

## Department of English

**Fall 2014 Graduate Course Offerings**  
**Available electronically on English Home Page at:**  
**<http://english.ua.edu>**

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**EN 500-1 Culture and Language**  
**CRN: 45733**

**W 2:00 - 4:30 PM Nelson, R**

**Description:** Can language and culture shape the way we think? Are there ways of thinking and seeing the world that are unique to English speakers? Or Japanese speakers? Or Russian speakers. This class explores the complicated interactions of culture, language, and mind, as it draws on research from linguistics, psychology, and anthropology.

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**EN 500-3 / WS 525 What's Queer about Feminist Theory? W 2:00 - 4:30 PM**  
**CRN: 46104**

**Purvis, J**

**Description:** "What's Queer about Feminist Theory?" takes as its starting point the premise that feminist theory is always- already queer and embarks on analyses of critical debates within feminist theory concerning sex, gender, sexuality, and the body, with an emphasis on intersectional and hybridized approaches. Feminist theorists offer intellectual and political challenges to dominant narratives of subjectivity, including the ordering practices of kinship, which have played a central role in shaping discourses, institutions, politics, identifications, and selfhood. With an emphasis on issues of sex, gender, sexuality, and embodiment, key points of analysis include: the functioning of major binaries of self/other, the limits of tolerance for sexual justice, the workings of sexual regulation, orientations and disorientations, identifications and disidentifications, and matters of politicized abjection. We will examine major articulations and rearticulations of subjectivity, power, and embodiment in the spaces where Feminist Theory meets Queer Theory, Queer Phenomenology, Trans Theory, Postcolonial Theory, Disability Theory, and Critical Race Theory. (Prerequisites: None)

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**EN 524 - 1 Structure and Usage of English**  
**CRN: 43867**

**MW 3:00 - 4:15 PM**

**Liu, D**

**Description:** 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 529-1 Directed Reading Whiting, F**  
**CRN: 42730**

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**EN 529-2 Directed Reading Rawlings, W**  
**CRN: 42731**

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**EN 529-3 Directed Reading Liu, D**  
**CRN: 42732**

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**EN 529-4 Directed Reading Dayton, A**  
**CRN: 42733**

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**EN 533-1 Teaching College English Practicum T12:30-1:30 PM Dayton, A**  
**CRN: 42948**

**Description:** 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 533-2 Teaching College English Practicum T 12:30-1:30 PM Kidd, J**  
**CRN: 46767**

**Description:** 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 533-3 Teaching College English Practicum T 12:30-1:30 PM Loper, N**  
**CRN: 46768**

**Description:** 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 533-101 Teaching College English Practicum R 12:30-1:30 PM Dayton, A**  
**CRN: 47042**

**Description:** 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 533-102 Teaching College English Practicum R 12:30-1:30 PM Kidd, J  
CRN: 47044**

**Description:** 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 533-103 Teaching College English Practicum R 12:30-1:30 PM Loper, N  
CRN: 47045**

**Description:** 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 535-1 Literary Criticism TR 12:30 - 1:45 PM Whiting, F  
CRN: 49865**

**Description:** The course is an introduction to some of the principal theoretical ruminations that have impacted the understanding and practice of literary criticism in the West from—wait for it—classical antiquity to the present. Our objectives will be two-fold: first, to understand the major premises of these ruminations and their place within the history of literary criticism; second, to bring this understanding to bear upon our notions of our own literary critical practice.

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**EN 537-1 Introduction to Graduate Studies R 10:00 - 12:30 PM O'Dair, S  
CRN: 45461**

**Description:** Graduate study in English differs from undergraduate study in English in two ways: its commitment to studying theory, criticism, and scholarship about literature, and its commitment to achieving superior skills in reading and writing. Such commitment involves practical problems of scholarly research (how to put together a piece of criticism, from start to finish, from literature review and basic research to composition and revision of an essay) but also philosophical problems (why should you put together a piece of criticism on a literary work, for whom, and according to which premises?). Such commitment involves self-direction and personal engagement, curiosity, drive.

Graduate students are not passive learners but actively seek out the library and databases in order to answer questions posed by the text, the professor, and fellow students. In class sessions we discuss readings; rarely will I lecture. We will not

cover everything but we may touch upon it all. Graduate students ask questions and try to answer them, having already thought about the issues raised in the readings; graduate students do not, for example, take notes on a laptop continuously throughout class. Nor of course do they text friends while in class. Toward the end of the term, we will consider, too, the evolving nature and politics of work in the academy and in English departments, and how these changes have affected and will affect our work.

Two papers and 5 or 6 research exercises. Active participation.

