

# English Department

## *Graduate Course Offerings-Fall 08*

EN 500-001 SPECIAL TOPICS IN LIT

W 4-6:45

PURVIS

### **Feminism Beyond the Phallus? Desire, Power, and Subjectivity in Feminist Theory**

Part I. in the two-semester Women's Studies graduate course sequence in feminist theory, this course entails an analysis of the critical debates surrounding desire, power, and subjectivity and their bearing on the future of feminist theory. In light of the suggestion that the phallus is a dead object, we will consider its status as a shifting space and assess the specter of the phallus, including fantasies of the phallus. We will investigate diverse feminist responses to constructions of phallic desire, phallic power, phallic masculinities, and phallic constructions of the subject, keeping in mind the question of whether or not such feminist responses are themselves "phallic." We will examine, in response to dominant constructions of gender and desire, feminist and queer critiques of normative temporalities and their constitutive reproductive ideologies; concepts, such as the lesbian phallus; and strategies, such as the politics of (comic) repetition. Feminist rearticulations and recontextualizations of the phallus and an array of other responses to phallogocentrism from French Feminism, Black Feminist Theory, Film Theory, Psychoanalysis, Postcolonial Theory, Cultural Studies, Poststructuralism, and Queer Theory create intellectual, political, and sexual spaces that challenge the heteronormative and the linear narrative progressions that have played a central role in ordering discourses, institutions, politics, and selfhood. Those who answer the call for feminist theory to elucidate visions of desire beyond Oedipality, scopophilia, the overvaluation of the phallus, and other elements of still-reigning Freudian mythology, effectively disrupt binaries, such as power/resistance, identity/difference, self/other, masculine/feminine, active/passive, and colonizer/colonized, and destabilize the status of "woman" and "the feminine" as placeholders for absence, lack, or submission. But does this open up a horizon for feminist theory beyond the phallus?

*(Prerequisites: None)*

**Note:** Also listed as WS-525

EN 524-001 ENGLISH STRUCTURE AND USAGE

TR 2-3:15

LIU

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 lexico-grammar and corpus-based grammar. In the process, we will explore a wide range of perspectives on the grammar of English. Through reading, individual and group research, and discussion, student will attain a solid understanding of the English language structure and usage.

**Note:** Also listed as EN 466-001.

EN 525-001 DIALECTOLOGY

MW 3-4:15

DAVIES

Using films such as *My Fair Lady*, *My Cousin Vinny*, and *School Daze*, this course will examine variation in American English. 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 both positive and negative linguistic stereotyping. Students will have an opportunity to contribute to a website on Language in Alabama for the citizens of our state.

Ideal prerequisites: EN 320 or a comparable basic course in linguistics, e.g. in the departments of Modern Languages and Classics or Anthropology.

**Note:** Also listed as EN 466-002.

EN 532-001 APPROACHES TO TEACHING COMP

M 10-12:30

SCHNEIDER

A study of the basic philosophies and approaches to teaching expository writing in secondary and higher education, along with examination of the traditional grammar and print conventions used in such instruction.

EN 533-001 TEACHING COLLEGE ENGLISH

T 12:30-1:30

GARDINER

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.

EN 537-001 INTRODUCTION TO GRAD STUDIES

M 2-4:30

O'DAIR

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?). In addition, we will consider 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.

EN 601-001 FICTION WORKSHOP

M 6-8:30

BERNHEIMER

This is the first semester in a year-long workshop in the novel. During this semester, enrolled students will be guided toward the completion of an entire rough draft of a short novel. (Around fourteen weeks, around 120 pages: not too much if you look at this from the vantage of a page quota.) We will speak practically about the process, and also talk about nascent questions of form, theme, and language. As points of embarkation for conversation and writing, we will read excerpts from *The Art of the Novel* by Milan Kundera, *13 Ways of Looking at a Novel* by Jane Smiley, *Reading Like a Writer* by Francine Prose, *On Becoming a Novelist* by John Gardner and other works, including some theory and history of the novel. In the spring component of this workshop, we will be close-reading your manuscripts and doing very guided revision, toward the goal of fully realizing your books. Enrollment is limited to eight. Poets welcome.

EN 601-002 FICTION WORKSHOP

M 2-4:30

MARTONE

This is an hypoxic writing workshop designed to generate an abundance of prose fiction 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.

**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 601-003 FICTION WORKSHOP

F 10-12:30

TBD

**Catalog Description:** Focus will be discussion of original student writing; other reading and writing may be assigned. Enrollment limited to students with approved portfolios (ex. MFA program).

EN 603-001 POETRY WORKSHOP

W 2-4:30

BROUWER

This is a workshop course, and the bulk of our time will be spent discussing the poems you write. However, on the theory that lively reading can help to generate lively writing, we will also read and discuss poetry and criticism by others. 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 603-002 POETRY WORKSHOP

W 2-4:30

BEHN

Over the course of the semester, we will look at individual poems as well as longer poems, series, or packets of individual poems by each class member. We'll also read and respond to a variety of books of poetry drawn from a list generated by the class, and bring in poems to discuss alongside class members' work. Conferences will be a regular part of the course.

