

## Fall 2024 Graduate Courses

### Important notes

- PhD students can take seminars at the 600 level only.
- MA students can take up to 3 courses at the 500 level. In those cases, students will have additional course requirements, such as a longer final project or the opportunity to guest teach a class. Please consult with your instructor about these additional requirements.
- For the full program requirements, see the [Graduate Program Guidelines](#).
- Times and locations subject to change. For the most recent updates, check the [Fall 2024 course schedule](#).

## 500-LEVEL COURSES

### English 504-01

#### Advanced Fiction Writing: Prose

Professor Ian Stansel

Tu Th 9:30-10:45 am

This upper-division fiction course offers students who have already completed introductory and intermediate workshops the opportunity to further refine their craft. The discussion-based class will focus on the study and creation of linked stories, with students reading and responding to stories from linked collections and discussing strategies for both short-term and sustained engagement with the reader. The class will examine different aspects of the storytelling craft, including scene-building, plot and sub-plot development, writing voice, among others. In addition to creating and workshoping short stories, students will work on developing story ideas and structuring approaches for storytelling.

**For MA students, this course counts as an elective.**

### English 504-02

#### Advanced Poetry Writing Workshop

Professor Kristi Maxwell

Tu Th 2:30 – 3:45 pm

This creative writing course will revolve around writing poems, developing confidence about reading and discussing poetry, and providing feedback on peers' work. Our texts will include Anne Carson's *Autobiography of Red*, paired with the documentary *Fires of Love*; Inger Christensen's *alphabet* (translated by Susanna Nied); Gabrielle Bates' *Judas Goat*; and Ari Baniyas' *A Symmetry*, along with a dream-work unit featuring such poets as Mathias Svalina and Eleni Sikelianos. Participants will submit poems for workshop; produce new work in response to experiment-based prompts; and read and discuss published work. You'll leave the class with a short book of poems (also known as a chapbook) and insight into submitting your work, should you be interested in pursuing publication.

**For MA students, this course counts as an elective.**



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### English 506-50

#### The Teaching of Writing

Professor Karen Kopelson

Online

“The Teaching of Writing” seems like a simple title representing a simple, everyday classroom phenomenon. But what do we mean when we say “teaching writing?” Is “writing” one thing? If we say no, then what kind(s) should be taught, and to what ends? That is, what should be our goals for teaching “writing?” What do we hope to enable our students to do? In what contexts? These are the questions with which we begin the course, and to which return again and again throughout the semester. This course, taught fully online, will be of interest to students planning to teach writing in the future. It will also be of interest to anyone wanting to learn more about (what is misleadingly called) “the writing process,” and to reflect on their own experiences as writers and as students. The course is grounded in making reflective connections between our own experiences as students and writers and the course readings, which are drawn from Composition Studies and English Education scholarship. The course involves weekly writing, on either the discussion board or in other written responses to readings, and culminates in a scholarly research project driven by independent inquiry into a research question of interest to you.

**For MA students, this course counts as an elective.**

### English 542-50

#### Tudor & Elizabethan Period - “Swords and Sorcery”

Professor Hristomir Stanev

Online

This course will examine a broad range of Tudor, Elizabethan, and Jacobean dramatic and non-dramatic works, and trace the evolution of distinct and complex interlocked themes woven around concepts of chivalry, heroism, magic, faith, proto-colonial, and gender relations. We will also discuss texts, in which the heroic interacts with the sacred,

the erotic with the occult, the gendered with the ungendered, the alien with the exotic, the sinful with the fallen, the fantastic with the subversive, and the imperialist with the “Other.” We will read works in several genres: from lyric poems and prose and verse romances to dramatic plays, travelogues, and early picaresque and science fiction novels. The student learning outcomes will form significant awareness of the restless complexity and inner controversies of a literary period of discovery, schism, conflict, and new possibilities in thought, philosophy, devotion, and expression, channeled through the “swords” and “sorceries” of powerful yet troubled cultural and social imaginaries. The student learning outcomes will be assessed through Discussion Board posts, one shorter position paper, and one longer research essay. The class will satisfy the pre-1700 literature requirement.

**For MA students, this course satisfies the Literature pre-1700 requirement.**

### English 545-01

#### British Literature of the Romantic Period

Professor Karen Hadley

Mo We Fr 9:00 - 9:50 am

Course description TBA. Please contact [karen.hadley@louisville.edu](mailto:karen.hadley@louisville.edu) for information.

