

**Department of English
Interim 2013 / Fall 2013
Graduate Course Offerings**

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

Interim 2013 (5/6/13 to 5/24/13)

EN 500—001
CRN 30660

Special Topics

MTWRF
9:00 am-12:00 pm

Beidler, P

Contact instructor for information: pbeidler@english.as.ua.edu

Summer I and Summer II 2013

No graduate offerings other than Directed Studies, Non-thesis and Thesis Research, Non-dissertation and Dissertation Research

See your graduate advisor and Carol Appling

Fall Semester 2013

EN 500—001
CRN 46376

TR 2:00-3:15

Nelson, R

Contact instructor for information: rnnelson@bama.ua.edu

EN 500—002
CRN 45766

Nineteenth-Century French Crime Fiction

T 2:00-4:30 pm

Mayer-Robin, C

From Edgar Allan Poe's Chevalier Auguste Dupin to Agatha Christie's Hercule Poirot, the French and francophone detective is a familiar convention of English-language crime fiction. French crime novelists have similarly paid homage to the British tradition, for example in Maurice Leblanc's pairing of the detectives Arsène Lupin and Herlock Sholmès, the latter a thinly disguised Conan Doyle namesake we can all certainly recognize. Although it is not the thematic focus of this course, the Anglo-French connection cannot be understated, and students in comparative fields may be interested in researching connections beyond the long French nineteenth-century scope of the class (1789-1914). Our corpus will encompass not just the popular roman noir of the fin-de-siècle, from writers like Émile Gaboriau, Georges Darien, Gaston Leroux, and Maurice Leblanc, but also other types of novels where criminality, psychosis, and inquiry lie at the core, including vampire, fantastic, and naturalist fictions by canonical and less well-known authors alike (examples: Honoré de Balzac, Émile Zola, Guy de Maupassant, Paul Féval, père). The course is slash-listed with a view to drawing students from disciplines friendly with but not necessarily specialized in the French canon, and as such will be taught in English. Most primary course readings can be found in English translation. Graduate students and upper-division undergraduate students in French will be expected to read and write in French.

EN 500—003
CRN 46851

Critical Theory

R 3.30 - 6:00pm

Zupancic, M

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.

EN 500—004
CRN 49966

What's Queer about Feminist Theory?

W 2:00 – 4:30pm

Purvis, J

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 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. "What's Queer about Feminist Theory?" takes as its starting point the premise that

feminist theory is always-already queer and embarks on analyses of critical debates within feminist theory concerning sex, gender, sexuality, and the body, with an emphasis on intersectional and hybridized approaches. Feminist theorists offer intellectual and political challenges to dominant narratives of subjectivity, including the ordering practices of kinship, which have played a central role in shaping discourses, institutions, politics, identifications, and selfhood. With an emphasis on issues of sex, gender, sexuality, and embodiment, key points of analysis include: the functioning of major binaries of self/other, the limits of tolerance for sexual justice, the workings of sexual regulation, orientations and disorientations, identifications and disidentifications, and matters of politicized abjection. We will examine major articulations and rearticulations of subjectivity, power, and embodiment in the spaces where Feminist Theory meets Queer Theory, Queer Phenomenology, Trans Theory, Postcolonial Theory, Disability Theory, and Critical Race Theory. (Prerequisites: None)

Cross-listed with WS 525: Feminist Theory: Major Texts

EN 500—005 American Modernism W 2:00 – 4:30pm Hubbs, J
CRN 51056

In this research seminar, we will study American arts produced from the end of the nineteenth century until the mid twentieth century. Contextualizing works in terms of the social, aesthetic, intellectual, and political discourses of their era, we will explore the ways modern cultural productions embody—and, at times, impugn—Ezra Pound’s exhortation to “make it new!” In reading and writing about advertising, art, cinema, fiction, industrial design, photography, and urban life, we will scrutinize how artists engage ideas about the modern through the themes they treat as well as the formal strategies and media they employ.

EN 523-001 The History of the English Language TR 2:00 - 3:15pm Bailey, G
CRN 49965

An introduction to the external history of the English language along with the study of the accompanying internal changes in structure. Pre-requisite: EN 320, 321, 620, or an introductory linguistics in another department (e.g., Anthropology, Modern Languages & Classics)

EN 524-001 English Grammar and Usage MW 3:00 - 4:15pm Liu, D
CRN 44210

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.

EN 533	Teaching College English EN 101 Practicum	T 12:30-1:30 / R 12:30-1:30	
Sections 001 /101	CRN 43208 / 48247		Robinson, M
Sections 002 /102	CRN 47837 / 48251		Champagne, B
Sections 003 /103	CRN 47838 / 48252		Kidd, J
Sections 004 /104	CRN 47839 / 48253		Loper, N

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 teaching UA composition courses for the first time, and will consist of a one-hour large group meeting and a one-hour small group mentor meeting each week.

