

**Department of English**  
**Spring 2014**  
**Graduate Course Offerings**

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

EN 500—001 CRN 13824	Women in Contemporary Society: Feminist Theory	W 2:00 – 4:30 pm	Purvis, J
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Part two in a graduate-level course sequence, this course is open to graduate students from all areas with an interest in feminist theory. Its interdisciplinary approach to feminist theory focuses on the richness and persistence of *Antigone*, both as a figure and a text, a presence that spans the generations of feminist theory and scholarship. Beginning with a reading of Sophocles' classic play, we examine the positioning of the play within the writings of Hegel and Lacan and assess various feminist critiques of Hegelian and Lacanian treatments, then analyze an array of feminist re-readings of *Antigone*—philosophical, literary, and theoretical—from different feminist viewpoints, historical locations, and disciplinary orientations. Judith Butler's *Gender Trouble* functions as a major reference point, as we consider how *Antigone* functions an insurgent force, capable of disrupting dominant narratives of social and political order, and how she contributes to our analyses of sexual difference, gender and sexuality, kinship, bodies, philosophy, psychoanalysis—even the political itself. We will consider whether or not she constitutes a “queer heroine” and consider how and why she is still causing “trouble” all these 2,500 years later.

Course texts, other than those above, include: anthologies dedicated to *Antigone* as well as key articles and book chapters, Judith Butler's *Antigone's Claim*, Tina Chanter's *Whose Antigone? The Tragic Marginalization of Slavery*, and Bonnie Honig's *Antigone, Interrupted*. (Prerequisites: None)

EN 500—002 CRN 14245	Fictions of American Identity	TR 2:00 – 3:15 pm	Hubbs, J
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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. Papers written for this class in previous semesters have been published in *The Explicator*, a journal of text-based critical essays.

EN 500—003                  Playwriting II.                                  TR 2:00 – 3:15 pm                                  Burch, S  
CRN 20069

Advanced course in playwriting; concentration on various play forms, draft revision, and the script development process. Playwriting I is NOT a prerequisite.

EN512—001                  Computers and Writing                                  W 10:00 - 12:30 pm                                  Handa, C  
CRN 20071

Beginning with a short historical overview of the field of computers and writing, we will examine the pedagogical theories and technological practices behind using computers to teach expository writing. We will also examine some of the most recent technological developments as they impact the writing classroom and consider what bearing the history of this field has on current practices, the efficacy of current-traditional, social-epistemic, and postmodern pedagogies in the computer/multimediated classroom, the presence or absence of composition pedagogy in the use of synchronous chats, Wikis, Blogs, and IM in composition courses, the social implications of technology and the Digital Divide, and what a workable praxis for the computer classroom might look like. Among the course requirements will be weekly reading responses, oral reports, and a final research paper.

NOTE: This course is highly recommended for anyone hoping to teach in an English Department of a community college, liberal arts college, or university.

Partial List of Assigned texts:

- Adam J. Banks. *Race, Rhetoric, and Technology: Searching for Higher Ground*. Lawrence Erlbaum/NCTE, 2006.
- Gail Hawisher, Paul LeBlanc, Charles Moran, and Cynthia L. Selfe. *Computers and the Teaching of Writing in American Higher Education, 1979-1994: A History*. Ablex, 1995.
- Amy C. Kimme Hea. *Going Wireless: A Critical Exploration of Wireless and Mobile Technologies for Composition Teachers and Researchers*. Hampton Press, 2009.

- Cynthia L. Selfe. *Technology and Literacy in the Twenty-First Century: The Importance of Paying Attention*. SIU press, 1999.
- Michelle Sidler, Richard Morris, and Elizabeth Overman Smith. *Computers in the Composition Classroom: A Critical Sourcebook*. Bedford/St. Martin's, 2008. (provided by instructor)
- Claire Lutkewitte. *Multimodal Composition: A Critical Sourcebook*. Bedford/St. Martin's, 2014. (provided by instructor)

EN 523—001                      History of the English Language                      TR 2:00 – 3:15 pm                      Bailey, G  
CRN 20072

An introduction to the external history of the English language along with the study of the accompanying internal changes in structure.

EN 525—001                      Variation in American English                      T 2:00 - 4:30 pm                      Davies, C  
CRN 16138

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.

EN534                      Teaching College English Practicum                      TR 12:30 – 1:30 pm  
Section 001: CRN 13374                      Robinson, M  
Section 002: CRN 16604                      Kidd, J  
Section 003: CRN 18578                      Champagne, B  
Section 004: CRN 18579                      Loper, N

Teaching College English— 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



EN608—001  
CRN 20091

Creative Writing for Kids

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

Behn, R

Note: the meeting times of this course are Monday 12:00 -12:50 and Wednesday 4:30 -6:00pm.

