

**Department of English**  
**Fall 2015**  
**Graduate Course Offerings**

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

Rev. 3/4/2015

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EN 500- 001		W 2:00 - 4:30 PM
CRN# 45290	Advanced Studies in Linguistics: Language and Culture	R. Nelson

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.

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EN 500-002		R 3:30 - 6:00 PM
CRN# 50087	Special Topics: "Voices of the Renaissance: Machiavelli"	B. Godorecci

This course will focus on our close reading of several of Machiavelli's most famous works, including *The Prince*, *The Discourses*, and *The Mandrake*, while looking attentively at the times in which he was writing, and in what way Machiavelli remains one of the most important "voices of the Renaissance." We will also be reading two other Machiavellian comedies, the *Andria* and the *Clizia*, along with the imitative forerunner of the *Clizia*, Plautus' *Casina*. In addition to our examination of Machiavelli's thought on topics such as history, "political science," imitation, and theater, we will also discuss Machiavelli's position regarding the querelle on language, the so-called "questione della lingua," as expressed in his work, *A Dialogue on Language*.

It is the aim of this course to examine Machiavelli's works in detail while considering his relevance for other major European thinkers and writers, such as William Shakespeare. To this end, part of our course reading will include Shakespeare's *The Taming of the Shrew*.

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EN 500-003  
CRN# 50088

Transfeminisms

W 2:00 – 4:30 PM  
J. Purvis

Much like the term, Queer, Trans- signifies plural locations and non-binary conceptions of bodies and identifications; like Queer, it challenges the fixity of meaning and narratives of linear progression. The subject of this course, trans- and transfeminisms is not simply a trans-cognizant and trans-inclusive approach to feminist theory. This course examines key moments in the trans-ing of feminism and its constitutive categories and modes of analysis, including the category, woman, which can be traced back to Sojourner Truth's "Ain't I a Woman?" speech and other early feminist interventions that interrogate the category, "woman." A range of authors, including Simone de Beauvoir, Monique Wittig, Marilyn Frye, bell hooks, Donna Haraway, Susan Stryker, Jay Prosser, Jack Halberstam, and Gayle Salamon, enact theoretical interventions that disrupt, denaturalize, rearticulate, and make visible the normative linkages assumed to exist between biological specificity, social roles and statuses, and gendered personhood and raise issues involving difference, hierarchy, bodies in systems of power, and institutions that produce various possibilities of viable personhood and eliminate others. These are issues central to feminist analysis, transgender theory, and queer theory, all of which demand that we critically assess the structuring systems of sex and gender with relation to sexuality, desire, embodiment, and subjectivity. Despite misguided attempts to separate feminism from transgender theory, or trans- from queer theory, this course explores the assertion that the most politically efficacious forms of feminism are always-already queer *and* trans. This course investigates what we mean by Transfeminisms, examines the Transgender theory and the trans-ing of categories; it extends Trans- and Trans-feminist approaches to transnational, transcultural, transspecies, and transgenerational theories and politics, which generates new methodologies, new modes of gendered subjectivity, new discourses, and new lines of inquiry that promote structural transformation and justice.

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EN 500-004  
CRN# 47365

Critical Theory

T 3:30 - 6:00 PM  
M. Zupanici

This graduate course, taught in English and cross-listed between FR 511, RL 557 and EN 500-004, serves as a general introduction to trends in critical theory. It offers a combination of research methodologies, theory and practice; an application of various approaches; a verification of acceptability of research perspectives and procedures. Students are to examine various schools of criticism and theory and apply them to their own text analysis. Critical thinking is being developed through extensive readings in *The Norton Anthology of Theory and Criticism* (second edition). Weekly in-class discussions

based on readings prepare students for the final project (oral and written), based on the application of various theories and critical approaches to a chosen text. For more information, please contact Dr. Zupancic, [mzupanci@ua.edu](mailto:mzupanci@ua.edu)

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EN 523-001		MW 2:00 - 3:15 PM
CEN# 50110	History of the English Language	C. Davies

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

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EN 524-001		MW 3:00 - 4:15 PM
CRN# 43638	English Structure and Usage	D. 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 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.

