

## Spring 2012 Graduate Classes

EN	500	1	W	2:00 PM	4:30 PM	Purvis, J x-I WS 530
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### **Fluidity and the Power of Abjection in Contemporary Feminist Theory**

Part two in a graduate-level course sequence, this course is open to graduate students from all disciplines with an interest in feminist theory. It provides an interdisciplinary approach to contemporary feminist theory with a focus on recent debates concerning the power of *abjection* in literature, film, mass culture, and dominant discourses. While feminist thinkers have generally provided insight into the ways in which fluidity is a feature of *the abject* (literally, that which is cast off, out, or away), current discussions emphasize the ways in which fluidity is also connected to the undoing of abjection. By troubling central binaries—such as self/other, subject/object, inside/outside, culture/nature, human/animal, mind/body, living/dead, active/passive, public/private, and ability/disability—we expose the elements of crisis and instability inherent in their constitution and allow for new modes of resistance, and even new forms of subjectivity and sociality. Drawing upon the insights of theorists from fields such as terrorist, postcolonial, and critical race studies and queer, trans, and disability theory, alongside select literary and cinematic texts, we will examine abjection, transgression, and the relationship of horror to gendered and otherwise “othered” subjects/bodies. We will discuss abject zones, or zones of uninhabitability, and how abjection structures “the male gaze,” the medical gaze, reproductive logics, pregnant embodiment, and fetal “personhood.” Among other issues, we will consider: border-bodies, leaky bodies, and the post-human; horror, the uncanny, visual pleasure, and spectacle; necropolitics, cyborg and zombie manifestos, vampirism, corpses, dirt, and danger; racism as abjection, queering the non/human, and animal trans; gendered bodies, enhanced bodies, rescripted bodies, hybrids, monsters/the monstrous feminine, sex workers, the poor, outlaws, criminals, deviants, and hysterics. Among its authors, the course includes Julia Kristeva, Sara Ahmed, Judith Butler, Leo Bersani, Donna Haraway, Judith Halberstam, and Lauren Berlant. (Prerequisites: none)

EN	500	2	T	2:00 PM	4:45 PM	Barefoot, B x-I WS 510-001
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### **"W/riting Through Taboo: Language, Power and Politics in Kathy Acker's Automythography."**

Literary terrorist Kathy Acker projected numerous personae in her writing and performances, so that even though her written texts can arguably be traced through four increasingly sophisticated phases (autobiography, deconstruction, nihilism and myth), she is best understood if all of her works are read as one and if her public “selves” and her physical body as text are included in her oeuvre. In this course, we will use the four phases as a useful framework for exploring (1)

her use of the taboo as a revelatory alternative to other feminist attempts to dismantle or transcend language, (2) her ritualistic “mythologizing” of her biography and “biographizing” of her personal mythology, and (3) her fugue-like textual performance—a labyrinthine automythography that transcends time and space.

EN	500	3	TR	12:30 PM	1:45 PM	Hubbs, J x-I AMS 465/565, EN 422-003
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An examination of American literature and culture from before the Civil War until after the Civil Rights Movement. Representations of American experience in essays, novels, poems, short stories, social reformist tracts, and the visual arts will be studied in the context of social and political debates over slavery, national identity, women's roles, immigration and assimilation, social mobility, urbanization, sexual mores, consumer culture, and race relations.

EN	500	5	TR	2:00 PM	3:15 PM	Burch, S x-I TH 482/582
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**Playwriting I.**

An introduction to writing plays for the stage, from dramatic conception to finished script, with writing exercises and focus on the script development process.

EN	512	1	W	10:00 AM	12:30 PM	Handa, C
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**Computers and Writing**

Beginning with a short historical overview of the field of computers and writing, we will examine the pedagogical theories and practices behind using technology to teach expository writing. We will also examine some of the most recent technological developments as they impact the writing classroom and consider what bearing the history of this field has on current practices, the efficacy of current-traditional, social-epistemic, and postmodern pedagogies in the computer/multimediated classroom, the presence or absence of composition pedagogy in the use of synchronous chats, MOOs, Wikis, Blogs, and IM in composition courses, the social implications of technology and the Digital Divide, and what a workable praxis for the computer classroom might look like. Among the course requirements will be weekly reading responses, oral reports, and a final research paper.

