers we consider. Seminar participants will be expected to do supplemental reading and to make periodic reports to the group to enhance our reading pleasure.

EN 652—001  
CRN 19095

Theories of Teaching Composition

R 3.30 - 6:00pm

Robinson, M B

This course will provide a theoretical and historical overview of the major theories and philosophical underpinnings informing the field of rhetoric/composition studies. We will discuss major assumptions in the field, the evolution of the discipline, and more recent theoretical developments as they pertain to the composition classroom and specific pedagogical activities. Required texts will include works by the following scholars: Stephen North; Lance Massey and Richard C. Gephardt; Victor Villanueva and Kristin L. Arola; Gary Tate, Amy Rupiper, and Kurt Schick; Keith Gilyard, Sharon Crowley, and many more (as these texts include the works of many scholars). Weekly response papers and a seminar-length research paper will be required.

EN 662—001  
CRN 19097

Medieval Allegory

T 2:00 - 4:30pm

Cook, A

While medieval writers inherited allegoresis—the method of reading allegorically—from classical antiquity, it was for the Middle Ages to create texts consciously written as allegory. In this course we will study the origins and evolution of allegory, paying special attention to how poets and exegetes used allegory to negotiate the West’s evolution from classical paganism to Christianity. Over the course of the semester, we will consider questions such as how allegory should be defined, what medieval authors conceived as the distinctive uses and pleasures of allegory, and whether the advent of Christianity also hails the advent of a new understanding of personal interiority, one which lends itself especially well to allegorical representation.

Primary texts will include selections from Plato, Augustine, Boethius, Prudentius, Macrobius, Guillaume de Lorris and Jean de Meun, Dante, Chaucer, and Christine de Pizan. We will also read selections from Derrida’s metaphysical history of the Western subject, *The Gift of Death*. The reading schedule for the course is intensive. Written requirements include one class presentation and one 15 page research paper, eligible for revision at the end of the semester.

EN 667—001  
CRN 19098

Shakespeare in Performance Practicum

R 2:00 - 4:30pm

O'Dair, S

“O Romeo, Romeo, wherefore art thou Romeo?” Not in this version of the Performance Practicum. Instead we will focus on Shakespeare’s *Julius Caesar*, *Henry VIII*, *Macbeth*, and *Othello*, and as a bonus, Wycherley’s *The Country Wife*. We will see all of these live: *Macbeth* in Montgomery at the Alabama Shakespeare Festival; *Othello* in Tuscaloosa at the Marian Galloway Theater, and *Julius Caesar*, *Henry VIII*, and *The Country Wife* in Staunton, Virginia at the American Shakespeare Center. The course asks literature students, often buried in the archive, 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. Performance itself might occur!

Requirements: two short papers and one long paper. Mandatory attendance at the performances, all of which will be subsidized through the generosity of the Hudson Strode Program in Renaissance Studies, the Department of English, and The College of Arts and Sciences and The Graduate School at the University of Alabama

EN 674—001  
CRN 16830

Gender and Sexuality in the Eighteenth-Century Novel

TR 9:30 - 10:45am Weiss, D

The eighteenth century, the period in which the English novel emerged as a discrete genre, was time of tremendous social, economic, and philosophical change. From the beginning, representations of gender and explorations of female sexual identity were central to the novel's interests, and female subjective experience was thematized throughout the century by male and female writers alike. The purpose of this course is to look at issues of gender and female experience as they were presented, problematized, and debated in novels and novellas written in the long eighteenth century.

The course will include both novels and supporting primary sources (excerpts from conduct manuals, early feminist tracts, and anti-feminist responses) selected for their historical importance and will conclude with the "Rights of Woman" controversy and its aftermath. As there are many variations among editions, students are urged to purchase the texts ordered for the class. (This is most important for *Pamela*, because only the Oxford text is based on the original, 1740 edition). Required supporting primary materials and critical articles on the readings will be available as PDF files on Blackboard.

Requirements are frequent participation, weekly written responses, and a 15 page term paper.

Novels and novellas may include: Eliza Haywood, *Love in Excess* and "Fantomina;" Samuel Richardson, *Pamela*; Henry Fielding, *Shamela*; Frances Burney, *Evelina*; Maria Edgeworth, "Angelina," and Jane Austen, *Mansfield Park*.

Supporting primary materials will include excerpts from works by Mary Astell, Mary Wollstonecraft, Jean-Jacques Rousseau, David Hume, and Hannah More.

EN 690—1  
CRN 19099

Modernist Autobiography

W 2:00 - 4:30pm Wittman, E

Modernist autobiography, which often draws an arc back to the speculative mood and variable lengths of Montaigne's *Essays*, typically challenges the established narrative conventions of the genre. In place of the traditional life-narrative justifying—and, in the most rapturous instances, consecrating—the self as it moves toward, and ultimately claims, what is truly its own, it might concentrate on short periods of a person's life (a growing season as in Joyce's autobiographical novel *A PORTRAIT OF THE ARTIST AS A YOUNG MAN*); or else it can choose to restrict its focus to a particular, life-defining and often life-altering problem—sexual abuse, such as the childhood molestation Virginia Woolf confronts in her sketches of the past; or addiction, such as the alcoholism dramatized in Jean Rhys's depressive but

strangely exalted novels of alcoholic breakdown. The self in these narratives is not yet, and may never be, fully realized, although it is often affirmed and valued as being truly one's own. These unique and deeply personal experiences overflow the boundaries between fact and fiction, formal and informal self-expression, spilling over into various adjacent subgenres such as the personal essay, travel writing, food writing, literary journalism, and criticism. Readings will include works by James Joyce, Samuel Beckett, Virginia Woolf, Jean Rhys, D. H. Lawrence, Edmund Gosse, Evelyn Waugh, and Elizabeth Bowen. We will complement these readings with related criticism.

**NOTE:** This list of descriptions does not include courses involving special arrangements--529: Directed Readings, 630: Directed Readings, 698: Research Not Related to Dissertation, or 699: Dissertation Research.