EN 608-001 FORMS: SPECIAL TOPICS

T 2-4:30

STRECKFUS

### **The Book**

This graduate workshop will focus on different strategies for organizing the extended poetic form known as “the book,” which some poets describe (for better or worse) as the primary form of our time. Rather than focusing on the microscopic revision of poems from line to line, this workshop’s primary focus will be the macroscopic, patterns and resistances to pattern that move across the pages of the extended form. Various models for framing and developing work, ranging from the collection of individual lyrics to predetermined conceptual structures will be considered and problematized. We will develop within the first two weeks of class a list of book-length texts that will be required reading. All participants must enter with at least 24 pages of an original poetry manuscript in draft form.

EN 608-002 FORMS: SPECIAL TOPICS

T 9:30-12

RAWLINGS

### **Comedy and Contemporary Writing**

“There is a thin line between the comic and the horrible,” claims Milan Kundera. Why should this be the case? This will be a hands-on course investigating forms and strategies of comic literary writing. Students will gain a broad overview of contexts in which to think about contemporary comic writing. Possible texts include work by David Kirby, Woody Allen, Roddy Doyle, George Saunders, Lorrie Moore, Steve Orlen, Dorothy Parker as well as cameo appearances by the likes of Chris Rock, Sarah Silverman, Eddie Izzard and Jerry Seinfeld. Writing assignments will range from a short monologue to a longer comic work of prose, poetry, or nonfiction. Students will give presentations on topics such as gender and comedy, race or ethnicity and comedy, and comic writing after 9/11. Poets and prose writers welcome. Everyone will tell a joke or two.

EN 608-004 FORMS: SPECIAL TOPICS

R 2-4:30

BEHN

### **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 writers. In addition to developing an ear for meter and the many types of rhyme, and practicing fixed forms such as blank verse, the sonnet, the ghazal, the renku, and so on, we will consider how the brain processes time and the line, how punctuation might serve musical ends, how forms may be gleaned from non-literary sources; how patterns emerge in free verse. No prior knowledge of prosody required. Writers of prose are most welcome to join us.

**Texts:** Paul Fussell, *Poetic Meter and Poetic Form*; Stephen Adams, *Poetic Designs*; Annie Finch, *An Exaltation of Forms*; Alex Preminger, *The New Princeton Encyclopedia of Poetry and Poetics*; and many handouts.

EN 609-001 FORM THEORY PRACTICE

R 12:30-1:30

WHITE, P.

## Pedagogy of Creative Writing

Course for first time EN 200 instructors.

EN 609-002 FORM THEORY PRACTICE W 4:30-5:30 BEHN

### Aspects of Performance

In this course we'll develop the skills of reading aloud, primarily from our own work. Drawing upon advice, models, and visits to our class from writers, instrumentalists, vocalists, actors, and other performers, we will start by taking the gum out of our mouths, and go on to practice, critique, and improve our reading. We won't favor any particular style of reading performance over another; rather, the goal will be to bring out the best reader in each of us, according to our proclivities. This course is designed both for those seasoned performers who can hardly wait to get up and give a reading, as well as for those among us who experience stage fright, cluelessness, monotony, dizziness, avoidance, and dry mouth. Naturally, at the end of the semester, we'll celebrate with a public class reading.

EN 609-003 FORM THEORY PRACTICE M 4:30-5:30 MARTONE

**Please contact professor for description.**

EN 609-004 FORM THEORY PRACTICE M 9-9:50 BERNHEIMER

### Take Your Mother to MFA School Day

This is a 609 designed by MFA students as a result of a conversation about a book we read and liked for EN 608 (The Graphic Novel), which we all agreed we could send to our mothers and they too would read and like it--unlike many of the works we ourselves produce, or regularly read. There was some discomfort with the obvious fact that often what we write would be less immediately 'relatable' to our parents as readers. This class is intended to explore that disconnect intellectually. The mothers (or fathers, or mother-father figures) of those enrolled will participate in this class by reading works we assign them, and discussing the work with us on a blog. [Depending on parent 'enrollment' the precise shape of this class will be designed later.] The enrolled students will be selecting the assigned readings. Students will interview the parents about their literary likes and dislikes. We will read and discuss critical essays about popular fiction and literary fiction, and about the vexed relationship between the critic and writer. There will be short writing assignments on the subject at hand. The class time for this course is a place holder; most of the work will take place online and in otherwise scheduled meetings.

EN 610-001 THEORIES AND METHODS IN TESOL M 4:30-7 LIU

This course offers an overview of the theoretical bases and practical applications of approaches to Teaching English to Speakers of Other Languages (TESOL). We will cover topics such as learner motivation, integrated skills teaching, choosing materials, assessment, culture in the classroom, and technology as a classroom resource. By the end of this course, you should be able to (1) understand current theory and research concerning

second language learning within the historical context of the profession, (2) use your understanding of this knowledge to evaluate teaching situations and determine and develop appropriate instruction methods and materials for your students, (3) have knowledge about teaching and employment resources available for TESOL, and (4) have a general understanding of the considerations necessary in teaching English to speakers of other languages.