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<b>EN 598-1</b>	<b>Non-Thesis Research</b>	<b>Whiting, F</b>
<b>CRN: 49866</b>		

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<b>EN 598-2</b>	<b>Non-Thesis Research</b>	<b>Rawlings, W</b>
<b>CRN: 49867</b>		

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<b>EN 598-3</b>	<b>Non-Thesis Research</b>	<b>Liu, D</b>
<b>CRN: 49868</b>		

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<b>EN 598-4</b>	<b>Non-Thesis Research</b>	<b>Dayton, A</b>
<b>CRN: 49869</b>		

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<b>EN 599-1</b>	<b>Thesis Research</b>	<b>Whiting, F</b>
<b>CRN: 42740</b>		

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<b>EN 599-2</b>	<b>Thesis Research</b>	<b>Rawlings, W</b>
<b>CRN: 42741</b>		

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<b>EN 599-3</b>	<b>Thesis Research</b>	<b>Liu, D</b>
<b>CRN: 42742</b>		

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<b>EN 599-4</b>	<b>Thesis Research</b>	<b>Dayton, A</b>
<b>CRN: 42743</b>		

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<b>EN 601-1</b>	<b>Graduate Fiction Workshop</b>	<b>T 2:00 - 4:30 PM</b>	<b>Rawlings, W</b>
<b>CRN: 42600</b>			

**Description:** This course is a forum for students in the graduate creative writing program to work together with the goal of helping each other develop as writers and readers. Emphasis will be on writing as a contemporary art form rather than on polishing prose for particular genres or markets. Students will articulate through their readings of their classmate's work, through the application of literature and theory read in other classes, and especially through the fiction they write in this class, an awareness of the contemporary moment in literary practice, a reason for doing whatever they are doing in their own fiction, and a means to bring the two together.

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<b>EN 601-2</b>	<b>Fiction Workshop</b>	<b>T 2:00 - 4:30 PM</b>	<b>Wells, K</b>
<b>CRN: 47009</b>			

**Description:** 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.

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**EN 603-1 Poetry Workshop T 2:00 - 4:30 PM Brouwer, J**  
**CRN: 45804**

**Description:** 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 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

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**EN 603-2 Poetry Workshop T 2:00 - 4:30 PM New Hire**  
**CRN: 48221**

**Description:** 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

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**EN 605-1 Creative Nonfiction Workshop T 10:00 - 12:30 PM New Hire**  
**CRN: 49870**

**Description:** Enrollment limited to students with approved portfolios (approval secured upon admission to the MFA program or during advising period — see creative writing director). Focus will be discussion of original student writing; other reading and writing may be assigned. Sample topics: nonfiction; hypertext; prose poem.

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**EN 608-1 20th - 21st Century R 2:00 - 4:30 PM Behn, R**  
**American Poetics: Under the Influence**  
**CRN: 42601**

**Description:** This course will be a survey of poems and ideas about poetry written in the words of the poets themselves. We will read, discuss, and respond in writing to key poems as well as writings about poetics from major American writers of the last hundred-plus years. Over the course of the course, you will develop a sense of the —mapll of the history of aesthetics that leads up to our own moment, and put yourself under its influence, expanding your approaches to your own writing. This course is suitable for both poets and prose writers; no prior knowledge is assumed. Each week, participants will write a short response to the reading and try a creative exercise under the influence of the writer(s) we are studying. Each participant will also be responsible for an oral report to the class. Just imagine: next time someone mentions “deep image poetry,” “the raw and the cooked,” “high modernism,” “Imagism,” “Black Mountain,” “Personism,” “New York School,” “the beats,” “elliptical poetry,” “objective correlative,” “LANGUAGE poetry,” “ecopoetry,” etc., or, god forbid, “confessionalism,” you will know, in detail, who coined these phrases, who espoused and transmitted these ideas, who wrote in their atmosphere, who took exception to them, and how these notions have evolved over time. Along the way, you get to read a whole bunch of gorgeous and

various poems and write some new creative pieces and statements of aesthetics to add to the tradition.

Texts: Gioia, ed., Twentieth-Century American Poetics, Gioia, ed., Twentieth-Century American Poetry, Hoover, ed.,

Postmodern American Poetry, and many other texts as provided. Open to MFA students.

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**EN 608-2 Forms: Construction of Authorship M 2:00 - 4:30 PM Martone, M  
CRN: 42605**

**Description:** We will read and discuss work that addresses the issue of authorial construction and the intersections of the “creative” with the “commercial,” “writing” with “reading,” and “writing” with “publishing.” What does it mean to want to be a writer in America? What is the job description? Is it even accurate to call it a job? There will be weekly writing prompts, and a semester long project. There will be field trips and movies.