This course is the pedagogical component of the Creative Writing Club (CWC), a Tuscaloosa 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 after school to work with us. The CWC will begin its ninth 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 meet twice each week—once on Mondays at noon with just the graduate students to organize the club, discuss pedagogy, and design lessons; and once on Wednesdays after school 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. For MFA students who have not taught before, CWC can serve as a fun introduction to teaching. Other graduate students with experience in creative writing are sometimes admitted with permission of the instructor.

EN 608—003  
CRN 13701

Forms of Writing: The Uses of History

R 2:00 - 4:30pm

Brouwer, J

Henry James, in a scathing 1904 letter to Sarah Orne Jewett, railed against the historical novel, saying that any imaginative interpretation of historical events was “condemned” to “a fatal cheapness,” because it is impossible for an author to represent in fiction “the whole CONSCIOUSNESS, the soul, the sense, the horizon, the vision” of people who lived in an age in which the author did not. This seems like a reasonable charge, and it raises the question of why a creative writer would choose in the first place to base an imaginative text on a historical event or historical characters. Isn't it the historian's job to research and explain the facts of history, and the creative writer's job to invent imaginary events and people? Why would a writer want to burden herself with what James sees as the impossible task of getting “real” history right, when she has the power to simply invent an imaginary histoire of her own? Might imaginative literature have the capacity to express certain historical realities more effectively than traditional historical studies? In what ways might those traditional historical studies themselves be a species of creative writing? In this course, we will investigate the uses of history in imaginative writing (and, to a lesser extent, the uses of the imagination in historical writing), and differences between the past as it is presented in “non-fictional” histories and in imaginative works based upon historical events. We'll read imaginative works that somehow address a historical era, person, phenomenon, or event; survey some critical essays that examine problems in historiography; and attempt a variety of history-based creative writing exercises ourselves. For a final project, each student will complete a long imaginative work (in any genre) that springs from and/or responds to a historical subject of the student's choosing. Texts may include works by Isaac Babel, Roberto Bolaño, J.M.

Coetzee, Martha Collins, Don DeLillo, Cornelius Eady, Carolyn Forché, Ha Jin, Herodotus, Henry James, Akira Kurosawa, Rachel Loden, Sarah Messer, Sigrid Nunez, Michael Ondaatje, Julie Otsuka, Gillo Pontecorvo, Muriel Rukeyser, W.G. Sebald, Joseph Skibell, W.D. Snodgrass, Graham Swift, D.M. Thomas, Thucydides, Natasha Tretheway, David Foster Wallace, Hayden White, C.D. Wright, Marguerite Yourcenar. N.B.: MFA students specializing in any genre are welcome. Writing assignments and final projects may be written in any genre.

EN608—320  
CRN 11140

Apocalypse Lit

M 6:00 - 8:30 pm

Wells, K

In an issue of *American Book Review* devoted to recent post-apocalyptic literature, Ashley Dawson says, “It is no accident that an apocalyptic necro-realism is the dominant mode of representation of our times.” He goes on to finger some of the usual suspects behind our catastrophizing: “zombie capitalism,” environmental destruction, climate change, those things he believes account for our recent cultural crush on the walking dead. While the End has been nigh for a good while now, the End Times no new obsession, speculations about the world’s impending conclusion have gained considerable steam in recent years. Despite Y2K’s failure to make good on millennial prognostications, crepe is being hung with some regularity; the apocalypse, argues *The Last Myth*, has “become deeply rooted in the secular American mind.” So, while there’s still time, this course aims to examine this literature of near-extinction and consider what lies beneath our fascination with annihilation. One criticism of the dystopian vision is that it is a capitulation to despair. Defenders argue that our interest in large scale catastrophe is a spur to prevent exactly that. Some writers we’ll consult on the subject: Russell Hoban, Colson Whitehead, Antoine Volodine, Lucy Corin, and many other visionary sadsacks.

EN 609—001  
CRN 11740

The Academic Job Market

W 4:30 - 5:30 pm

Wells, K

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 609—300  
CRN 15404

Writers at Work: Form. Theory. Practice.

S 12:00 - 12:50 pm

Martone, M

Short course in specialized topic of interest to creative writers. Sample topics: Teaching Creative Writing, Profession of Authorship, Writing Internship, Publishing: A Brief History, Poetry and Dance, Episodic Form. This course is required of all students teaching EN 200 for the first time this semester.

EN 609—340                      A Semester With Rick Moody                      T 5:00 - 5:50 pm                      Rawlings, W  
CRN 14577

In preparation for prose writer Rick Moody's campus visit in April 2014, we'll read stories, essays, and novels by the acclaimed author of *The Ice Storm*, *Purple America*, *Demonology*, *Garden State*, and *The Black Veil: A Memoir with Digressions*. All class members will also be required to attend his reading, craft talk, and a one-on-one conference with him about their work. Students who take this class will get first preference for a conference with the author.