**For MA students, this course satisfies the Literature 1700-1900 requirement.**

### English 551-01

#### Literature of Slavery

Professor Amy Clukey

Mo We Fr 4:00 - 5:15

This course will examine the legacies of slavery in the United States. We will look at how literature, film, and other forms of popular culture reconstruct histories of slavery and track how it evolved into new racial ideologies that affect the justice system, housing, universities, healthcare, and the environment. We’ll also look at how writers, artists, and intellectuals are seeking to educate the public at large about the legacies of slavery right



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now (such as the New York Times's 1619 Project and Kara Walker's sculptures and installations). Our guiding questions include: how do Americans remember the history of slavery within their own families and within the nation? How are cultural memories of slavery mediated by race, class, gender, art, popular culture, and the educational system? How does art—literature, cinema, and visual arts—narrate the reverberations of slavery in our current moment and why does it matter? What role do cultural memories of slavery play in current debates about race, migration, and justice in the United States in general and in Louisville in particular?

We'll read slave narratives, poetry and fiction from Mary Prince, Harriet Jacobs, Edgar Allan Poe, Eric Walrond, Arna Bontemps, Kiki Petrosino, Saidiya Hartman, Ta-Nehisi Coates, Colson Whitehead, Jesmyn Ward, alongside films like *Birth of a Nation* and *Get Out*. Assignments will likely include frequent quizzes, a 5-minute presentation, 3-page close reading papers, and a final research project. This course counts toward post-1900 distribution requirements.

**For MA students, this course satisfies the Literature Post-1900 requirement.**

### English 551-50

#### Feminism and Sci-Fi

Professor Kelly Hill

Online

Course description TBA. Please contact [kelly.morris.3@louisville.edu](mailto:kelly.morris.3@louisville.edu) for information.

### English 567-76

#### Post-Colonial Voices: Writing Experience in African Literature

Professor Kossi Logan

Thursday 5:30 - 8:15 pm

This seminar will address some major trends in the development of postcolonial African literature, delineate, and explore the historical, socio-political,

aesthetic, and cultural conditions/forces that occasioned its advent, production, and dissemination. Participants will read, discuss, and critique selected primary texts (prose fiction) produced by writers from across the continent, as well as diverse theoretical and critical reflections that contextualize related key issues/topics the course seeks to address: imperialism, colonialism, Negritude, neocolonialism, decolonization, postcolonialism, apartheid, orature, hybridity, gender and identity politics, tradition and modernity.

**For MA students, this course satisfies the Literature Post-1900 requirement.**

### English 599-01

#### A Reintroduction to Books

Professor Mark Mattes

Tu Th 11:00 – 12:15

In our current moment of digital media shift, this course asks, how do people “know” themselves and their worlds through books? What is distinctive about knowledge that is created through the writing, reading, publishing, and collecting of books? How does book knowledge—that is, bibliographic knowledge—shape our expressive cultures and our world? And what are the social consequences of knowledge created in such a way? This semester we will try to find some provisional answers to these questions.

Students will encounter a range of writings by artists and scholars that can, in part, be read as a series of polemics about the role of bibliographic knowledge, including narrative, poetry, and drama. In analyzing how these writings are aesthetically, thematically, rhetorically, and physically bound up in books, we will trouble the everyday ordinariness of “the book”—a thing, a practice, and a standard that is so often taken for granted. Readings and assignments, at once theoretical, historical, and technical, point to the heterogeneity and ubiquity of bound-and-inscribed forms and place them in relation to both historical technologies and digital text technologies.



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Students will not only foster and demonstrate this media awareness through traditional written assignments. This course also has an obligatory hands-on component—object lessons that I am calling “book studies.” These studies may include participating in a letterpress demo; surveying rare books and artists’ books in special collections; and/or altering existing book objects and writing

via annotations, revisions, new formats, and even digital technologies. By demanding rigorous attention to media practices, this course not only asks how other people think with books—it implores us to do so, too.

**For MA students, this course counts as an elective.**

## 600-LEVEL COURSES

### English 601-01

#### Introduction to English Studies

**Professor Frank Kelderman**

Monday 4:00 - 6:45 pm

This course will introduce you to research methods in English studies; strategies for reading and writing scholarly work; and ways to develop your professional profile as a graduate student. Throughout the semester we will focus on three main goals. First, we will explore different areas of English studies and how they relate to one another: literary studies, rhetoric and composition, critical theory, and cultural studies. Second, the course will offer a space for you to develop your own interests as a student in our MA program. Third, the course will practice the different forms of academic writing that you will encounter during your graduate studies: the seminar paper, conference presentation, abstract, journal article, and book review.