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**EN 608-3 The Very Short Story and the Prose Poem R 2:00 – 4:30 PM Wells, K  
CRN: 45735**

**Description:** The compressed story and the prose poem are similarly beleaguered forms in that they’ve both been the target of criticism dismissing them as the ambivalent lesser offspring of more generically legitimate forms. In 1986, Sudden Fiction, the first anthology of very short stories, claimed to be heralding “an explosive new literary form,” suggesting that the runt story is a bona fide genre within literary fiction and worthy of being recognized as such.

Since that time, journals, contests, more anthologies, and collections devoted to the short- short, flash fiction, microfiction, et al, have proliferated. Charles Baxter, in his introduction to Sudden Fiction International, asks this question: Does size matter? He goes on to make a reasoned argument that it shouldn't and that, in fact, in an age when we are all assailed and overwhelmed by information, it might well be the small and the discrete that is more likely to affect us.

The prose poem has been recognized as a hybrid form since the posthumous publication, in 1869, of Baudelaire's Paris Spleen: LittlePoems in Prose (which was influenced by an earlier posthumous—beware the prose poem!—publication by Louis Bertrand), birthing a genre that would be controversial in its resistance to being exclusively fish or exclusively fowl (or its insistence on being both). This genre-muddling provoked much debate that revolved around a definition of the poetic for the sake of determining whether or not a prose poem could indeed be legitimately termed poetry. Although the debate over whether prose poetry is an oxymoron or not has grown less shrill over the years, the mongrel form continues to raise the hackles of some readers and critics.

This class takes as a given that flash fiction and prose poems, however historically controversial, are vital and varied and exciting forms worthy of our scrutiny and practice, and what we'll investigate here is what these forms make possible. We'll consider what the advantages are of being generically chimerical, of being lion, goat, and snake at once.

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**EN 609-320 Writers at Work: Form. Theory. Practice M 5:00 - 5:50PM Martone, M  
CRN: 49871**

**Description:** Short course in specialized topic of interest to creative writers. Sample topics: Teaching Creative Writing, Profession of Authorship, Writing Internship, Publishing: A Brief History, Poetry and Dance, Episodic Form. This course is required of all students teaching EN 200 for the first time.

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**EN 609-321 The Academic Job Market T 5:00 - 5:50 PM Wells, K  
CRN: 49872**

**Description:** 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 609-322 Style Studio: The Sentence R 5:30 - 6:30 PM Behn, R  
CRN: 50137**

**Description:** 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 published writers. Each class will include an opportunity for in-class writing.

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**EN 609-323 The Poem Of Our Time: Garbage & Poetry T 5:00-5:50 PM Staples, H  
CRN: 50616**

**Description:** We will consider the use of garbage as an imaginative and material resource for poetry. Our readings may include Garbage, A.R. Ammons; All the Garbage of the World Unite, Kim Hyesoon; The Wasteland, T.S. Eliot; The Garbage Eater, Brett Foster; Culture of One, Alice Notley; Malfeasance: Appropriation through Pollution, Michel Serres. Students will write and discuss their own "trashy" poems.

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**EN 613-1 Second Language Development R 2:00 - 4:30 PM Liu, D  
CRN: 45737**

**Description:** 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 620-1 English Linguistics** **T 2:00 - 4:30 PM** **Bailey, G**  
**CRN: 45738**

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

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**EN 630-1 Directed Readings** **Whiting, F**  
**CRN: 42744**

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**EN 630-2 Directed Readings** **Liu, D**  
**CRN: 42745**

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**EN 630-3 Directed Readings** **Dayton, A**  
**CRN: 43992**

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**EN 630-4 Directed Readings** **O'Dair, S**  
**CRN: 43997**

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**EN 643-1 20<sup>th</sup> Century American Lit** **TR 11:00 - 12:15 PM** **White, H**  
**Modernism's Maturity: The Poets of the 1930s**

**CRN: 48220**

"The creator of the new composition in the arts is an outlaw until he is a classic." - Gertrude Stein, 1926

**Description:** 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, 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.

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**EN 647-1 Plantation Sexuality** **T 3:30 - 6:00 PM** **Crank, A**  
**CRN: 50136**

**Description:** One quick look around the campus of UA should confirm that the image of the plantation continues to be a compelling framing device for authentic southern expression. Scholars like Michael Bibler and Patricia Yaeger suggest that an emphasis on plantation culture extends beyond southern architecture or aesthetics and engages with multiple discourses that describe gender and sexuality in the South. This course examines how the plantation framed (and continues to frame) southern sexuality from the mid-19th Century well into the latter decades of the 20th Century. We will be especially interested in the intersection of plantation sexuality and queerness, including sites of queer expression for tomboys, transgression, interracial taboos, effeminacy, and class performance.



