

Fall 2011 Graduate Course Descriptions

500	1	TR	2:00 PM	3:15 PM	Nelson
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Language and Culture

By the end of the semester, the student should understand the roles language and culture play in the constitution of an individual, in the conditioning of perception of self, others and world, the role language plays in the transmission of cultural values and perspectives, the role culture plays in understanding the behavior of others, and how different cultural and linguistic practices are related to different educational outcomes. This course will cover topics in cultural psychology, cognitive linguistics, and anthropology. Special emphasis will be put on the constitutive, normative, and interpretive functions of culture and the function of language in the shaping and transmission of culture.

500	2	W	2:00 PM	4:45 PM	x-list w/ Purvis
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Feminist Theory: Discursive Horizons

Part I in a Women's Studies course sequence, this course establishes a baseline of knowledge of feminist theory in order to prepare students for the advanced study of contemporary feminist theory in WS 530. Students may enroll in either course, or both. This course does not serve as a prerequisite to Part II in the sequence. *Feminist Theory: Discursive Horizons* entails an analysis of the critical debates within feminist theory concerning the future. Feminist theorists offer intellectual and political challenges to dominant narratives of progression and kinship order—imbued with heteronormativity, reprocentrism, and metaphors of stasis. These dominant narratives have played a central role in ordering discourses, institutions, politics, and selfhood. With an emphasis on the issues of sexuality, gender, and embodiment, key points of analysis include: orientation, objects, and “others.” We will examine feminist rearticulations and recontextualizations of subjectivity and embodiment at the intersections of Feminist Theory and: Queer Theory, Queer Phenomenology, Trans Theory, Postcolonial Theory, Feminist Disability Theory, and Critical Race Theory. *(Prerequisites: None)*

500	3	R	3:30 PM	6:00 PM	x-list w/F 511 Zupancic
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This graduate course, cross-listed between FR 511, RL 557, and EN 500- 003, taught in English, will offer a combination of research methodology, theory and practice; an application of various approaches; a verification of acceptability of research perspectives and procedures. Its goal is to serve as a preparation for various levels of graduate students who seek to learn more about ways to perform research and about what it entails. The course will also address the issues of why various parameters are considered more appropriate for various types of research (paper; thesis, dissertation); including appropriate bibliography and inclusion of theory. For more information, please contact Dr. Zupancic, mzupanci@bama.ua.edu.

500	4	TR	2:00 PM	3:15 PM	x-list w/TH 554 Burch
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Seminar in Contemporary Theatre

An examination of trends and developments in the theatre and drama since the Vietnam Era.

524	1	MW	3:00 PM	4:15 PM	Liu
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English Structure and Usage

This advanced grammar course examines the structure and usage of the English language, including morphology (word formation/structure), syntax (the patterns of sentences), and discourse (the context in which utterances are patterned and made meaningful). We will review both traditional and contemporary approaches to English grammar, such as cognitive grammar, construction grammar, lexico-grammar, pattern grammar, and systemic functional grammar. Through reading, individual and group research projects, and discussion, students will attain a solid understanding of the English language's structure and usage.

533	1	T	12:30 PM	1:30 PM	Gardiner
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Teaching College English Practicum:

This one-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 teaching UA composition courses for the first time. Prerequisite: concurrent enrollment in EN 532 or successful completion of EN 532 or an approved equivalent from another school.

537	1	R	10:00 AM	12:30 PM	O'Dair
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EN 537 introduces you to graduate study in English. Graduate study in English differs from undergraduate study in English primarily in the intensity of its commitment to the study of scholarship and criticism about literary works. Such commitment involves not only practical problems of scholarly research (how to put together a piece of criticism, from start to finish, from literature review and basic research to composition and revision of an essay) but also philosophical problems (why should you put together a piece of criticism on a literary work, for whom, and according to which premises?). We will spend time on the editing of one's writing. And we will consider the context in which scholarly research and writing occurs: what are the evolving politics of work in the academy and in English departments (how has the academy changed in the past 30 years, how have those changes affected our work, and what changes might we see in the near future?).