EN 610—001                      Methods in TESOL                      W 2:00 – 4:30 pm                      Liu, D  
CRN 16603

A detailed account of language teaching approaches and methods according to their underlying theories of language and language learning.

EN 612—001                      Topics in TESOL                      M 2:00 – 4:30 pm                      Liu, D  
CRN 16605

Intensive study of theoretical issues in second language acquisition, including classroom applications; variable topics.

EN 617—001                      Teaching Academic Language Skills to                      R 2:00 – 4:30 pm                      Nelson, R  
CRN 16170                      Non-Native English Speakers

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

EN 637—001                      Workshop in Academic Writing                      M 9:00-11:30 am                      McNaughton, J  
CRN 20103

Normally taken in a student's final doctoral year of coursework, this workshop seminar guides graduate students through the process of revising a critical essay to a publishable standard and submitting it for publication. Students will read and review other students' work; they will thoroughly revise their own essay; and they will become familiar with key journals in their field.

EN 639—001                      Community Literacy                      T 2:00 - 4:30pm                      Dayton, A  
CRN 20105

This course will examine the intersections between literacy & community, focusing on the relationships between language uses in and out of school settings. We will consider how informal education has long been a site for diverse groups of people to do cultural work and participate in civic life. We will look at public beliefs about literacy, compare “school” literacy to “non-school” literacy, and reflect on the emerging technologies that affect our literate practices. We will examine the notion of "popular literacy," looking at how everyday, ordinary uses of language as well as creative and "oppositional" uses of language constitute literate and rhetorical acts. Finally, we will consider the pedagogical applications of a community-literacy approach, particularly in the college writing classroom.

EN 640—321  
CRN 20185

Conversion

W 6:00 - 8:30 pm

Bilwakesh, N

“In your metaphysics you have denied personality to the Deity: yet when the devout motions of the soul come, yield to them heart and life, though they should clothe God with shape and color. Leave your theory, as Joseph his coat in the hand of the harlot, and flee.”

This course surveys radically changing minds in literature. How has conversion been experienced and expressed, and how have the narrative structures of conversion remained constant and changed? What might be the role of textual availability, chemical intoxicants, commodity production and distribution (from clothes to crucifixes)? How might we account for all forms of dupery, duplicity, and equivocality that accompany desired, induced, forced or failed conversions?

We will look at some “classic” conversion narratives: St. Paul, St. Augustine, Ibn Ishaq, and we will also look at conversion narratives in seventeenth century America by Calvinists and by American Indians. Then we will try to define and trace the origins of something like a “modern conversion narrative,” in which we may read Thomas Carlyle, Carl Jung, Simone Weil, William James, Harriet Beecher Stowe, Benjamin Paul Blood, Orestes Brownson, Richard Wright, André Gide, Stephen Spender, Arthur Koestler, Louis Fischer, Bill Wilson, James Baldwin, Patricia Caldwell, Gauri Viswawanthan, Malcolm X, Timothy Leary, and the Jesus People.

EN640—320  
CRN 17574

Women Innovative Poets and Performance Artists

W 6:30 – 9:00 pm

Lazer, H

The seminar will focus on a group of women poets and performance artists. Most likely to be included in the course: Lyn Hejinian, Rachel Blau DuPlessis, Harryette Mullen, Lissa Wolsak, Hannah Weiner, Cecilia Vicuña, and Susan Schultz; performance/installation artists – Jenny Holzer, Linda Montano, and Marina Abramovic. (There are plenty of other worthy candidates, many of whom – Susan Howe, Lorine Niedecker, Emily Dickinson– have been and are being taught in other courses...) Final list of poets and artists will be determined at a later date.



EN 643—001  
CRN 13697

Sing Cuckoo!: Birdsong and the Modern  
American Lyric Poem

R 10:00 am - 12:30 pm

White, H

*The eloquence of song both elicits and defines selves, teasing out expressive needs and producing an imaginative state that various selves can enter because the expression ceases to belong to any one producer.*

—Charles Altieri, *Painterly Abstraction in Modernist American Poetry*

*Although he devotes hours of each day to his new discipline [communications], he finds its first premise, as enunciated in the Communications 101 handbook, preposterous: 'Human society has created language in order that we may communicate our thoughts, feelings, and intentions to each other.' His own opinion, which he does not air, is that the origins of speech lie in song, and the origins of song in the need to fill out with sound the overlarge and rather empty human soul.*

—J.M. Coetzee, *Disgrace*

This seminar will focus on the tension and collusion between saying and singing, between melody and matter, in the theory and practice of twentieth-century American lyric poetry. The course will focus in particular on bird imagery as it has been used to figure various aspects of the writing poet's relationship to voice. Participants in the seminar will read a wide variety of the century's major poets and theoreticians, including Stein, Frost, Stevens, Moore, Bishop, Niedecker, and Ammons; we will also read a wide variety of lesser-known poets, poems, and essays. Each student will be asked to find poems published this year that concern birds; all students will write two critical essays (one short and one long) on some aspect of the course's concerns.

