

# Department of English

## Fall 2017

### Graduate Course Offerings

Available on English Home Page at:

<http://english.ua.edu/grad/courses>

Revised 3/28/2017

EN 523-001 CRN-47644	<b>A History of the English Language</b>	T R	11-12:15	Catherine Davies (X-I: EN 423-001) CRN-47504
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An introduction to the external history of the English language along with the study of the accompanying internal changes in structure. This course traces the evolution of the English language from its Indo-European roots to its contemporary forms as a basis for understanding English grammar, pronunciation, and spelling. It serves as a linguistically-informed background for studying literature in English. The course examines the development of English from two perspectives: its external history (the sociohistorical, cultural, and political forces that have helped shape the language) and its internal history (the phonological, grammatical, and lexical changes that have taken place within the language as a system). In addition, it looks at some general principles of language change and relates them to specific developments in English. By the end of the course you should understand why the English language is the way it is (in its contemporary variations) and where it might be going.

EN 524-001 CRN-43202	<b>English Structure and Usage</b>	T R	12:30 – 1:45	Dilin Liu (X-I: EN 424-001) CRN-43897
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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, research projects, and discussion, students will attain a solid understanding of the English language's structure and usage. Writing proficiency within this discipline is required for a passing grade in this course.

EN 532-001 CRN -49974	<b>Approaches to Teaching Composition</b>	T	2 – 4:30	Karen Gardiner
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An introduction to the basic pedagogical approaches to teaching expository writing in secondary and higher education—along with examinations of epistemology, ideology, and traditional conventions underlying such approaches—as well as to innovative pedagogical approaches using technology. Topics will include: writing pedagogies, student learning outcomes, writing as a process, strategies for constructing syllabi and writing assignments, working with students and their writing (including feedback, conferencing, grading), teaching grammar and style, and teaching academic integrity and source-based writing skills. The primary focus will be on teaching first-year writing courses, but teaching advanced writing courses will also be considered.

Among other requirements will be short response papers, online discussions or blog posts, oral presentations, classroom observations, and a final research project.

Possible Assigned texts: Rose: *Lives on the Boundary*; Johnson, *Teaching Composition: Background Readings*; Lindemann: *A Rhetoric for Writing Teachers*; Williams: *Style*; and Weaver: *Teaching Grammar in Context*.

EN 533 CRN: various	<b>Practicum in Teaching College English 101</b>	T R	12:30 - 1:30	Various Instructors
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To help develop effective pedagogy for teaching composition and to address practical concerns of teaching college courses. Required of all graduate assistants teaching EN 101 for the first time. Training in reaching EN 101 course goals and writing outcomes. Please note: EN 533 begins with a required one-week orientation session immediately prior to the start of the fall semester.

Orientation attendance is mandatory for retaining a graduate assistantship.

- 533 – 001 / CRN: 42517 – Buck
- 533 – 002 / CRN: 45298 – Kidd
- 533 – 003 / CRN: 45299 – Champagne
- 533 – 004 / CRN: 47654 – Robinson

EN 537-001 CRN-44387	<b>Introduction to Graduate Studies</b>	R	9:30 - 12	Michelle Dowd
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This course is a study of selected bibliographical resources and of some of the important methodological approaches employed in literary study, including an introduction to critical approaches, scholarly writing, and issues in the profession.

EN 539-001 CRN-47506	<b>Literature Pedagogy</b>	T	12:30 - 1:30	Albert Pionke ( X-I: EN 609-3)
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This course is an introduction to the theories and practices of pedagogy as they impact teaching, learning, and relations in the composition classroom.

EN 601-001 CRN-42228	<b>Novel Workshop</b>	M	2 – 4:30	Wendy Rawlings
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This is the second half of the two-semester novel writing workshop. Only students who took Part 1 of the course may register.

EN 601-002 CRN-49976	<b>Graduate Fiction Workshop</b>	M	2 – 4:30	Kellie Wells
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Enrollment limited to students with approved portfolios (approval secured upon admission to the MFA program). Focus will be discussion of original student writing; other reading and writing may be assigned.

EN 603-001 CRN-46104	<b>Poetry Workshop</b>	W	2 – 4:30	Robin Behn
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In this workshop focusing on the work of the participants, we will pay special attention to the creative process and to the varied literary passions of the participants. Traditional workshop of poems will include the opportunity to write long poems and/or series of poems if you wish. We'll also generate brief exercises for one another and find some times and spaces to write as a group.

EN 605-320 CRN-49977	<b>Special Topics: Non Fiction Workshop</b>	MW	5 – 6:15	Hali Felt
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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 research? 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 published works, submit a substantial amount of nonfiction, reflect upon your process, and offer feedback to your peers.