Two 6-8 page papers and one 15 page paper. A library exercise and two sets of editing exercises. Active participation.

601	1	M	2:00 PM	4:30 PM	Martone
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Hypoxic Workshop

Focus will be discussion of original student writing; other reading and writing may be assigned.

601	2	M	6:00 PM	8:30 PM	Kelli Wells
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Fiction Workshop: the Novel II:

This workshop is the second semester of a year-long course on the writing of a novel.

603	1	F	2:00 PM	4:30 PM	Streckfus
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Poetry Workshop

This generative workshop approaches poetry as a context for the presentation of literary work, a context with a broad, abundant history — a long conversation that has continued up to this very day. Any work presented in that conversation is a kind of proposal: “Consider this a poem.” How, then, do we evaluate these proposals? We evaluate them by understanding the present state and back-story of the conversation, the context, in which they are presented.

Our general purpose is to conceive, create, and critique the proposals we call poems and to think more broadly about the conventions used to create them. We seek not so much to fix poems as to expand our conversations and writings as they regard poetry. Students will read published work, both creative and critical, and submit their own work to one another on a weekly basis.

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.

608	1	W	2:00 PM	4:30 PM	Behn
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Forms of Poetry:

This course will be an investigation into the prosody of both traditional and free verse poetry in English with an emphasis on elements of sound and space--an ear- and eye-training for poets. We will build skills of analysis as well as our own writing techniques, and we will examine the history of ideas that contributes to the tradition in English and to our habits, expectations, and practices as readers and writers. We will also call upon other arts and other academic disciplines to enhance our understanding of form and practice. Dream in meter, think like an architect, let music bend your brain, deploy schemes, repeat yourself, learn 27 kinds of rhyme, slow down and speed uptime, torque familiar forms, and see if, by the end of it, you agree or disagree with Eliot who said that “all art consists of the fixed and the variant” and with Dylan Thomas who remembered loving the sounds of human speech in the nursery before he could understand what words meant. No prior experience is necessary. Writers of all stripes completely welcome. Likely texts: Paul Fussell, Poetic Meter and Poetic Form; Stephen Adams, Poetic Designs; Annie Finch, An Exaltation of Forms; Robert Jordain, Music, the Brain, and Ecstasy; David Jauss, Strong Measures: Contemporary Poems in Traditional Forms and many other assorted essays and poems.

608	2	T	2:00 PM	4:30 PM	Brouwer
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Classical Lit for Contemporary Writers:

In this class we'll read about the rage of Achilles, the Sirens' song, the Trojan horse, Orpheus's descent into the underworld to find Eurydice, and scores of other stories that have shaped Western culture over the last 2,500 years (give or take). We will also make further contributions to that culture by completing a variety of imaginative writing projects inspired by our reading. Texts: Iliad, Odyssey, Aeneid, and Metamorphoses, along with some supplementary / contextual / critical material.

608	3	R	2:00 PM	4:30 PM	Madden
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Plot & Structure

Ever since John Hawkes reportedly called it one of "the true enemies of the novel," plot's often been seen as the ugly duckling among literary techniques. We prefer character-driven fiction. We talk in workshops about lyric and tonal effects. This is a course that looks exclusively at plot to see what it can tell us about the way contemporary novels and nonfiction books get put together. What can we as writers learn from authors who string scenes of action together toward the traditional narrative climax, and what can we learn from writers who find alternate ways to get from first page to last? To investigate structural strategies, we'll read a number of books over the course of the term. Possible authors include Dan Brown, John D'Agata, Junot Diaz, Dave Eggers, Michael Cunningham, Malcolm Gladwell, Sam Lipsyte, Ben Marcus, David Markson, Stephenie Meyer, Lorrie Moore, Maggie Nelson, Christine Schutt, David Shields, Rebecca Skloot, Zadie Smith, or Colson Whitehead. In addition to the primary texts, we'll read works of narrative theory by such critics as Aristotle, Wayne Booth, Umberto Eco, E.M. Forster, Northrop Frye, John Gardner, Henry James, James Wood, Virginia Woolf, and others to see how thoughts on plot have developed over the centuries.

