

Department of English
Interim/Summer I/Summer II/Fall 2012
Graduate Course Offerings

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

Interim 2012 (5/7/12 to 5/25/12)

EN 500—001 CRN 30687	Special Topics	MTWRF9:00-12:00	Beidler, P.
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No course description submitted. Consult instructor: pbeidler@english.as.ua.edu

Summer I 2012 (5/29/12 to 6/28/12)

EN 529-050 CRN30754	Directed Studies
EN598-050 CRN598	Non-thesis Research
EN598-051	Non-thesis Research
EN598-052	Non-thesis Research

CRN33099

EN599-050
CRN34060

Thesis Research

EN599-051
CRN 33101

Thesis Research

EN599-052
CRN 33102

Thesis Research

EN 630-050
CRN 30758

Directed Studies

EN 698-050
CRN 30760

Non-dissertation Research

EN 698-051
CRN33103

Non-dissertation Research

EN 698-050
CRN33104

Non-dissertation Research

EN 699-050
CRN33054

Dissertation Research

EN 699-051
CRN33105

Dissertation Research

EN 699-052
CRN33106

Dissertation Research

Summer I 2012 (7/5/12 to 8/3/12)

EN 529-100 CRN30880	Directed Studies
EN598-100 CRN 30757	Non-thesis Research
EN598-101 CRN 33107	Non-thesis Research
EN598-102 CRN 33108	Non-thesis Research
EN599-100 CRN 33109	Thesis Research
EN599-101	Thesis Research
EN599-102	Thesis Research
EN 630-100 CRN 30759	Directed Studies
EN 698-100 CRN 30761	Non-dissertation Research
EN 698-101	Non-dissertation Research

EN 698-102	Non-dissertation Research
EN 699-100 CRN 30762	Dissertation Research
EN 699-101	Dissertation Research
EN 699-102	Dissertation Research

Fall Semester 2012

EN 500—002 CRN46257	Feminist Theory: Discursive Horizons	W 2:00-4:45	Purvis, J.
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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, reprocenrism, and metaphors of stasis. These dominant narratives have played a central role in ordering discourses, institutions, politics, identifications, 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 major feminist articulations and rearticulations/ contextualizations and recontextualizations surrounding 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.

EN 500—003 CRN47783	Theory in French	R3:30-6:00	Zupancic, M.
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Theory in French is a seminar taught in French, with documents studied in French, but with a possibility that students from EN may write their papers in English. French literary theory has been very influential in North American theory in criticism, yet it is usually studied either in translation or rather in excerpts included in anthologies or textbooks. The seminar will thus tackle original texts by Barthes, Foucault, Derrida, Cixous, Irigaray, Kristeva, placing them in the general cultural and intellectual environment, especially in the post-War II France. A novel by Gide may serve as the core material on which to test the theories.

EN524—001 CRN44483	The Structure of English	MW3:00-4:15	Nelson, R.
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No course description submitted. Consult instructor: rnelson@as.ua.edu

EN 533—001 CRN43399	Practicum: Teaching College English *	T12:30-1:30	Gardiner, K. Dayton-Wood, A. Robinson, M. Kidd, J.
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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 on Tuesdays and a one-hour small group mentor meeting on Thursdays each week.

* Enroll in section 001 above and also in one section below:

EN533—002 (CRN49274)	R12:30-1:30	Gardiner, K.
EN533—003 (CRN49275)	R12:30-1:30	Kidd, J.
EN533—004 (CRN49276)	R12:30-1:30	Dayton-Wood, A.
EN533—005 (CRN49277)	R12:30-1:30	Robinson, M.

EN 535—001
CRN49278

Literary Criticism

MW4:30-5:45

Whiting, F.

The course is conceived as an introduction to some of the classic texts of literary critical theory produced in the West from Greek antiquity up to the 20th Century. Our objective will be three-fold: first, to understand the particular accounts of reading and interpretation that these texts advance; second, to situate them within the broader framework of the history of literary critical theory; third, to bring this understanding to bear upon our notions of our own literary critical practice. Text: Richter, David H. *The Critical Tradition: Classic Texts And Contemporary Trends*, 3rd Edition. Boston: Bedford/St. Martin's, 2007.

EN 537—001
CRN46639

Introduction to Graduate Studies

R10:00-12:30

O'Dair, S.

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 talk and ask questions, having already thought about the issues raised in the readings; graduate students do not take notes on a laptop continuously throughout class. Throughout 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.