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EN 529- 001		
CRN# 42588	Directed Reading	A. Cook

EN 529-002		
CRN# 42589	Directed Reading	R.Behn

EN 529-003		
CRN# 42590	Directed Reading	D.Liu

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EN 533- 001 / 101		TR 12:30 - 1:30 PM
CRN#s 42779 / 46440	Practicum - Teaching College English	M. Robinson

Teaching College English Practicum – 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.

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EN 533-002 / 102		TR 12:30 - 1:30:00 PM
CRN#s 46205 / 46442	Practicum - Teaching College English	TBA

Teaching College English Practicum – 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.

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EN 533-003 / 103		TR 12:30 - 1:30 PM
CEN#s 46206 / 46443	Practicum - Teaching College English	B. Champagne

Teaching College English Practicum – 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.

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EN 533-004 / 104		TR 12:30- 1:30 PM
CRN#s 50125 / 50126	Practicum - Teaching College English	TBA

Teaching College English Practicum – 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.

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EN 535 – 001

CRN# 48484

Translation Theory

R 2:00 - 4:30 PM

E. Wittman

This course offers an introduction to the history of translation theory through a study of critical essays from Jerome and Dryden to Benjamin and Derrida. Class time will be divided between analysis of theoretical writing and evaluative discussion of competing English-language translations. We will see that the history of English literature would have been different, if not impossible, without the efforts of countless translators, many of them anonymous. One of the goals of the course is to make students aware of central issues in the burgeoning field of translation studies, including the social and economic factors that come into play whenever we ferry texts between languages, cultures, and eras. The methods and procedures that we study will lead to discussions about gender, poetics, ideology, class, and nation. We will devote particular attention to the changing valences of the key concept of equivalence and consider the role translations play in the consecration of literature.

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EN 537- 001

CRN# 45064

Introduction to Graduate Studies

R 10:00 -12:30 PM

A. Pionke

A study of selected bibliographical resources and of some of the important method approaches employed in literary study, including an introduction to critical approaches, scholarly writing, and issues in the profession.

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EN 539-001

CRN# 49826

Approaches to Teaching the Sophomore

T 12:30 - 1:30 PM

TBA

This course is required for all GTAs assigned to teach a 200-level EN survey for the first time. It may be taken concurrently with or in advance of teaching one's first literature survey, and is typically taken by Ph.D. students in their second year of coursework and by MFA students in their third year of coursework. A grade of "pass" is required for students to teach literature courses in the department of English.

Students should expect to meet weekly to discuss practical subjects like how to manage daily discussion, construct exams, assign and grade papers, and otherwise ensure that learning outcomes are being met. Students should also expect to prepare teaching materials for a number of the 200-level surveys and to have those items evaluated for their agreement with the department's 200-level course guidelines.

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EN 598-001

CRN# 48485

Non-Thesis Research

A. Cook

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EN 598- 002 CRN# 48486	Non-Thesis Research	R. Behn
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EN 598 – 003 CRN# 48487	Non-Thesis Research	D. Liu
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EN 599- 001 CRN# 42598	Thesis Reseach	A. Cook
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EN 599- 002 CRN# 42599	Thesis Reseach	R. Behn
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EN 599- 003 CRN# 42600	Thesis Reseach	D. Liu
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EN 601 – 001 CRN# 42463	HYPOXIC Workshop of Prose	M 10:00 - 12:30 PM M. Martone
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Writers may anticipate contributing one or more pieces each week and considering the contributions of colleagues in the class. Process instead of product. Descriptive instead of prescriptive. Quantity has a quality all its own. For candidates for the MFA in Writing, but if space is available other writers will be considered after providing a portfolio of work.