608	4	TR	2:00 PM	3:15 PM	Rawlings
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Narrative Voice in the American Short Story

In her introduction to *The Best American Short Stories* (1989), Margaret Atwood claimed that the short story is a "score for voice." We often speak of the voice of the story, but what is voice? How is it related to tone, diction, and point of view? In this

course, we'll study a variety of distinctive American voices, including (perhaps) Herman Melville, Ring Lardner, Grace Paley, and Joyce Carol Oates. We'll look closely at how voice shapes story: what is the writer's point of entry into a story? How does she get from sentence to sentence? What are different ways in which writers use the American vernacular, with all its immigrant influences and inflections, to shape a story? We'll investigate these questions and do some voicey experiments of our own.

608	5	W	2:00 PM	4:30 PM	Wells
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The Wee Form: short-short, flash, prose poem, micro, nano, et al

In 1986, *Sudden Fiction*, the first anthology of very short stories, claimed to be heralding "an explosive new literary form," suggesting that the runt story is a bona fide genre within literary fiction and worthy of being recognized as such. Since that time, journals, contests, more anthologies, collections devoted to the short-short (and shorter), and how-to books have proliferated. In this course, you will be both a reader and practitioner of all forms of curtailed and poetic prose as we consider what, aside from sheer brevity or commitment to the right margin, distinguishes them and try out some of the sudden or lyrical prose form's many thoughtfully shrunken permutations.

609	2	T	4:30 PM	5:30 PM	Brouwer
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Magazine Scene:

We will consider the "little" magazine's role in literary history, and discuss how and why that role has changed over time, paying particular attention to the rise of digital publishing. We will also conduct more practical discussions regarding strategies for presenting submissions of imaginative writing to journals, and send out some batches of poems or prose to be considered for publication.

609	3	W	4:30 PM	5:30 PM	Kelli Wells
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Performance

This is a hands-on praxis course devoted to giving a reading, in any genre, including hybrid and collaborative forms. We'll

listen to and watch performances of other writers and will record readings for class analysis and self-critique. Students will perform their own work and that of others and will devise different delivery styles in an effort to hone their performance skills and become mindful of their own oral aesthetic.

609	4	R	4:30 PM	5:30 PM	Rawlings
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EN 200 PEDAGOGY

613	1	R	2:00 PM	4:30 PM	Liu
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Second Language Development

This course explores issues and theories about second language development. It focuses on the study of learner language; language learning process; biological, psychological, and social factors affecting the process; and the role of formal instruction in second language development. Where relevant, first, third, and fourth language development issues will also be addressed.

620	1	T	2:00 PM	4:30 PM	Davies
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Graduate Introduction to Linguistics:

An introductory linguistics course at the graduate level with relevance for students in the Applied Linguistics/TESOL, literature, composition and rhetoric, and MFA programs, EN 620 provides an overview of the discipline at the same time that it involves students in dealing with language data from field work. In addition to a midterm and final exam, there are two projects that are presented via student-constructed website: one is a discourse analysis of spoken English data through the examination of a story recorded in conversation; the second is the exploration of a language chosen by each student individually. In addition to providing experience with the subfields of linguistics (phonology, semantics, syntax, pragmatics), the course includes an introduction to the thought of two key figures in modern linguistics, Ferdinand de Saussure and Noam Chomsky, whose ideas have had wide-ranging influence on intellectual trends in other disciplines.

635	1	R	10:00 AM	12:30 PM	Crowley
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Alcohol and Addiction Studies: Representations of Drinking in American Literature and Film

637	1	R	2:00 PM	4:30 PM	Heather White
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Our errors are surely not such awfully solemn things. In a world where we are so certain to incur them in spite of all our caution, a certain lightness of heart seems healthier than this excessive nervousness on their behalf.