EN 601—001 Graduate Fiction Workshop M2:00-4:30 Martone, M.
CRN42950

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

EN 601—002 Graduate Fiction Workshop MW11:00-12:15 Rawlings, W.
CRN42953

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

EN603—001 Poetry Workshop F2:00-4:30 Streckfus, P.
CRN47202

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.

EN 605—001
CRN49279

Nonfiction Book Blitz

R2:00-4:30

Madden, D.

Students will write a full-length nonfiction book during the 15 weeks of the term. Manuscripts in progress will not be workshopped in the traditional sense. Instead, class time will be split between generative exercises and peer-feedback sessions covering form and structural issues, NF ethics, the NF market, and more. Grades will be given based on page production; students should be ready to generate 15 pages or more of nonfiction prose each week.

EN 608—001
CRN42951

Under the Influence: 20th Century Poets on Poetry

W2:00-4:30

Behn, R.

We will read both poems and writings about poetics by a wide range of 20th century writers such as Pound, Eliot, Frost, Williams, Moore, Stevens, Stein, Cage, Crane, Auden, Thomas, Olsen, Creeley, Zukofsky, Hughes, O'Hara, Rich, Raine, Snyder, Bernstein, and others. In response to these evolving ideas, these models and mottoes, about what poetry is, we will produce a variety of kinds of creative writing—poems, prose, letters, manifestos, etc.

EN 608—002
CRN42958

Reiteration

T2:00-4:30

Brouwer, J.

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

Barthes, John Barth, Vladimir Nabokov, Muriel Rukeyser, Oscar Wilde, Guy de Maupassant, Louise Gluck, Anne Carson, Ivan Turgenev, Italo Calvino, DJ Spooky, Jonathan Lethem, Richard Prince, Sherry Levine, Amy Heckerling, Lucie Brock-Broido, Kathleen Ossip, Homer. This course is a genre-free zone; MFA candidates of any specialty are welcome.

EN 608—003
CRN47048

Fabulist Fiction

M6:00-8:30

Wells, K.

In her introduction to Halldor Laxness's novel *Under the Glacier*, Susan Sontag says, "Narratives that deviate from [the] artificial norm" of realist fiction "and tell other kinds of stories, or appear not to tell much of a story at all...still, to this day, seem innovative or ultraliterary or bizarre," provoking labels that exile them to the "outlying precincts of the novel's main tradition," and it is with some of these deviant, Martian fictions that this course will be concerned. Fabulist fiction is, fundamentally, fiction in which anything can happen, fiction unfettered by empirical reality, in which human beings sprout wings or apes deliver disquisitions on what it is to be human, fiction set in historical theme parks built according to verisimilitude tips acquired from ghosts, fiction of the supernatural, paranormal, romantic, surreal, metaphysical, the oneiric, unlikely, implausible, the uncanny, the marvelous, fiction in which magic, myth, and dream construct a cosmos at a tilt. Authors you're likely to encounter in this course: Aimee Bender, Karen Russell, Bruno Schulz, Steven Millhauser, Joy Williams, among others.

EN 609—002
CRN46504

Form Theory Practice: Creative Writing Pedagogy

T4:30-5:30

Brouwer, J.

This course is required for all GTAs teaching creative writing (EN 200, 301, or 303) for the first time during the Fall 2012 semester. Email the instructor with any questions: joel.brouwer@ua.edu.

If you are registered for a Tuesday class that ends at 4:30, the registration computer is not going to let you sign up for this class, because it will think that you have a time conflict. Do not be deterred! See the Graduate Office for an override.

EN609—004 CRN47050	Writers at Work: Form. Theory. Practice. The Essay & Its Origins	R4:30-5:30	Madden, D.
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In this class, we'll read essays written before 1900 as a way to get a sense of where this ever-popular form has come from. Possible authors include Plutarch, Seneca, Shonagon, Petrarch, Montaigne, Bacon, Basho, Rowlandson, Swift, de Quincey, and Tocqueville. Some general questions we'll ask: How has the essay form changed over the past two or three millennia? What still works and what no longer works? What isn't an essay? How might essays be taught in writing and literature classrooms? With respect to this last question, many discussions will be student-led with student-designed exercises, assignments, or prompts as a way to help in teacher-training.