EN 537-001	Introduction to Graduate Studies	R 10:00 am-12:30 pm	O'Dair S
CRN 46051			

Graduate study in English differs from undergraduate study in English in two ways: its commitment to studying theory, criticism, and scholarship about literature, and its commitment to achieving superior skills in reading and writing. Such commitment involves 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?). Such commitment involves self-direction and personal engagement—curiosity, drive. Graduate students are not passive learners but actively seek out the library and databases in order to answer questions posed by the text, the professor, and fellow students. In class sessions we discuss readings; rarely will I lecture. We will not “cover” everything but we may touch upon it all. Graduate students ask questions and try to answer them, having already thought about the issues raised in the readings; graduate students do not, for example, take notes on a laptop continuously throughout class. Nor of course do they text friends while in class. Toward the end of the term, we will consider, too, the evolving nature and politics of work in the academy and in English departments, and how these changes have affected and will affect our work.

Two papers and 5 or 6 research exercises. Active participation.

EN 601-001	Prose Workshop	M 2:00 - 4:30pm	Martone, M
CRN 42801			

This is an hypoxic writing workshop designed to generate an abundance of prose fiction and/or nonfiction from its participants. It also seeks to train its readers to comment upon the processes of the composition of fiction as well as the ability to interpret and to communicate what it is they have read. The course assumes that a student fiction writer responds, and his or her writing changes, when in the presence of intensive public reading. And the writer is able to use such information to modify the work to better approach his or her original intentions.

Possible Texts

- *The Gift: Imagination and the Erotic Life of Property* by Lewis Hyde
- *The Dictionary of Accepted Ideas* by Gustave Flaubert
- *Beyond Jennifer and Jason*

EN 601-002 CRN 48196	Novel Workshop II	M 2:00 - 4:30pm	Wells, K
-------------------------	-------------------	-----------------	----------

This is the second semester of a yearlong course, designed for students in the graduate writing program, in the writing of a novel. It is a workshop course and will be devoted to continuing the work begun in the first semester. Should space open up, the class will accommodate new writers.

EN 603-001 CRN 46464	Poetry Workshop	T 2:00 - 4:30pm	Behn, R
-------------------------	-----------------	-----------------	---------

Contact instructor for information: robinbehn@gmail.com

EN 603-002 CRN 49964	Poetry Workshop	T 2:00 - 4:30pm	Brouwer, J
-------------------------	-----------------	-----------------	------------

Contact instructor for information: joel.brouwer@ua.edu

EN 608-001 CRN 42802	Narrative Voice	W 3.30 - 6:00pm	Rawlings, W
-------------------------	-----------------	-----------------	-------------

In her introduction to *The Best American Short Stories*, 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? We'll study a variety of distinctive American voices that may include Toni Morrison, Joyce Carol Oates, David Foster Wallace, Grace Paley, Donald Barthelme and Raymond Carver, in order to understand how voice can be the engine of a story: what is the writer's point of entry? How does she get from sentence to sentence? What are different ways in which writers use the American vernacular, with its eclectic immigrant influences and inflections, to shape a story? We'll investigate these questions and write several voice-driven creative projects and annotations.

EN 608-002 Collaboration TR 9:30 - 10:45am Behn, R
CRN 42806

This class will be an inquiry into the nature and practice of artistic collaboration. We will explore a wide variety of models, methods and art forms. Letting go of the notion of the individual artist working in isolation, we'll instead explore processes and artistic products of joint endeavor. We will survey a history of artistic collaboration and add to that tradition. This class is designed to meet at the same time as both Prof. Sarah Barry's advanced choreography class and Prof. Sarah Marshall's printmaking class. During the first part of the semester, writers in our class will collaborate with one another. Later on in the semester, we will all work with both the dancers and the print makers. There will be weekly creative writing and short reading/writing response assignments at the beginning of the semester, and longer mixed media assignments with longer deadlines toward the end. No prior experience in collaborative artwork is necessary or expected. The semester will conclude with *Collaborama*—a production in Morgan Auditorium. As Sambo Mockbee said about his Rural Studio, we will "Proceed and be bold."

EN 608-003 Classical Lit for Contemporary Writers R 2:00 - 4:30pm Brouwer, J
CRN 46378

In this class we'll read about the rage of Achilles, the Sirens' song, the Trojan horse, Orpheus's descent into the underworld to retrieve 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. Open to MFA students in any major genre; writing assignments will be genre-neutral.

EN 609-001 Form Theory Practice S 12:00-12:50pm Martone, M
CRN 50813

This is a course in creative writing pedagogy. It is mandatory for any GTA teaching creative writing for the first time in Fall 2013. Please contact the instructor if you have any questions about the course.