—William James, “The Will to Believe”

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

640	1	W	10:00 AM	12:30 PM	Deutsch
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“Staging the American Myth”

We will use this course to examine how dramatists have helped to create and to critique an American Mythology or, rather, Mythologies. Throughout the semester we will consider a variety of works from different times and spaces within the U. S.: e.g. Eugene O’Neill’s *New England* of 1850; August Wilson’s *Pittsburgh* c. 1957; Lillian Hellman’s *New Orleans* c. 1960; and Sam Shepard’s *L. A.* c. 1980—among others. Topics for analysis will include interactions between key historical events and drama; references to Greek and modern myths; the redefining of “the American Dream”; and how the immense size of imagined rural and urban areas in the U.S. works on a physically limited stage. We will also take time to examine how these plays were perceived by contemporary audiences when they were originally produced.

643	1	MW	4:30 PM	5:45 PM	Whiting
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Our America

This course will examine the imbricated projects of imagining individual identity and national character as they arise in a variety of texts produced in the United States between 1945 and the present.

648	1	T	3:30 PM	6:00 PM	Trudier Harris
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The Neo-Slave/Freedom Narrative

The recently published *Cambridge History of African American Literature* (2011) makes clear in several of its essays the extensive influence of history upon the creativity of writers of African descent. A particular strand of that historical influence centers upon re-writings or re-visiting of the experience of slavery. Numerous writers in the 1980s and beyond create fictive worlds in which their characters are born and bred in or return to the site of slavery to work out twentieth and twenty-first century psychological, emotional, and even physical issues. We will explore this phenomenon by beginning with the true origin of this tradition in African American fiction, and that is Margaret Walker's *Jubilee*, published in 1966. An additional eight or nine texts will be selected from among the following: Octavia E. Butler, *Kindred*; J. California Cooper, *Family*; Charles Johnson, *Oxherding Tale* or *Middle Passage*; Edward P. Jones, *The Known World*; Gayl Jones, *Corregidora*; Toni Morrison, *Beloved*; Phyllis Alesia Perry, *Stigmata*; Dolen Perkins-Valdez, *Wench*; Ishmael Reed, *Flight to Canada*; John Edgar Wideman, *The Cattle Killing*; and Sherley Anne Williams, *Dessa Rose*. Students enrolled for the course can expect to play a large role in planning and leading discussions. In addition to two shorter papers for the course (perhaps 5 pages each), students will be expected to produce an article-length essay (around 30 pages) for possible journal or book publication.

651	1	T	3:30 PM	6:00 PM	Dayton-Wood
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Politics and Writing Pedagogy

This course begins with this assumption: that teaching and learning are inherently political acts, taking place in complex institutional, economic, and cultural contexts. We will address the political aspects of composition-rhetorical studies, beginning with a discussion of the value of teaching writing and the uses of the humanities in twenty-first century America. We will then turn to an examination of explicitly political pedagogies, looking specifically at the influence of Paulo Freire and other critical pedagogues. We will trace their relationship to the early twentieth-century emergence of progressive education, examine their influence in US college classrooms, and look at critiques and alternatives to these approaches, particularly pragmatist frameworks for teaching writing. We will look at specific axes of difference in the classroom—race, gender, sexuality, disability, and social class. We will consider the changing nature of what it means to do “academic labor” in English Studies, and we will examine the debate over students’ right to their own language. We will then turn to a discussion of the forces outside the classroom—institutional, cultural, and economic—that shape our work. Finally, at the end of the semester,

we will return to our initial question—what are the humanities, particularly English studies, for? What does it mean to teach writing, as Richard Miller puts it, “at the end of the world?” Texts may include: Marc Bousquest’s *How the University Works: Higher Education and the Low-Wage Nation*, Paulo Freire’s *Pedagogy of the Oppressed*, David Seitz’ *Who Can Afford Critical Consciousness?*, Richard Miller’s *Writing at the End of the World*, and bell hooks’ *Teaching to Transgress*.

652	1	R	3:30 PM	6:00 PM	Robinson
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Theories of Teaching Composition.

A survey of major theories in composition studies, exploring philosophical underpinnings and major issues in the field.