EN613—001 CRN47052	Second Language Development	R2:00-4:30	Nelson, R.
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No course description submitted. Consult instructor: rnnelson@as.ua.edu

EN 620—001 CRN47053	Graduate Introduction to Linguistics	T2:00-4:30	Davies, C.
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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.

EN 637—001 CRN47054	Workshop in Academic Writing	T10:00—12:30	Wittman, E.
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No course description submitted. Consult instructor: ewittman@as.ua.edu

EN 638—001 CRN49090	History of Rhetoric and Composition I: Ancient Greece to the Renaissance	T3:30—6:00	Dayton-Wood, A
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This seminar covers rhetorical texts from ancient Greece to the Renaissance, particularly texts having influence on today's field of composition.

EN 639—001 CRN49091	Special Topics in Rhetoric and Composition: Basic and Developmental Writing	W10:00-12:30	Handa, C.
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This seminar will focus on theories and practical teaching methods for working in basic and developmental writing courses at the college level. We will read documents by academics who began as basic writers, examine theories about teaching basic writers, study student writing problems at the sentence level, and discuss possible sources of such problems. We may contact basic and developmental writing classes and their instructors in the immediate geographic area so that we may observe these types of classrooms firsthand. Course requirements will include weekly reading responses, class presentations, and a seminar-length paper. **[NOTE: Anyone wanting to teach English on the community college level should consider enrolling in this seminar.]**

Among possible required texts will be *Landmark Essays on Basic Writing* by Kay Halsek and Nels Highberg, *Mainstreaming Basic Writers: Politics and Pedagogies of Access* by Gerri McNenny and Sallyanne H. Fitzgerald, *Whose Goals Whose Aspirations? Learning to Teach Underprepared Writers Across the Curriculum* by Stephen M Fishman and Lucille McCarthy, *Voices of the Self* by Keith Gilyard, *Lives on the Boundary* by Mike Rose, *Bootstraps: From an American Academic of Color* by Victor Villanueva, and *The Other Wes Moore* by Wes Moore.

EN 640—001
CRN47701

Special Topics Seminar in American Literature
Journey-working with Thoreau

M2:00-4:30

Bilwakesh, N.

“For a long time I was a reporter to a journal, of no very wide circulation, whose editor has never yet seen fit to print the bulk of my contributions, and, as is too common with writers, I got only my labor for my pains.”

This seminar on Thoreau undertakes a study of his various public and private “journal” writings, and of the cognate activities of sojourning and day laboring. In something of a Thoreauvian spirit, we will also remain attuned, in our reading and writing, to the autumnal calendar we follow, and to the repetition and variation of days from August to December.

Writing requirement will be a formal journal that incorporates specific assignments based upon Thoreau’s journals – a translation of a translation, an essay on walking, an essay on political theory juxtaposed with natural landscape and incorporating technical language from some science, the deep study of travel narratives and local archives of a place and the literary and experiential excavation of a physical site in, a personal multilingual dictionary.

Readings will include two volumes of Thoreau’s writings from The Library of America, as well as the Princeton edition of Thoreau’s Translations, the NYRB single volume of the *Journal*, Daniel Peck's "Thoreau's Morning Work," critical and related writings by Laura Dassow Walls, Mohandas Gandhi, Martin Luther King, Leo Tolstoy, Adin Ballou, William Paley, Walter Benjamin, John McPhee, Jack Kerouac, Margaret Fuller, issues of *The Dial*, *Atlantic Monthly*, and other periodicals.

EN 648—001
CRN 49992

African American Drama After 1950

M10:00-12:30

Harris, T.

This seminar is designed to enable students to explore the works of some of the most important African American dramatists after 1950. As one of the less well-studied and less well-written about genres of African American literature, drama provides countless possibilities for bringing critical interpretations and theories to bear on the literature. Beginning with the realistic mode of the 1950s, which ended with the Broadway success of Lorraine Hansberry’s *A Raisin in the Sun*, we will move through the experimental 1960s and 1970s with works by Amiri Baraka (Leroi Jones) and Ntozake Shange (Paulette Williams), and from there into the 1980s and beyond, when African American dramatists won more Pulitzer Prizes and recognition on Broadway than during any other period in the history of the drama. August

Wilson's multiple Pulitzer Prizes for realistic and mixed-media dramas set the stage for acceptance of the works by iconoclastic Suzan-Lori Parks, winner of the 2002 Pulitzer Prize for *Topdog/Underdog*.