EN 608-001 CRN-42229	<b>Peak TV</b>	R	2 -4:30	John Estes
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With the debut of *The Sopranos* in 1999, the television landscape changed forever, sparking a renaissance in serialized television drama that over 15 years later is still hitting its stride. From *The Wire* to *The Americans*, from *Mad Men* to *Breaking Bad*, from *Sherlock* to *Orange Is the New Black*, prestige dramas have set a high bar—both in terms of writing quality and cinematic production values—that has hundreds of original programs chasing after similar critical acclaim and viewer devotion. In this class you will play the show runner, responsible for conceiving, writing, and planning a new series. We will study the form and business of writing drama for television, and examine in depth the structure and arc of how an entire season is constructed across a number of episodes. You will end this course with the Story Bible of an entire new show in hand as well as a polished screenplay for the pilot episode. This course will require the purchase and use of Final Draft, film industry standard software used for screenwriting and production.

EN 608-002 CRN-42233	<b>The Place of Place</b>	M	10 – 12:30	Michael Martone
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Gertrude Stein famously said "There is no there there." There might not be no here here yet. But here goes. In this Forms class we will consider the nature of there-ness as well as here-ness through our reading and writing about "place." Also, we will do some walking, some visiting, some strolling, some seeing, some field work getting out of the classroom and taking in our surroundings. To that end the class requires a portable camp chair or stool so we can set up on our adventures. Required reading? Still not figured out but maybe... In poetry and prose (both fiction and nonfiction):

John R, Stillgoe Elizabeth Bishop J. B. Jackson James Baldwin Rebecca Solnit Annie Dillard Ralph Ellison Edmond White Gabriel Garcia Marquez James Agee Henry David Thoreau	Colson Whitehead Gaston Bachelard Frank O'Hara William Carlos Williams Thornton Wilder Terry Tempest Williams Joy Williams Louise Erdrich Richard Hugo Wendell Berry
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And perhaps *Pattern Language*, *Atlas Obscura*, and *Postcard Century*  
 There will be weekly writing prompts, the keeping of a commonplace book, and a term project.

EN 608-003 CRN-44584	<b>Forms of Writing: Classics for Contemporaries</b>	T	2 – 4:30	Joel Brouwer
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Of Bodies Changed to other forms I tell: Classics for Contemporaries

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.

EN 608-320 CRN-48644	<b>The Sonnet Sequence</b>	T	5 – 7:30	Lamar Wilson
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Is the sonnet sequence dead? Heavens no! After spending time with Shakespeare, Petrarch, and Spenser, we'll see what writers of the last century—among them, Rilke, Cummings, Brooks, Lowell, Heaney, Berryman, and Dove—and those publishing today have done with this classic form. Among recent works we'll study are Marilyn Nelson's *A Wreath for Emmett Till* (2005) and sequences in Natasha Trethewey's *Native Guard* (2007) and Samiya Bashir's forthcoming *Field Studies* (2017). Essayist-scholar Anne Fadiman once posited: "A sonnet might look dinky, but it was somehow big enough to accommodate love, war, death, and O.J. Simpson. You could fit the whole world in there if you shoved hard enough." Not only are these linked little songs not too hard to master, they just may be the music we need in times like these, with so many uncertainties and myriad subtleties to mine.

EN 609-001 CRN-47180	<b>CW Pedagogy</b>	M	12:30 – 1:30	John Estes
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This is a course designed to support first-time teachers of EN 200, Introduction to Creative Writing, with a communal space to discuss strategies for effective teaching and creative writing pedagogy.

EN 609-002 CRN-49978	<b>Playing in the Dark: Unleashing Childlike Curiosity</b>	T	11 – 11:50	Lamar Wilson
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Sometimes we forget how much fun making up stories used to be when we were kids. What might we "see" writing in the dark? What will we discover on a scavenger hunt at campus landmarks and inside *The Stuffed Owl: The Anthology of Bad Verse* and other dusty gems Gorgas Library has awaiting us? Our hour each week will be filled with just that: letting our inner child be our muse.

EN 609-003 CRN-49975	<b>Literature Pedagogy</b>	T	12:30 – 1:30	Albert Pionke (X-I EN 539-1) CRN-47506
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This course is an introduction to the theories and practices of pedagogy as they impact teaching, learning, and relations in the composition classroom.

EN 609-320 CRN-46872	<b>Style Studio: The Sentence</b>	W	5 – 6:30	Robin Behn
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In this one-hour class, we will consider a variety of stylistic approaches to the sentence. Each meeting will consist of a consideration of daring, or at least various, uses of syntax, the line or paragraph vis a vis the sentence, the order of words and the rhythms of sentences, the ways sentences accumulate--or don't, the purpose of the sentence, its interactions with punctuation, etc. We will sample a very wide variety of writers and write together during class.