EN 609-003 CRN 45956	Form Theory Practice	R 1:-00-1:50pm	Behn, R
-------------------------	----------------------	----------------	---------

EN 609-003 CRN 49143	Creative Writing Pedagogy	R 4:45-5:45pm	Brouwer, J
-------------------------	---------------------------	---------------	------------

This is a course in creative writing pedagogy. It is mandatory for any GTA teaching creative writing for the first time in Fall 2013. Please contact the instructor if you have any questions about the course.

EN 613-001 CRN 46380	Second Language Development	R 2:00 - 4:30pm	Liu, D
-------------------------	-----------------------------	-----------------	--------

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.

EN 620-001 CRN 46381	A Graduate Introduction to Linguistics	T 2:00 - 4:30pm	Davies, C
-------------------------	--	-----------------	-----------

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, students engage in various activities including a class project that is a multi-faceted discourse analysis of spoken English data through the examination of a story recorded in conversation. Each student will also learn how to construct a website with basic information about a language chosen by the student. 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.

EN 639-001
CRN 47681

Feminist Rhetorics: Writing by and about Women

R 3.30 - 6:00pm

Robinson, M

The course will explore primary and secondary texts written by and about women from antiquity to modern times. We will examine and evaluate the ways in which the literate and rhetorical practices of women have contributed to broader social justice, political, and artistic movements in an attempt to advocate for those who have been historically rendered voiceless and powerless: movements explored include but are not limited to abolition, reconstruction, suffrage, temperance, and civil and women's rights. Possible writers explored include Glenn, Xiu, Wheatley, Stowe, Harper, Truth, Anthony, Stanton, Willard, Hurston, Jordan, Morrison, and many more.

EN 640-001
CRN 46814

Special Topics Seminar in American Literature

T 3.30 - 6:00pm

Crank, A

In a recent article in *The New Yorker*, George Packer concludes that the South's contemporary political identity has been hijacked by a self-defeating, dogged isolation and stubborn nostalgia -- reactionary perspectives that Packer finds indicative of the South's place as "America's colonial backwater." Colonial readings aside, one could make the argument that visions of the South frequently reference tropes of trash: the region is disposable, unnecessary; its people poor, illiterate "trash"; its customs and traditions worthless and backwards; its "toxic" food consisting of processed garbage; its cultural achievements middling and superfluous. This course will examine southern "trash" as a framing device for reading (or asserting) an authentic South; we will examine literary and cultural texts (such as cookbooks, manifestos, and films) in order to understand various constructions of the disposable South in contemporary culture (The Queer South, the PostSouth, the Dirty South, the New South, etc.) We'll also be interested in "disposable" southern identities and how they dialogue with issues of abjection, poverty, queerness, gender, segregation, race, and empire.

Texts may include: 12 Southerners, *I'll Take My Stand*; Agee and Evans, *Let Us Now Praise Famous Men*; Alison, *Trash*; Brown, *Father and Son*; Crews, *Scar Lover*; Goad, *The Redneck Manifesto*; Grimsley, *Mr. Universe and Other Plays*; Mickler, *White Trash Cooking*; O'Connor, *The Violent Bear it Away*; Segrest, *My Mama's Dead Squirrel: Lesbian Essays on Southern Culture*; Welty, *The Ponder Heart*; Wright, *Black Boy/American Hunger*

EN 641-001
CRN 50268

The Rise of the American Author

TR 9:30 - 10:45am

Beidler, P

Course Outline/Learning Objectives: Focusing on the pre Civil-War decades of the 1820s-1850s, this seminar deals with the ascendancy in the national literature of a distinctly American genius. A week or so each will be devoted to such prominent figures as Bryant, Irving, Cooper, Sigourney, Longfellow, Poe, Emerson, Hawthorne, Douglass, Melville, Stowe, Thoreau, Whitman, and Dickinson. Topics

addressed will include the concept of literary authorship in a democratic culture, along with contending ideas of originality, nationality, and artistic identity. Texts will center on works regarded as American classics. Discussions will extend to related popular culture materials, including periodical literature and visual arts such as book design, painting, illustration, and photography. Requirements will include a seminar presentation (15-20 minutes), a research prospectus (2-3 pages, with preliminary bibliography), and a seminar essay or equivalent project (12-15 pages).

EN 643-001 Staging the American Myth
CRN 49963

R 9:30 am–12:00 pm Deutsch, D

We will use this course to examine how dramatists have helped to create and to critique an American Mythology or, perhaps, 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; Tennessee Williams’s *South* c. 1930; and Sam Shepard’s *L. A.* c. 1980, among others. Topics for analysis will include interactions between key historical events and drama; uses of 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 view scenes from as many of these plays as possible to examine the implications of bringing these dramas to life. Along the way, we will also consider influential critical approaches to mythology by theorists such as Roland Barthes, Joseph Campbell, and Northrop Frye.