This course is highly recommended for anyone hoping to teach in an English Department of a community college, liberal arts college, or university.

Partial List of Assigned texts:

- Adam J. Banks. *Race, Rhetoric, and Technology: Searching for Higher Ground*. Lawrence Erlbaum/NCTE, 2006.
- Gail Hawisher, Paul LeBlanc, Charles Moran, and Cynthia L. Selfe. *Computers and the Teaching of Writing in American Higher Education, 1979-1994: A History*. Ablex, 1995.
- Amy C. Kimme Hea. *Going Wireless: A Critical Exploration of Wireless and Mobile Technologies for Composition Teachers and Researchers*. Hampton Press, 2009.
- Cynthia L. Selfe. *Technology and Literacy in the Twenty-First Century: The Importance of Paying Attention*. SIU press, 1999.
- Michelle Sidler, Richard Morris, and Elizabeth Overman Smith. *Computers in the Composition Classroom: A Critical Sourcebook*. Bedford/St. Martin's, 2008. (provided by instructor)
- Pamela Takayoshi and Brian Huot. *Teaching Writing with Computers: an Introduction*. Houghton Mifflin, 2003. (various chapters provided by instructor)

EN	525	1	T	2:00 PM	4:30 PM	Davies, C x-I/ EN 466
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Using films such as *My Fair Lady* (and American versions of this film), *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 linguistic stereotyping, both positive and negative. Students will have a variety of options for a course project, including the opportunity to contribute to a website on Language in Alabama for the citizens of our state.

EN	534	1	T	12:30 PM	1:30 PM	Gardiner, K
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## Teaching College English

Practicum – this one-credit-hour practicum, designed to help develop effective pedagogy for teaching composition and to address practical teaching concerns, is required for all GTAs with 18 or more graduate hours who are currently teaching EN 102 at UA for the first time. Prerequisite: successful completion of EN 533 and either successful completion of EN 532 (or an approved equivalent from another school) or concurrent enrollment in EN 532 at UA.

EN	601	1	M	2:00 PM	4:30 PM	Martone, M
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## Graduate Fiction Workshop

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

### Possible Texts

The Gift: Imagination and the Erotic Life of Property by Lewis Hyde

The Dictionary of Accepted Ideas by Gustave Flaubert

Beyond Jennifer and Jason

EN	601	2	M	2:00 PM	4:30 PM	Wells, K
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This is a graduate prose workshop for MFA students. Writers will turn in work to be workshopped several times throughout the semester and will be responsible for providing written and oral feedback on the work of fellow workshop members.

EN	603	1	M	2:00 PM	4:30 PM	Brouwer, J
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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 aid and abet lively writing, we will also read and discuss poetry and criticism by others. This course is open to all MFA students. 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	1	T	2:00 PM	4:30 PM	Madden, D
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### **Nonfiction Workshop**

A class on nonfiction writing practice involving peer critique and group discussion of published work.

EN	608	1	F	3:00 PM	4:00 PM	Behn, R * (same class/special time)
EN	608	1	W	4:30 PM	6:00 PM	Behn, R * (special time)

### **Creative Writing for Kids**

This course is the pedagogical component of the Creative Writing Club (CWC), a Tuscaloosa-wide after school program for high school students. We draw motivated high school writers from a dozen schools in Tuscaloosa and invite them to Morgan Hall on Wednesdays after school to work with us. The CWC will begin its seventh season this spring. We have had grant support from the Tuscaloosa Arts Council and the Alabama State Council on the Arts. For a sense of what we've done in the past, visit [www.bama.ua.edu/~cwc](http://www.bama.ua.edu/~cwc). We will meet twice each week—once with just the graduate students, to organize the club, discuss pedagogy, and design lessons; and once with the high school kids to conduct the CWC. Prior teaching experience is not necessary. Most of the teaching is done in pairs or teams of graduate students working together. By semester's end, we will produce a publication of the students' work and a big reading. Meanwhile, we will refine the original creative writing lessons we develop along the way, writing them into chapters for a future textbook. This course is open to all MFA students. Other graduate students with experience in creative writing are sometimes admitted with permission of the instructor.