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EN 601- 002 CRN# 46415	Novel II	W 2:00 - 4:30 PM K. Wells
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This class is intended for students enrolled in the MFA program in creative writing. It is the second half of a year-long novel writing workshop. This semester will be devoted to the examination and practice of the craft of the long form. New novelists are welcome, space permitting.

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EN 603 – 002 CRN# 47364	Poetry Workshop	T 2:00 - 4:30 PM H. Staples
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Paleontologist and science writer Stephen Jay Gould describes evolution as “a process of constant branching and expansion.” We will engage this process within poetry in

order that your writing may give way to novel literary creations through conversation with other writers, both living and dead. Texts include Best American Poetry 2015, The Business of Fancy Dancing, Sherman Alexie; From Sand Creek, Simon Ortiz; The People, Yes, Carl Sandburg; Unraveling at the Name, Jenny Factor; and other texts.

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EN 605 – 320

T 5:00 - 7:30 PM

CRN# 48489

Nonfiction Workshop

H. Felt

In this workshop, your goal will be to understand how you make decisions while writing nonfiction. Where is your ego appearing on the page? How are you contorting your writing around a piece of missing information? And what's truly the best approach to the story? You'll learn to understand the positive and negative accommodations you're making for yourself, develop the discipline it takes to keep writing through earthquakes (or even parties), and have a record to return to when memory fails. To get there, you'll read Eileen Myles' book *The Importance of Being Iceland*, submit a substantial amount of nonfiction, reflect upon your process, and offer feedback to your peers.

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EN 608 – 001

W 2:00 - 4:30 PM

CRN# 42464

Under the Influence: Post-Modern Poetics

R. Behn

Focusing on approximately 1960 to the present, we will read poetry and statements of poetics from influential U.S and U.K authors, and then respond to these works with aesthetic statements and creative works of our own. Each week, expect to read and make both a critical and creative response to the reading. In addition, each student will make a presentation. We'll conclude with a portfolio and class reading. This course is a follow-on from my Modern Poetics course, but that course is not a prerequisite. I expect to teach these courses in alternate years.

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EN 608 - 002

M 2:00 - 4:30 PM

CRN# 42468

Research Methods for Creative Writers

H. Felt

This course will focus on research methods for creative writers, including (but not limited to): interviewing strategies, working in archives, utilizing digital databases, organization of material, tackling completely unfamiliar subjects, integrating information into your work, immersion reporting, data visualization, plundering bibliographies, not sounding like a textbook, the bounty of conferences, and transparency. Ideally, students will 1) have a large research question in mind at the beginning of the semester and 2) have identified a conference they'd like to attend. The latter is by no means a

requirement, but students who have such a conference in mind should think about applying for travel funds early in the semester.

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EN 608 – 003

CRN# 45292

Comedy

R 2:00 - 4:30 PM

W. Rawlings

“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 comedy. We’ll read in several genres and watch performances by comedians, and we’ll also discuss contexts for comedy such as race, class, nationality and gender. Possible texts include David Kirby, The Ha-Ha; Roddy Doyle, The Van; Sandra Tsing Loh, Depth Takes a Holiday; Aravind Adiga, White Tiger. We’ll also investigate the relationship between comedy on the stage and page. Writing assignments will range from a short monologue to a longer comic work of prose, poetry, or nonfiction. Poets and prose writers welcome. Everyone will tell a joke or two

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EN 608 – 004

CRN# 50528

Of Bodies Changed to other forms I tell:  
Classics for Contemporaries

F 2:00 - 4:30 PM

J. Brouwer

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 additional 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

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EN 609 – 320

CRN# 48490

Wild, Tame, and In Between:  
Writing about Animals

W 5:00 - 7:00 PM

R. Behn

This one-hour course will meet every other week for two hours. We will read creative and critical works--poems, fiction, and non-fiction-- about a broad range of animals including mammals, birds, insects, microscopic worms, and other nominees. Each week we will respond to readings and student work. We will also write during class from time to time. Occasional field trips include dog-friendly venues, a trip to the "Worm Shack" on campus, and other choices as voted upon by the group. How can we write about animals

without being sappy or predictable? Without resorting to an us/them stance? How might we think like an animal? How might animals be a part of our creative process?