EN 609-321 CRN-47509	<b>Arts Entrepreneurship</b>	M	6 – 6:50	John Estes
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For those who want to practice how to bring writing and literacy to others, how to kick-off art start-ups and small businesses, how to take an inspired idea and make it a reality, this course will help you learn how to do that. The translation of passion to action must pass through strategy, relationship-building, and paperwork; you must design, market, and execute your plan. In this course you will work independently or in small teams to create the structures, written materials, and connections necessary to create something new in the world, gaining experience in arts administration, leadership, community-building, and the personal commitment necessary to carve out a space for and succeed in achieving something you feel to be vital and necessary.

EN 612-001 CRN-49979	<b>Classroom Interaction &amp; Discourse Analysis</b>	M	2 – 4:30	Dorothy Worden
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This course focuses on researching and understanding communication patterns in educational contexts with a particular emphasis on second and foreign language classrooms. Through readings, discussion, and analysis of authentic classroom data, students will gain a greater understanding of how students and teachers interact and use language as a means of communication, thinking, and learning. Specific topics covered will include: how teachers use language to represent content; patterns of teacher-student interaction; the dynamics of student-to-student communication; community, rapport, and politeness in classroom interactions; and the role of classroom discourse in reproducing or challenging power imbalances. Throughout the course, students will learn to practice classroom discourse analysis both as a research paradigm in its own right and also as a reflective tool that they can use to develop their own current and future teaching practices.

EN 613-001 CRN-44586	<b>Second Language Development</b>	W	2 – 4:30	Dilin Liu
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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-47510	<b>A Graduate Introduction to Linguistics</b>	TR	2 – 3:15	Catherine Davies
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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, 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 637-001 CRN-48645	<b>Workshop in Academic Writing</b>	T	2 – 4:30	James McNaughton
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This writing workshop is normally taken in the doctoral student's final year of coursework. To pass the course, students must revise a paper and submit it for publication.

EN 638-001 CRN-49980	<b>History of Rhetoric</b>	M	2 – 4:30	Amy Dayton
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This class will cover the history of rhetoric from the classical to the modern age, with special emphasis on the first half of our text, *The Rhetorical Tradition*, covering the classical through the Renaissance eras. Despite the name of this text, it may be more productive to think of rhetoric as a set of traditions rather than a unified subject with an established canon. We will consider rhetorical history and theory as sites of conflict, where established and classical texts are juxtaposed with counter-narratives and alternative traditions. We will consider why rhetoric has been, during certain historical moments, held up as the ideal course of study for educated people, and at other times, viewed as an a-theoretical set of tricks used to deceive and manipulate. We will also consider methodologies for historical research, and applications for teaching composition.

EN 643-001 CRN-49981	<b>Modernism's Maturity: The Poets of the 1930's</b>	M	2 – 4:30	Heather White
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The creator of the new composition in the arts is an outlaw until he is a classic.

-Gertrude Stein, 1926

In this course we will read closely a range of books by American poets in the 1930's. Tracing the truncations (Hart Crane), flourishings (Ezra Pound, Marianne Moore, and Wallace Stevens), transitions (Robert Frost), and new beginnings (George Oppen) that took place in the 1930s will show why it remains one of the most complex and fruitful decades for American poetry of the 20th century. In seeking to understand how Modernism's former outlaws became, in that decade, the classics they remain, we will pay close attention to not only the work these poets made, but the material circumstances that surrounded their publication, and the critical prose that shaped their reputations.

EN 647-001 CRN-49982	<b>"a much-loved city drowned": Reading Katrina/Losing NOLA</b>	R	2 – 4:30	Andy Crank
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This course examines the cultural and literary discourses surrounding Hurricane Katrina as both an ecological/economic disaster and as a rhetoric for un/re/de-imagining the South in the early decades of the 21st century. We're going to be looking at race, region, class, waste, global warming, issues of whiteness, media, political discourses, cultural references, and a fair number of films and texts including: *SALVAGE THE BONES*, *LONG DIVISION*, *STRANGE FRUIT* (graphic novel), *BEASTS OF THE SOUTHERN WILD*, *WHEN THE LEVEES BROKE*, *JAZZ FUNERAL*, *ZEITOUN*, *BEYOND KATRINA*, *AD: NEW ORLEANS AFTER THE DELUGE*, *TREME*, *FORMATION* (Beyonce), and probably a whole lot more. We'll also look at how southern ecological disasters of the past--for example, the Mississippi flood of 1927--helped frame the narrative of Katrina in 2005.