EN	608	2	R	2:00 PM	4:30 PM	Rawlings, W
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### **Writing Comedy**

“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	3	W	2:00 PM	4:30 PM	Streckfus, P
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### **The Mixed Form: Verse with Prose**

Prose is our culture’s default for narrative. Writing organized by the poetic line, or verse, is our default for lyric expression. Writers often turn to forms like the prose poem and the lyric essay to transgress or even erase these boundaries. We’ll spend a fair amount of time in this class doing exactly the opposite. In lieu of erasing the boundaries between the prose sentence and the poetic line, we will examine and create works that take advantage of those boundaries by alternating both forms in the same work: verse in the midst of prose, prosimetrum, chantefable, the mixed form.

The works we will examine include novels such as Vladimir Nabakov’s *Pale Fire* and Carole Maso’s *AVA*; poetic travel narratives such as Henry David Thoreau’s *A Week on the Concord and Merrimack Rivers* and Basho’s *Back Roads to Far Towns*; documentary poems as exemplified by Czeslaw Milosz’s “*The Separate Notebooks*” and C. D. Wright’s *One with Others*; lyric critical works like Anne Carson’s *Eros the Bittersweet* and Cole Swenson’s *The Glass Age*, and other less categorical mixed form works such as Tan Lin’s *Seven Controlled Vocabularies* and *Obituary 2004 The Joy of Cooking* and Edmund Jabes’s *The Book of Questions*.

How do each of these writers work to join the language of message and narrative with the language of artifice and lyricism? We’ll spend the semester answering this question and others like it. We’ll examine particular prose strategies and line structures. We’ll look at how alternating prose and verse measures in these works mark shifts in point of view, voice, register, and time. We’ll consider how collapsing and maintaining the formal tensions between prose and verse defines

certain elements of contemporary American writing. We'll reflect on the opinions of some literary critics. We'll devise writing assignments for each other and seek new opportunities through our own experiments in the mixed form.

EN	608	4	Sun	10:00 AM	12:30 PM	Pearson, Tom (Coal Royalty Chairholder)
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**How to Write Everything (because you may well have to)**

A course devoted to the skills you'll need to sustain a writing career when you can't make the mortgage with your deathless prose. How to edit effectively. How to collaborate. How to ghost write. How to construct a selling book proposal. How to pitch, with an emphasis on television and film. How to outline and write TV scripts and feature film scripts. How, in short, to be capable and flexible in a field that insists you be both all the time.

If you specialize in the short story and only dream of being a *New Yorker* miniaturist, *don't take this course*. If your ambition is a career in writing no matter what, sign up. While I can't teach you how to write, I can teach you how best to market the writing skills you have and give you tips on how to improve them. My resume includes fifteen novels, five works of nonfiction, various stints as a freelance editor, a handful of magazine pieces, eight screenplays (three of them produced), and one television show currently in development. Here's your chance to avoid all the mistakes I made. I wish I'd known me twenty-five years ago.

EN	609	1	R	4:30 PM	5:30 PM	Rawlings, W
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**EN 200 Pedagogy**

Short course in specialized topic of interest to creative writers.