Students are encouraged to read some of the works during the summer. Primary texts will include the following: James Baldwin, *Blues for Mister Charlie* (1964); Amiri Baraka, *Dutchman and The Slave* (1964); Alice Childress, *Wedding Band* (1966); Pearl Cleage, *Flyin' West* (1995); Lorraine Hansberry, *A Raisin in the Sun* (1959); Adrienne Kennedy, *Funnyhouse of a Negro* (1969); Suzan-Lori Parks, *Topdog/Underdog* (2001) and *Venus* (1997); Ntozake Shange, *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf* (1975); August Wilson, *Fences* (1986) and Joe Turner's *Come and Gone* (1988); George C. Wolfe, *The Colored Museum* (1987); and Katori Hall, *The Mountaintop* (2011). *Reading Contemporary African American Drama*, which I edited, will be required, as will other critical and background readings. Students will be expected to assume partial responsibility for leading one of the seminar discussions, to participate actively and constructively in all class discussions, to complete two short papers (5 to 7 pages each), and to complete a longer research paper (around 25 pages) for possible publication.

EN 665—001
CRN49288

Gender and Sexuality in Renaissance Drama

R2:00-4:30

Drouin, J.

This course will introduce students to issues of gender and sexuality in Renaissance dramatic literature. In the first part of the course, students will explore the range of most common issues in Renaissance studies of gender and sexuality, including gender hierarchy, chastity, marriage, cuckoldry, incest, and rape. In the second part of the course, students will study representations of male homoeroticism, including a lesser-known Shakespearean play written collaboratively with John Fletcher (and adapted from Chaucer's *The Knight's Tale*). In the third part, we will turn to female homoeroticism and cross-dressing, drag and passing on the early modern stage and in a Restoration closet drama by a woman author. Throughout the term, students will also read short literary selections from other Renaissance writers as well as critical articles on early modern gender and sexuality. Students will analyze representations of gender and sexuality in these texts through the dual historical perspectives of early modern medical, legal, and religious discourses as well as contemporary gender and queer theory.

Primary texts will likely include Thomas Middleton's *A Chaste Maid in Cheapside*; Ben Jonson's *Bartholomew Fair*; the anonymous *Arden of Feversham*; Middleton and Rowley's *The Changeling*; John Webster's *The Duchess of Malfi*; John Ford's *'Tis Pity She's a Whore*; Christopher Marlowe's *Edward II*; Shakespeare and Fletcher's *The Two Noble Kinsmen*; John Lyly's *Gallathea*; Middleton and Dekker's *The Roaring Girl*; Margaret Cavendish's *The Convent of Pleasure*; and Jonson's *Epicoene*.

EN668—001
CRN 49289

Seminar in Renaissance Literature III
Queenship in the Renaissance

W10:00—12:30

McElroy, T.

The sixteenth century witnessed a rash of female rulers. In Renaissance England and Scotland – to say nothing of Continental queens and regents – Mary Queen of Scots, Lady Jane Grey, Mary Tudor, and Elizabeth I all struggled to wield political authority, with varying degrees of success. This course will take a multi-disciplinary – though principally literary – approach to examining the theoretical, practical, and, most importantly, representational problems associated with queenship. Students can expect to read contemporary historical accounts from the period, diaries, letters, and political theory, as well as the drama and poetry produced by, for, and about these intriguing women.

EN 683—001
CRN47059

Wordsworth and Coleridge in the 1790s

M10:00-12:30

Tedeschi, S.

In early 1793 William Wordsworth returned to London from an escapade in France that left him unemployed, penniless, and the father of an illegitimate daughter by a French royalist. In April 1794 Samuel Taylor Coleridge, alias Silas Tomkyn Comberbache, was discharged from the 15th dragoons as insane and turned his attention to recruiting for a utopian commune called Pantisocracy. In 1798 the two men published *Lyrical Ballads*, fully aware that the volume represented a watershed in literary history. In this course, we will examine the extraordinary maturation of Wordsworth and Coleridge as writers and as thinkers in the tumultuous context of the 1790s. We will read widely in their early prose, plays, and poetry. Readings will include Coleridge's political pamphlet *Conciones ad Populum*, Wordsworth's tragedy *The Borderers*, and the lyric exchanges that culminated in "Frost at Midnight" and "Tintern Abbey." We will read this work alongside excerpts from the political and philosophical texts that shaped their thought and alongside lodestar works of recent criticism. The course will conclude with an intensive study of Wordsworth's *The Prelude*.