EN 652-001 CRN-48648	<b>Writing Program Administration</b>	T	9:30 - 12	Luke Niiler
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In this course we'll take a broad view of writing program administration, and consider the field's theory, lore, history, and practice. We'll also address the role of leadership theory and leadership skills in WPA work. (Leadership is not a commonly considered topic in WPA courses, to be sure, but it is one that could stand some scrutiny).

Questions central to the course include, but are not limited to, the following: What is the primary role or function of a WPA? In what ways can WPA work be distinguished from other forms of academic administration and/or leadership? What issues and problems do those in WPA positions face, and how and why do they respond as they do? What is the role of research and assessment within a writing program? How might a writing program be organized, and how and why might that writing program seek to create connections with other units on campus?

You'll be responsible for several short reflection papers, which will culminate in a longer researched paper. You'll present a version of that paper at the end of the semester. Please note that travel to other WPA sites (area colleges/universities) will be required.

EN 668-001 CRN-45303	<b>Milton and Heavenly Harmony</b>	R	2 – 4:30	David Ainsworth
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This course will feature an intensive examination of John Milton's poetry and selected prose works. We will approach the texts primarily, though not exclusively, from a musical angle, and with a focus on theology as well as language and form. (No musical experience is required to take the class.)

EN 683-001 CRN-48650	<b>Austen Seminar</b>	M	2 – 4:30	Deborah Weiss
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This course will cover all six of Austen's published works, as well as the unpublished *Lady Susan*. In so doing, we will have a triple agenda: To read all of Austen's works closely, thoroughly, and well; to trace the development of her ideas and methods over time; and to understand the varied and extensive critical frameworks through which she has been understood. Students will have short weekly writing assignments, a 10-12 page seminar paper, and a presentation to be given at an informal "Jane Austen Symposium" at the end of the semester. Open to PhD, Masters and MFA students.

EN 685-001 CRN-49983	<b>Seminar in Victorian Literature</b>	W	10 – 12:30	Albert Pionke
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Although the proverbial jewel in England's imperial crown, the supplier of three of England's favored imports—cotton, tea, and opium—and the destination for a majority of England's overseas troops and social servants, India remained largely unknown in any factual sense to most of England's Victorian public. Imaginatively, rhetorically, and literarily, however, India had a potent place in England, one made all the more prominent, prolific, confusing (and, occasionally, disturbingly prescient) by the mid-century rebellion of a significant portion of the northern subcontinent. This seminar will devote itself to a portion of the vast amount of written material concerned with representing India to English readers throughout the Victorian period. Among the texts under our collective purview will be novels by Philip Meadows Taylor, Wilkie Collins, and Rudyard Kipling; nonfiction prose and oratory related to the so-called "Indian Mutiny" of 1857-58; poetry by Alfred Tennyson, Christina Rossetti, and the Dutt family; and more.

EN 690-001 CRN-49984	<b>Modern British Prose</b>	M	9:15 – 11:45	Emily Wittman
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In this course we will read fiction and autobiographical work by a range of British Modernists. We will read, among others, works by Virginia Woolf, Jean Rhys, Joseph Conrad, and D. H. Lawrence. We may read two works by the same author in order to understand the evolution of style over time.

EN 693-001 CRN-48651	<b>Postcolonial Literature and the Environment</b>	R	2 – 4:30	Cajitan Iheka
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The course is particularly interested in the areas of the Global South where histories of colonialism, conquest, and globalization have fundamentally altered the local environments. Our explorations will be particularly concerned with the representations of non-Western ecologies in literary narratives. Some of the environmental questions that these texts examine include pollution caused by extractive industries such as in the Niger Delta. Others are the questions of the nonhumans in these spaces, and the environmental change brought about by development. Through close readings informed by specific contexts of emanation, we will examine texts by Zakes Mda, Bessie Head, Amitav Ghosh, Jamaica Kincaid, among others. In addition to an interest in these environmental problems, the course will be concerned with the narrative strategies employed by these authors to illuminate their thematic concerns. We will begin by engaging with the question of postcolonial literature and its parameters, and return to these throughout the semester as we read the primary texts. The selection of secondary materials is meant to illuminate the theoretical contours of environmental literary criticism and theory, especially, from a postcolonial and/or global perspective. Based on geographical considerations, the course work is divided into three units. In the first, we will consider African ecologies in their complexity from colonial through post-colonial times. In

the unit on the Caribbean, we will explore the transformations of the landscape from slavery, through colonialism, and the contemporary era. Turning to Asian spaces in the third unit, we will explore changes brought about by globalization and the effects on both humans and nonhumans. In no way is this meant to be an exhaustive treatment of these regions but a working rubric to contextualize and organize the currents of spaces and themes we will engage with.