EN 654-001 Seminar in Visual/Digital Rhetoric
CRN 49962

W 10 am-12:30 pm Handa, C

English 654 will focus on understanding rhetoric as a characteristic of digital “texts,” and as a pedagogical tool for incorporating visual elements into writing classes. Seminar meetings will concentrate on the classical foundations of rhetoric, rhetorical terminology, techniques of rhetorical analysis, culture’s impact on vision, and then understanding the rhetorical functions and arguments of visual and multimodal texts such as Web pages, CD-ROMs, online writing portfolios, documentaries, and architectural constructions.

Among the requirements will be weekly blog reading responses, oral presentations, and a final research paper/project.

Possible Assigned texts:

- Aristotle. *On Rhetoric: A Theory of Civic Discourse*. Transl. George A. Kennedy (Oxford, 1991), selections

- Handa, Carolyn. *Visual Rhetoric in a Digital World: A Critical Sourcebook*. (Bedford/St. Martin's, 2004) [provided by instructor]
- Lanham, Richard A. *Analyzing Prose*, 2nd ed. (Continuum, 2003)
- Lanham, Richard A. *A Handlist of Rhetorical Terms*, 2nd ed. (Univ. of California P, 1991)
- McKee, Heidi A. and Danielle DeVoss. *Digital Writing Research: Technologies, Methodologies, and Ethical Issues*. (Hampton, 2007)
- Warnick, Barbara. *Rhetoric Online*. (Peter Lang, 2007)

EN 668-001
CRN 47851

Seventeenth-Century Faith

M 3:00 - 5.30pm

Ainsworth, D

What do you believe in? Why? And perhaps most importantly, how do you interrogate and explore a matter of faith? This seminar will consider how some of the greatest poets writing in English in the seventeenth century respond to these questions, making the question of faith the center of our conversation. Authors addressed include poets Jonson, Donne, Herrick, Herbert, Vaughn, Milton, Marvell, as well as short prose pieces by Gerrard Winstanley and Richard Baxter.

EN 685-001
CRN 49960

Varieties of Victorian Reserve

T 8:00-10:30am

Pionke, A

An ineluctable symptom of “quality” in Victorian England, reserve encompassed an appropriate reticence about personal, familial, aesthetic, spiritual, even corporate matters best removed from the harsh glare of publicity. As with most markers of status, however, the devil was in the details. At what point might appropriate circumspection transgress an implicitly understood but ill-defined boundary into illicit secrecy? How many co-concealers of an unpleasant fact would it take to constitute a conspiracy? When could the withholding of a private relationship with the divine mask a dangerous, and likely “Popish” plot against England’s state-sponsored Protestantism? And what were the stakes, for individuals and the society of which they were a part, when reserve somehow went wrong? These questions were of vital concern to Victorians of many stripes, not least professional writers, whose own command over figures of concealment and revelation contributed to their critical and pecuniary success. This seminar shall investigate some of the many faces of reserve in Victorian England, across readings that range from trials and tracts to poems and novels. An unreserved commitment to lively thinking, heady discussion, and polished writing is required, with further details saved for the initiate at a later date.

EN 690—001
CRN 49959

Irish Modernism

M 12:00-2:30 pm

McNaughton, J

Hugh Kenner called modernist writers an "elsewhere community," and Richard Ellmann famously named Samuel Beckett the "Nayman of Noland." Such tags correctly reflect the cosmopolitan, urban groupings of modernist practitioners and the international character of their formal experiments. Nevertheless, these views can obscure the peculiar national character of modernism and limit the range of writers and styles we might consider. Beckett and Joyce, for instance, often posit as false choices both nationalism and cosmopolitanism, and formally, their escape from English-Beckett to French and Joyce to the polylingual soup of *Finnegans Wake*-cannot be understood fully without acknowledging their reactions against the political hegemony of English culture and language. And, if we only view modernism from its central hubs in Paris and Berlin, say, we might miss the power of Jack B. Yeats's paintings, James Stephens's bizarre fairy tale novel, Flann O'Brien's comic masterpieces, Sean O'Casey's plays, Denis Johnson's surrealist theater, Mainie Jellet's cubist painting, and the rich verse of Thomas MacGreevy, Brian Coffey, and Denis Devlin-poets Beckett contrasted with antiquarian writing influenced by W.B. Yeats. The minor writers here provide ample opportunity for recovery scholarship; the overall Irish focus provides a useful case study to explore modernism's larger engagement with national cultures.

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.