EN	609	2	T	4:30 PM	5:30 PM	Madden, D
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**Improvisation for Writers**

The poet G.C. Waldrep, up in Morgan 301 back in the fall of 2010, said, of writing, "Everything we do is improvised." Which feels true. No matter the genre, in the drafting process the writer makes something out of nothing to fill the page. How,

though? This course will look at theories and principles of improvisation from other artistic forms—painting, theatre, dance, music, etc.—to see what of them we can use as writers. Also: lots of writing exercises to improve our improv chops

EN	609	3	MTW (3/19- 21	6:00 PM	8:30 PM	Powell, D. A. (Coal Royalty Chairholder)
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### **Conversations in Poetry**

In this short seminar, we'll look at the poem as a conversational medium--a place where the mind of the poem is reaching out, listening, and responding. Topics covered will include tarot cards, Russian cinema, Alpine horn and the Tales of the Arabian Nights. Students will each write a short poem using an exercise designed by the instructor, and we'll look at examples from major poets, including Catullus, Robert Duncan and Gwendolyn Brooks.

EN	610	1	W	2:00 PM	4:30 PM	Liu, Dilin
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### **Theory of and methods of TESOL**

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 the linguistic, psychological, and social aspects of second language learning, learner motivation, integrated skills teaching, successful teaching principles and strategies, choosing materials, assessment, culture in the classroom, and technology as a classroom resource.

EN	612	1	M	2:00 PM	4:30 PM	Liu, Dilin
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### **Topics in Applied Linguistics/TESOL: Teaching Vocabulary/Grammar**

Vocabulary and grammar are arguably the two most important parts in language learning. Using contemporary linguistic theories and approaches, such as cognitive/corpus linguistics and construction/pattern grammar, this course explores effective and creative ways of teaching vocabulary and grammar. Via readings and discussions, the class will gain a sound understanding of the new theories and will use them to critically examine lexico-grammatical descriptions and teaching practices in existing language textbooks and reference materials. In addition, students will, individually and collectively (in



groups), develop lexico-grammatical teaching activities, exercises, assessment instruments, and lesson plans and share them in class.

EN	617	1	R	2:00 PM	4:30 PM	Nelson, R
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Students will explore the field of Second Language Writing. This will include an overview of the field, its practices, and its current issues, focused on the roles of linguistic, educational, and composition research in the development of second language writing curricula and syllabi. We will also attempt to develop effective pedagogical techniques for responding to student composition in writing and in conference.

EN	630	4	TR	9:30 AM	10:45 AM	Beidler, P
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**The Rise of the American Author**

Focusing on the pre Civil-War decades of the 1840s-1850s, this seminar deals with the startling ascendancy in the national literature of a distinctly American genius. A week or so each will be devoted to such prominent figures as Poe, Emerson, Sigourney, Longfellow, Douglass, Hawthorne, Melville, Stowe, Thoreau, Whitman, and Dickinson. Topics addressed will include the rise of literary authorship in an early modern democratic culture--i.e. individual and collective constructions of the image of the American writer, contending concepts of originality, influence, tradition, aesthetic purpose, and the literary career. Texts will include major individual works now regarded as American classics. Discussions will extend to related popular culture materials, including periodical literature and visual arts such as painting, illustration, and photography. Requirements will include a seminar presentation (15-20 minutes), a research prospectus (2-3 pages), and a seminar essay (12-15 pages).

EN	635	1	W	3:30 PM	6:00 PM	Wittman, E
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**Translation Studies**

This discussion and writing-intensive course offers an introduction to the history and practice of translation. We will study theorists of translation from Jerome to Walter Benjamin, André Lefevere and Jacques Derrida in order to examine translations by a broad variety of twentieth-century writers, including Ezra Pound, H.D., Louis Zukofsky, Samuel Beckett,

Anne Carson and Vladimir Nabokov. One of the objectives of this course is to make students aware of the issues that come into play whenever we ferry writing across languages, cultures, and eras. Our readings will lead into discussions about gender, poetics, ideology, class, nation, as well as the concepts of equivalence and translatability. Coursework will involve analysis of theoretical writings and evaluative discussions of competing English-language translations. Assignments will include a short exam, midterm paper and translation exercise. Students will come up with a final project or paper in concert with the professor. Students may undertake a translation as their final project.