EN 617-001 TEACHING ACADEMIC LANG SKILLS W 2-4:30 SAWALLIS

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

EN 635-001 SEMINAR IN LIT CRITICISM MW 3-4:15 WHITING

### **Narrative**

The course will examine the theory and practice of narrative: what it is, how it functions, and what the ontological and ideological implications of producing and consuming it might be. Our investigation will focus principally upon the genre that has, for better or worse, been the dominant literary form of narrative in the West for more than 200 years—the novel. In addition to a broad spectrum of theoretical and historical readings, we will read a selection of novels to serve as a worktable for our ideas.

EN 643-001 SEMINAR IN 20<sup>TH</sup> CENTURY AM LIT R 2-4:30 CROWLEY and MARTONE

### **Forms Course on Autobiography**

This co-taught course considers both the theory and practice of writing autobiographies, biographies, and memoirs in the United States. Full reading list to be posted.

EN 651-001 POLITICS & THE TEACHING OF WRITING W 10-12:30 DAYTON-WOOD

This course will explore the politics of pedagogy as they impact teaching, learning, and power relations in the classroom. We will begin with a look at the historical precursors to today's politically-minded classrooms—namely, early twentieth-century, activist pedagogies. We will consider the roots of critical pedagogy and the challenges inherent in adapting this approach in twenty-first century classrooms. We will explore feminist pedagogies as well as scholarship on social class and composition. We will examine pragmatist critiques of critical pedagogy and look to the emerging model of “local pedagogy” as an attempt to resolve some of the conflicts inherent in explicitly politicized pedagogies.

EN 658-001 HISTORY OF COMP/RHET II TR11-12:15 VOSS

### **The Renaissance to the Post-Modern Era**

This seminar covers rhetorical texts from the Renaissance to the Post-Modern era, particularly texts having influence on today's field of composition. All works will be in English translations, and students need no prior course work in rhetoric and composition. Work will include written commentaries on the readings, oral presentations of preliminary research paper findings, and research papers due at the end of the term. No exams.

EN 662-001 MEDIEVAL LITERATURE

W 10-12:30

COOK

### **Constructing Gender in the Middle Ages**

This course focuses upon the construction of gender in medieval texts ranging from the fourth to the fifteenth centuries. We will examine medieval representations of gendered bodies, sexuality, marriage and the family. We will also track fundamental changes in public attitudes toward gender over the course of the medieval period and develop a variety of working models for theorizing gender in medieval texts. Finally, medieval studies itself will be an object of our analysis, as we examine medieval scholars' continued interest in gender and their use of contemporary theory as a means to explore the past.

We will read texts from a variety of genres, including hagiography, romance, epic, and autobiography. We will also read theoretical texts and examine analyses of gender from a variety of disciplines. Primary texts may include Augustine's *Confessions*, *Beowulf*, *Wulf and Eadwacer*, *The Wife's Complaint*, *Judith*, Jacobus de Voragine's *The Golden Legend*, the *Mabinogion*, Marie de France's *Lais*, *Sir Gawain and the Green Knight*, Chaucer's *Knight's Tale* and *Wife of Bath's Tale*, and the autobiographical accounts of the mystics Julian of Norwich and Margery Kempe. Theoretical readings will be drawn from the work of Sarah Beckwith, Judith Butler, Caroline Bynum, Caroline Dinshaw, Michel Foucault, Louise Fradenburg, Allen Frantzen, Amy Hollywood, and others.

EN 674-001 SEMINAR IN 18<sup>TH</sup> CENTURY LIT

TR 9:30-10:45

WEISS

### **Philosophy and the Novel in the British Enlightenment**

The Age of Enlightenment, approximately 1688-1800, saw the emergence and growth of two discursive practices that came to dominate intellectual life in Britain—moral philosophy and the novel. This course will examine the reciprocal influences between these two discourses during this period with the principal aim of understanding the cultural power of the novel as a specific form of knowledge and entertainment. To that end, will examine how the novel emerged in tandem with moral philosophy and proceed to follow the twists and turns of the relationship to the end of the 18th century. For novelists we will read Defoe, Sterne, Richardson, MacKenzie, Johnson, Hays, and Edgeworth. Our philosophers will include Locke, Shaftesbury, Hume, Smith, Godwin, and Wollstonecraft. Some of the topics we will cover will be the question of the novel as genre of "realism," the connections between philosophical and novelistic representations of reason and emotion, and the ways in which gender functions in representations and analyses of personal and political experience. Written work will consist of short weekly writing assignments and a substantial final paper.

EN 668-001 SEMINAR IN RENAISSANCE LIT III

W 2-4:30

TBD

**Catalog Description:** Recent topics have included John Donne’s poetry and mourning and the elegy.

EN 690-001 SEMINAR IN MODERN BRIT LIT

T 2-4:30

MCNAUGHTON

### **Irish Modernism**

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 and fiction, 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.