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EN 609 – 321  
CRN# 49829                      Practicum for first time teachers of EN 200                      M 5:00 - 5:50 PM  
M. Martone

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EN 609 – 322  
CRN# 48705                      Job Market                      T 5:00 - 5:50 PM  
K. Wells

This course is devoted to educating you about and preparing you for the academic job market. Letters of application, CVs, dossiers, writing samples, teaching philosophies, interviews, these are the things that will be discussed, practiced, and demystified (somewhat) by this course.

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EN 609 – 323  
CRN# 49103                      Approaches to Teaching the Sophomore                      T 12:30 - 1:30 PM  
Y. Manora

This course is required for all GTAs assigned to teach a 200-level EN survey for the first time. It may be taken concurrently with or in advance of teaching one's first literature survey, and is typically taken by Ph.D. students in their second year of coursework and by MFA students in their third year of coursework. A grade of "pass" is required for students to teach literature courses in the department of English.

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EN 613 – 001  
CRN# 45294                      Second Language Development                      R 2:00 -4:30 PM  
D. Liu

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.

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EN 620 – 001		T 2:00 - 4:30 PM
49830	Graduate Introduction to Linguistics	C. Davies

An advanced introductory linguistics course that focuses on the English language and which has relevance for students in the applied linguistics/TESOL, literature, rhetoric and composition, and MFA programs.

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EN 630 – 001		
CRN# 42602	Directed Reading	A. Cook

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EN 630 – 002		
CRN# 42603	Directed Reading	R. Behn

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EN 630 – 003		
CRN# 43751	Directed Reading	D. Liu

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EN 640 – 001		MW 4:30 - 5:45 PM
CRN# 49831	Blood Melodrama	F. Whiting

Few popular aesthetic phenomena have had as far-reaching influence as the mid-century American crime fiction and film collectively termed “noir.” This course is intended as an inquiry into film and fiction noir’s place in U.S. cultural production. We’ll examine a selection of twentieth century noir fiction and film as well as a selection of theoretical and historical texts in order to get a sense of the movement’s characteristic formal and thematic elements. At the same time, we’ll concentrate on the ways in which these popular crime novels and films provided a medium for negotiating larger cultural issues and anxieties in pre- and post-WWII U.S. society. More particularly, we’ll try to chart some of the complex relations between noir’s concern with issues of transgression, deviance, punishment, evidence, and epistemology and the broader cultural concerns of masculine and feminine sexuality, changing class and economic structures, and the often submerged issue of race that are invariably present in noir works.

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EN 654 – 001		R 3:30 – 6:00 PM
CRN# 49832	Seminar in Visual and Digital Rhetoric	TBA

This seminar focuses on understanding what rhetoric is and how to identify it in visual and digital "texts." It explores how to use rhetoric as a pedagogical tool for incorporating visual elements into composition classes

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EN 658 - 001		W 10:00 - 12:30 PM
CRN# 49833	History of Rhetoric and Composition II: The Renaissance to the Postmodern Era	M. Robinson

This seminar covers rhetorical texts from the Renaissance to the Postmodern era, particularly texts having influence on today's field of composition

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EN 662 - 001		M 11:30 - 2:00 PM
CRN# 49834	15th Century Arts of Homage	A. Cook

This course participates in the recent revival of critical interest in Chaucer's fifteenth-century imitators, chief among them Lydgate, Henryson, and Hoccleve. We will explore how fascinations with Chaucer's classicism fueled poetic re-castings of the relationship between Lancastrian patronage and literary tradition. We will also consider how the literature of the period speaks to twenty-first-century concerns with subjects such as textual dissemination and the centrifugal force of state power. Course requirements include a weekly discussion question and a fifteen-page research paper that you will revise once in response to my commentary before submitting it for a grade. Be prepared for a heavy reading load.