EN	639	1	R	3:30 PM	6:00 PM	Robinson, M
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**African American Language and Literacy**

This graduate course will be taught in traditional seminar format and will explore scholarship on African American language and literacy. Some works explored will come from an African American rhetorical tradition, including but not limited to Gilyard, Nunley, and Royster. Others will focus more on literacy and language practices and will include scholars such as Richardson, Smitherman, and Young. The purpose of the seminar is to heighten student awareness of the variations in African American language and literacy practices and the unique style of African American rhetorical traditions.

EN	643	1	R	12:30 PM	3:00 PM	Crowley, J
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The New Criticism, which would include some of the classic texts of the movement and some close reading of poetry. I have even considered doing an updated version of I.A. Richards' PRACTICAL CRITICISM, using the seminar as a "lab" in which to consider undergrad protocols. The emphasis in any event would be on the close reading of poetry.

EN	648	1	T	3:30 PM	6:00 PM	Manora, Y
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**Seminar in African American Literature: African American Women in/and Literature & Film**

In an interview conducted a year after the release of the film version of *The Color Purple*, Alice Walker, discussing the changes made to her characters and their stories in the film adaptation of her novel, concluded her reflections with the statement "this is why we have imaginations."

African American women’s imaginations have sourced a rich and varied range of cultural production. In this seminar, we’ll spend the majority of our time examining literary and filmic works "made" by and centering on African American women, as well as the social, cultural, and critical discourses that inform them. Using literary and cultural studies approaches, we will interrogate the manner in which selected works of literature and film by African American women writers and filmmakers treat black female subjectivity, both as personal experience and as relational/communal construct and, too, how these works portray issues related to race, class, gender, and sexuality, as well as the critical intersection of the same, in ways that curate and/or challenge various representations and images of African American women held in the cultural imagination.

Film selections may include: *Eve’s Bayou* (Kasi Lemon), *Daughters of the Dust* (Julie Dash), *Down in the Delta* (Maya Angelou), *Just Another Girl on the IRT* (Leslie Harris), *The Secret Life of Bees* (Gina Prince-Bythewood), *Kali’s Vibe* (Shari Carpenter), *Watermelon Woman* (Cheryl Dunye), and *Their Eyes Were Watching God* (Darnell Martin). Literary works may include Zora Neale Hurston’s *Their Eyes Were Watching God*, Terri McMillan's *Disappearing Acts*, and Alice Walker's *The Color Purple*.

In addition to active and engaged presence and participation, other requirements include short critical responses, a turn or two as seminar lead, and a final seminar paper.

EN	653	1	T	3:30 PM	6:00 PM	Dayton-Wood, A
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**Composition/Rhetoric Research Methodology**

he study of empirical research methods as well as practice using methodological frameworks employed in composition/rhetoric research reports and designs

EN	666	1	W	4:30 PM	7:00 PM	Smith, C
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**Writing Race, Acting Race in the Anglo Atlantic World**

This graduate course applies the underlining principle of Critical Race Theory – that the concept of race has had a profound effect on the social, legal, historical, and literary structures that comprise United States culture. To better understand how U.S. culture arrived at this point, students will journey back to sixteenth and seventeenth century England to examine the earliest manifestations of racial discourses in an ever expanding English American empire.

We will pursue this course while keeping in mind the warnings from race theorists and historians who caution against