Possible authors include--Harriet Jacobs, Kate Chopin, Margaret Mitchell, Ellen Glasgow, Tennessee Williams, William Faulkner, Truman Capote, Alice Walker, Dorothy Allison, and Alice Randall.

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**EN 652-1 Theories of Teaching Composition W 10:00 - 12:30 PM Niiler, L  
CRN: 4988**

**Description:** This course will provide an overview of the major theories and philosophical underpinnings informing the field of rhetoric/composition studies. We will discuss major assumptions in the field, current pressing debates, and more recent theoretical developments as they pertain to the composition classroom and specific pedagogical activities. Required texts may include work by James Berlin, Ann Berthoff, Stephen North, Patricia Bizzell, Lester Faigley, Hephzibah Roskelly, Victor Villanueva, Mary Louise Pratt, John Clifford, and John Schilb, among others. Oral reports, weekly blogs, and a seminar-length research paper will be required.

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**EN 653-1 Research Methods in Rhetoric-composition T 2:00 - 4:30PM Dayton, A  
CRN: 49882**

**Description:** This course will explore how researchers design their projects and select methods that best address their research questions. We'll explore research less as a definitive way to answer certain questions and more as a way to develop and elaborate those questions. As such, research isn't something that scholars do in isolated fashion, but a way of intervening in a disciplinary conversation. We'll consider the ethical dimensions of conducting research.

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**EN 666-1 Jacobean and Carol Drama F 3:00 - 5:30 PM Wilson, E  
"Hacking the Renaissance: Digital Access to Literary Networks"  
CRN: 50354**

**Description:** In this course we will use Digital Humanities techniques to access and reconstruct early modern literary networks. There is no requirement for students to be experts in computing or digital humanities techniques: all necessary approaches will be covered in the course. By employing traditional advanced research strategies in a digital environment we will explore new connections between early modern literary works and the intellectual social networks from which they sprang and in which they circulated. We will engage with a full spectrum of texts from the familiar ground of Milton and Marvell studies to little-known pamphlets, pedagogical works, and scientific, political, and religious tracts. There will be significant scope for individualized innovative research outcomes and there will be the opportunity to share findings not only within the course but for posterity with the wider early modern academic community via publication in the EMNON Project, which I will explain in detail at the start of the course. We will forge a modern knowledge network to discover our early modern literary counterparts.

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**EN 668-1 Milton and the Songs of the Spirit W 2:00 - 4:30 PM Ainsworth, D  
CRN: 46773**

**Description:** This course will investigate John Milton's approaches to the Holy Spirit within his writing, with particular emphasis on the relationship between music and the role of the Spirit in generating community. Readings will include Paradise Lost, Paradise Regained, Samson Agonistes and a range of shorter poetry and prose, as well as selections from the new edition of De Doctrina Christiana.

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**EN 683-1 Romantic Literature MW 4:30 - 5:45 PM Tedeschi, S**  
**Byron, Shelley, Keats: The Poetics of Regency Liberalism**  
**CRN: 49883**

**Description:** Byron, Shelley, and Keats participated in a diverse oppositional milieu that restated Enlightenment ideals against the dominant political and cultural reaction and counterrevolution of the Regency period. All three poets were polarizing figures in a highly politicized contemporary press. Byron and Shelley, together with radical publisher Leigh Hunt, founded a journal called The Liberal in order to provide a forum for writers loosely sharing certain literary, political, and ideological convictions – Keats, who had been closely linked with this circle, died before this specific project began. In the Preface to the first issue of The Liberal, Hunt declares that —the object of our work is not political except inasmuch as all writing now-a-days must involve something to that effect, the connexion between politics and all other subjects of interest to mankind having been discovered, never again to be done away. Despite its short run, the journal helped introduce the familiar modern political meaning of the word —liberal to domestic British politics. In this course, we will examine the various ways in which the intellectual elements of Regency liberalism – including varieties of materialism, belief in the public sphere, and theories of progressive history – shape the poetry of Byron, Shelley, and Keats. We will read widely in their poetry, essays, and letters, including close attention to Byron's Childe Harold's Pilgrimage, Shelley's Prometheus Unbound, and Keats's Hyperion fragments. We will also read and evaluate some of the most important recent scholarship in the field.

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**EN 698-1 Non-Diss Research Whiting, F**  
**CRN: 42747**

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**EN 698-2 Non-Diss Research Liu, D**  
**CRN: 42748**

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**EN 698-3 Non-Diss Research Dayton, A**  
**CRN: 42749**

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**EN 699-1 Diss Research Whiting, F**  
**CRN: 42752**

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**EN 699-2 Diss Research Liu, D**  
**CRN: 42753**

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