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EN 668 - 001		W 3:30 - 6:00 PM
CRN# 46210	Writing Early Modern Epic	E. Wilson

How do you become the writer of epic? And then, what becomes of you? This course will trace the discursive trajectories of writers of major early modern epics from their juvenilia to their magnum opus. We will see the different ways in which early modern English writers approached epic poetry, and how they created, challenged, and changed conceptions of what could be done in English vernacular epic. Core authors for the course will include Edmund Spenser, Abraham Cowley, and John Milton: for each, we will read some of their very early works including drama and prose to establish their youthful reading and writing methods before seeing how these morphed into their mature epics. Epic relies upon a network of writers and writing techniques, and we will look at interactions between our authors throughout the course, culminating in a study of Jane Austen's juvenilia which in turn engages with, adapts, and redeploys specific scenes and literary features of the early modern epics which are the focus of the course.

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EN 685 - 001		T 2:00 - 4:30 PM
CRN# 49835	Seminar in Victorian Literature:	A. Pionke

## Victorian Women's Poetry

This graduate seminar is designed to introduce interested graduate students to the historically neglected corpus of Victorian poetry written by women. Like their male counterparts, female poets of the Victorian period had to come to terms with the rapid industrialization, class conflict, increasing secularization and growing sense of alienation that characterized the last two-thirds of the nineteenth century, not to mention the poetic legacy bequeathed to them by earlier Romantic writers. Unlike their male contemporaries, however, Victorian women poets often, and to fascinatingly different degrees, approached these and other topics with an acute awareness of their own shifting role as women writers in a society largely controlled by men. This course adopts a topical approach to Victorian women's poetry. Each week, a prominent and recurring subject, theme or representational strategy will serve as the point of entry into a cluster of poems by a variety of authors. In addition, for the majority of the semester, one class each week will be devoted to Elizabeth Barrett Browning's verse novel, *Aurora Leigh* (1856). One of the most important poems by any nineteenth-century author, *Aurora Leigh* is certainly the single most influential work in Victorian women's poetry, serving not only as a defense-by-example of the professionalization of women's writing, but also as a source of imagery, argument and versification for many of the women poets who came after Browning. Our final three weeks together will be devoted to an expanded examination of the poetry of Augusta Webster, one of the most interesting and accomplished poets of the Victorian period who was, until very recently, almost entirely forgotten in the process of canon formation.

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EN 690 – 001

T 10:00 - 12:30 PM

CRN# 49836

Critically Cosmopolitan:

D. Deutsch

English Literature, 1890-1945

In the midst of tempestuous, often violent rising nationalisms across early twentieth-century Europe, the best English writers frequently presented themselves as simultaneously citizens of England and citizens of the world. These writers were critically cosmopolitan. They were self-conscious inheritors and innovators of European, Eastern, and American aesthetic histories, theories, and artifacts. These writers explicitly embraced a range of aesthetic forms, languages, geographies, sexualities, genders, and political traditions with an eye and ear towards the international community. This course will introduce students to representations and critiques of cosmopolitanism in British literature from 1890 to 1945 that remain influential in the contemporary period. We will consider novels, poetry, and plays by E. M. Forster, Virginia Woolf, Katharine Burdekin, W. H. Auden, Christopher Isherwood, Mina Loy, and Evelyn Waugh, among others.

Students will also be asked to read early and much more recent critiques of the relationship between early twentieth-century cosmopolitanism and modernist styles.

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EN 698 – 001 CRN# 42604	Non-Diss Research	A. Cook
EN 698 – 002 CRN# 42605	Non-Diss Research	R. Behn
EN 698 – 003 CRN# 42606	Non-Diss Research	D. Liu
EN 699 – 001 CRN# 42609	Diss Research	A. Cook
EN 699- 002 CRN# 42610	Diss Research	R. Behn

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