applying the term 'race' to earlier historical periods in which people were classified based on cultural distinctions, not biological ones. They point out that our contemporary understanding of 'race' as a scientific, biologically-based system of difference is an invention of late eighteenth and nineteenth century scientists. However, as Maria Elena Martinez rightly points out in *Genealogical Fictions*, in properly historicizing the term 'race,' we should be careful not to dismiss its presence and function in earlier periods. We will operate, then, on the assumption that racial discourses developed before the nineteenth century. Such discourses were, in fact, an integral part of early European imperial projects. Focusing specifically on the English, as a case study of sorts, students will examine how the English wrote about 'race,' how they categorized people based on cultural and geographical differences and how they defined themselves based on those differences. We will emphasize the stakes and the problems racial classification created for each writer and English empire. Why did race matter, how did it matter, and what did these writers do when they encountered figures in the Americas whose actions defied racial classification. Students will be asked to read these early texts in two modes – from the writer's perspective and also from the perspective of a supporting cast of 'racialized' figures who appear in the texts as mediated presences. To what extent do these mediated figures confirm racial ideologies for the English? In what ways do they 'act' against those ideologies? We will examine works from writers such as Leo Africanus, George Best, Sir Francis Drake, William D'Avenant, Richard Ligon, Aphra Behn, and William Shakespeare.

EN	668	1	M	2:00 PM	4:30 PM	Ainsworth, D
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### **Paradise Lost/Strode Seminar**

This course will concentrate on Milton's *Paradise Lost*, taking a range of critical perspectives on the great poem. Since the class will be a Strode Seminar, we'll have a series of prominent Milton scholars joining us in the classroom over the course of the semester to talk about Milton and their own work.

EN	674	1	TR	11:00 AM	12:15 PM	Weiss, D
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### **Novels of Enlightenment**

The division of academic departments in modern universities seems to indicate that fiction is one thing and philosophy quite another. If we look back to the early eighteenth century, however, to the period in which the novel originated, we can see that the history of the novel is inseparable from the philosophical movement known as the Enlightenment. In this period, philosophical texts and novels shared narrative techniques, participated in identical explorations of subjective experience, asked similar questions about human nature and human morality, used the same empirical methods to establish the truth of things, and expressed a matching fascination with human possibility. The relationship, however, was

complex, and although many novels and philosophical texts pursued similar goals in similar ways, other novels offered a critique of Enlightenment that was impossible for philosophical texts to emulate.

This course will investigate the relationship between philosophy and the novel in the British Enlightenment (approximately 1690-1790), with particular attention paid to the way novels incorporated, interrogated, reformulated, and even rejected philosophical claims and methodologies.

No prior coursework on either the Enlightenment or the eighteenth-century novel is necessary. Students will use e-learning to access excerpts from philosophical texts by Locke, Hume, Smith, and Godwin (among others) in order to develop an understanding of the primary ideas and methodologies of the English Enlightenment. Assigned novels will include works by Jonathan Swift, Eliza Haywood, Laurence Sterne, Sarah Scott, Samuel Johnson, and Horace Walpole. A novel by Maria Edgeworth, Ann Radcliffe, and/or Jane Austen may also be assigned.

Requirements include regular attendance, extensive participation in discussion, weekly short papers (reading journals), and one 15-20 page research paper due during finals week.

EN	529	1	Directed Readings, Lit	White, H
EN	529	2	Directed Readings, CW	Martone, M
EN	529	3	Directed Readings, TESOL	Liu, D

EN	630	1	Directed Readings, Lit	White, H
EN	630	2	Directed Readings, CW	Martone, M
EN	630	3	Directed Readings, TESOL	Liu, D

EN	598	1	Non-Thesis Research, Lit	White, H
EN	598	2	Non-Thesis Research, CW	Martone, M
EN	598	3	Non-Thesis Research, TESOL	Liu, D

EN	599	1	Thesis Research, Lit	White, H
EN	599	2	Thesis Research, CW	Martone, M
EN	599	3	Thesis Research, TESOL	Liu, D

EN	698	1	Non-Dissertation Research hrs, Lit	White, H
EN	698	2	Non-Dissertation Research hrs, CW	Martone, M
EN	698	3	Non-Dissertation Research Hours, TESOL	Liu, D

EN	699	1	Dissertation Research Hours, Lit	White, H
EN	699	2	Dissertation Research Hours, CW	Martone, M
EN	699	3	Dissertation Research Hours, TESOL	Liu, D