EN 648—001  
CRN 20106

Race and Power in the Anglo Atlantic World

T 10:00 am - 12:30 pm

Smith, C

Although historians and literary scholars disagree about what to call the phenomenon of New World cross-cultural contact – middle ground, contact zone, trans-cultural exchange – what is clear is that the nature of power dynamics within that space and time were unstable. Europeans journeyed to the New World with expectations of conquering and civilizing New World frontiers. What they actually encountered, though, were various Indian tribes with whom they were forced to negotiate to secure food, shelter, protection, and knowledge of the land's resources. It was a setting in which, despite their beliefs in their own cultural supremacy, they often found themselves faced with more powerful, more adept opponents. For the sake of mutual survival, Europeans forged give-and-take relationships with Indians, relationships in which power shifted depending on the needs at any given time of the groups involved.

As a result of this shifting power, Europeans also found themselves struggling to enforce old world systems of dominance with their black African slaves, who took advantage of unstable power structures to align themselves strategically with Indians and Europeans. Those black Africans enslaved in the New World proved themselves to be remarkably resilient in adapting to conditions of servitude. As slaves they found occasions to subvert power structures to survive and improve their circumstances. For some especially savvy slaves, the New World became a space of possibilities. They were able to find access to power and used that access to re-create themselves, regenerate similarly to the manner in which Richard Slotkin argues English colonists regenerated on the American frontier.

In this course, then, we will examine the New World landscape as a unique space inside which black Africans experienced devastating systems of disempowerment and degradation but a space also inside which those same black Africans could regenerate, re-make themselves. As a way to examine this power dynamic, we will focus our attention on one empire in particular – the English – and the manner in which this imperial power sought to transplant old world systems of power to the New World. We will explore the methods black Africans employed to undermine such power structures and in a sense regenerate. How and why were black Africans able to negotiate servile positions – in some cases escape the servitude all together? What were the limits of this self-regeneration? We will examine textual manifestations of these techniques in a range of narratives mostly written in the seventeenth and eighteenth centuries. Major assignments include a formal presentation and 20-page essay.

EN665-001 CRN 20107	“The kingdom of our own language”: English Literature of the Sixteenth Century	W 9:00 am - 11:30 am	McElroy, T
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This graduate seminar in sixteenth-century English literature has several aims: 1) to deepen your knowledge of the principal works of the period; 2) to introduce you to some landmark publications that often receive less attention today (Tottel’s *Miscellany*, *The Mirror for Magistrates*, Holinshed’s *Chronicles*, for example); and 3) to consider the development of English literature in the context of an emerging sense of English nationhood and the consolidation of the English state. We will work in mostly a linear fashion, from More’s *Utopia* to Shakespeare’s *Henry V*, with each week focused on an important thematic strain or cluster of works. Students may expect to consider the impact of the pastoral mode, the sonnet tradition, and popular genres, as well as historical phenomena such as female monarchy, the rise of print, and the Protestant Reformation. Despite this broad approach to a century of immense creative energy and cultural change, our study will still be guided by formal analysis of language, structure, and genre.

EN 669—001 CRN 20108	The Strode Seminar: 'Of Woman Born': Feminists Rewrite the Bard	T 2:00 - 4:30 pm	O'Dair, S
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This seminar is about adaptation, adaptation of Shakespeare by feminist, female writers. I envision the first month of the course as a hands-on examination of adaptation, using, perhaps, Susan Orleans' *The Orchid Thief*, the screenplay of *Adaptation*, and the film itself. How do writers move from one text and medium to another? What can we infer about this process by closely reading the source text against the text? We might look at *King Lear* and the screenplay and film of Kristian Levring's *The King is Alive*; or we might look at *Hamlet* and the screenplay and film of Michael Almereyda's *Hamlet*. Then will begin the visits to class by our (re)visionary writers: playwright Djanet Sears and novelists Jean Hegland, Eloisa James, Valerie Miner, and Grace Tiffany. I may succeed in scheduling a director or two. We will read and discuss with them their revisionings of the Bard's work, focusing on matters of genre and medium in order to try to understand how writers revise the work of other writers. I may bring in a couple of critics, as well, perhaps to address the status of feminist criticism in literary study or the relationship of feminist criticism to queer theory. Your work for the class includes active, consistent participation, and a long writing project (20-25 pages minimum) of your choice, which may be creative or critical.