661	1	W	10:00 AM	12:30 PM	Cook
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CHAUCER AND BOCCACCIO ON LOVE AND POETRY

In this course we will examine the relationship between love and poetry, as it is represented by Geoffrey Chaucer and by one of his chief sources, Giovanni Boccaccio. Primary texts from Chaucer will include selections from the *Canterbury Tales* and *Troilus and Criseyde*, which we will read in Middle English. Primary texts from Boccaccio will include selections from the *Filostrato*, the *Teseide*, the *Decameron*, and the *Genealogy of the Pagan Gods*, which we will read in translation. Over the course of the semester students will develop familiarity with the distinctly medieval phenomenon of “courtly love.” We will study courtly love’s critical history and assess Chaucer’s and Boccaccio’s contributions to this rich literary tradition. We will also explore why the styles of representing desire typical of courtly love have been of particular interest to proponents of twentieth and twenty-first century psychoanalysis, including Jacques Lacan, Slavoj Žižek, and Julia Kristeva.

666	1	W	3:00 PM	5:30 PM	McElroy
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Seminar in Renaissance Literature II

This course will focus on the work of Edmund Spenser, probably the most important non-dramatic poet of the English Renaissance. We will begin with some readings from Sir Philip Sidney, but much of the semester will focus on Spenser's major works-The Shepheardes Calender, Amoretti, Epithalamion and Prothalamion, much of The Faerie Queene-as well as some

shorter poetry and parts of A View of the Present State of Ireland. We will consider Spenser's corpus from a range of critical and intellectual perspectives: historical, cultural, theological, political, aesthetic, and textual.

683	1	T	3:30 PM	6:00 PM	Tedeschi
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Byron, Shelley, Keats: The Poetics of Regency Liberalism

Byron, Shelley, and Keats participated in an oppositional milieu that restated Enlightenment ideals against the dominant political and cultural reaction and counterrevolution of the Regency period. All three poets were lightning rods of heated arguments in the highly politicized contemporary press. Byron and Shelley, together with radical publisher Leigh Hunt, founded a journal called *The Liberal* in order to provide a forum for writers loosely sharing certain literary, political, and ideological convictions – Keats, who had been closely linked with this circle, died before this specific project began. In the Preface to the first issue of *The Liberal*, Hunt declares that “the object of our work is not political except inasmuch as all writing now-a-days must involve something to that effect, the connexion between politics and all other subjects of interest to mankind having been discovered, never again to be done away.” Despite its short run, the journal helped introduce the familiar modern political meaning of the word “liberal” to domestic British politics. In this course, we will examine the various ways in which Byron, Shelley, and Keats articulate their connection with the liberal politics of the Regency period in their poetry and poetics. We will read widely in their poetry, essays, and letters, including close attention to Byron’s *Childe Harold’s Pilgrimage*, Shelley’s *Prometheus Unbound*, and Keats’s *Hyperion* fragments. We will also read contemporary writings of Hunt, Wordsworth, and others along with recent critical studies. Students will write a series of short critical response essays and a 15-20 page research paper.

685	1	T	10:00 AM	12:30 PM	Pionke
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Imagining British India

Although the proverbial jewel in England’s imperial crown, the supplier of two of England’s favored imports—tea and opium—and the destination for a majority of England’s overseas troops and social servants, India remained largely unknown in any factual sense to most of England’s Victorian public. Imaginatively, rhetorically, and literarily, however, India had a potent place in England, one made all the more prominent, prolific, confusing (and, occasionally, disturbingly prescient) by the mid-century rebellion of a significant portion of the northern subcontinent. This seminar will devote itself to a portion of the

vast amount of written material concerned with representing India to English readers throughout the Victorian period. Among the texts under our collective purview will be Philip Meadows Taylor's *Confessions of a Thug* (1839), Charles Dickens's and Wilkie Collins's "The Perils of Certain English Prisoners" (1857), Wilkie Collins's *The Moonstone* (1868), and Rudyard Kipling's *Kim* (1901).