We will study journal articles, theory, and reflection pieces in various scholarly traditions within English studies, to understand the conventions and methods by which scholars interpret texts, media, authorship, and cultural contexts. Assignments will practice different academic genres and you will get to try out a range of analytical approaches, to determine which best fit your approach. In the second half of this course, these activities will be organized around a student-organized “mini conference” during the last two weeks. Leading up to this, students will work on the script for their own 15-minute conference presentation and work

together in teams to organize panels, review paper proposals, and offer peer feedback on drafts.

**This course is required for all MA students.**

### English 602-01

#### Teaching College Composition

**Professor Andrea Olinger**

Wednesday 4:00 - 6:45 pm

This course is an introduction to the theories, research, and practices of teaching writing at the college level. We’ll study the histories of teaching approaches, explore inclusive practices, and examine developments in composition pedagogy, including multimodal composition, transfer, racial literacies, and translanguaging. You will conduct research about some aspect of the teaching of writing, and you will design materials for an English 102 (research writing) course. Ultimately, you will leave the course with a deeper understanding of your teaching philosophy and practice. Note: English 602 is designed for those who are teaching in the UofL Composition Program for the first time, but it is open to all, including self-funded MA students who might want to teach composition here in the future.

**This course is a requirement for all PhD students and all MA students who are a GTA.**

**MA students who are not a GTA can take this course as an elective.**



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### English 604-01

#### Writing Center Theory and Practice

Professor Timothy Johnson

Mo We Fr 10:00 - 10:50 am

This course prepares incoming GTAs to teach in the University Writing Center. In this course we will discuss the theoretical foundations necessary for teaching writing effectively in a writing center. We will cover topics including ways of approaching writing consultations with students, responding effectively to student writing, the role of style and grammar instruction in the writing center, consulting strategies with multilingual writers, digital media and writing center work, writing in and across the disciplines, and the issues of identity and power that come with all of these topics. There will also be plenty of room for us to decide, together, what content to cover.

Week-by-week, we will reflect on matters related to writing at the university (and the Writing Center) while working to hone personal ideas about, and approaches to, teaching writing. We will also read a variety of scholarship on issues of literacy, composition and rhetoric, and writing center work and practice producing written pieces reflecting on these subjects.

**This course is required for all MA students who are a GTA. MA students who are not a GTA can take this course as an elective.**

**PhD students who wish to take this course need permission from the instructor. In those cases, the course will count as an elective.**

### English 606-01

#### Creative Writing I

Professor Paul Griner

Thursday 4:00 - 6:45 pm

This is a graduate level workshop-style course in the writing of original fiction, poetry, creative nonfiction, or drama. Class sessions are used primarily to discuss work written by class members, which is distributed and studied in advance of the

discussion. As is true of most workshops, students know far better than I what you hope to get from this course, but I expect you to do a lot of reading and writing, to participate in every class, and to revise thoroughly at least one of the pieces you workshop. I also expect to see all of you improve as writers, and as readers and critics. That doesn't necessarily mean I expect you to become more "polished" writers; in some cases it may mean you're more willing to take risks, while in others it may mean you'll gain greater expertise in things you've already learned to do well. Through readings and workshops, discussion, written work, etc., you will be working constantly at the art of revising, a crucial skill for all writers, but especially advanced ones.

**For MA students, this course fulfills the Literature post-1900 requirement.**

**PhD students can apply up to 3 hours of creative writing to the Literature requirement. Otherwise, it will count as an elective.**

### English 620-01

#### Research Methods

Professor Stephen Schneider

Thursday 1:00 - 3:45 pm

This class will examine how scholars in the field of rhetoric and composition go about design and undertaking research projects. One of the challenges facing rhet/compo scholars is the wide range of research methods used—and required—to build knowledge about writing and rhetoric. Over the course of the semester, we will tentatively group research methods based on objects of analysis: concepts, numbers, peoples, and texts. We'll ask when and why researchers focus on one or more of these objects, the assumptions we make when choosing one of these as a focus, and the sorts of research questions we might be able to answer as a result. We will also look at research design more broadly, both as it relates to writing both proposals and articles.

**This course is required for all PhD students.**

**For MA students, this course counts as an elective.**



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### English 660-01

#### African-American Literature

Professor David Anderson

Monday 1:00 - 3:45 pm

In this graduate seminar, we will examine ways that selected writers and filmmakers since 1900 have examined challenging social subjects, including segregation, civil rights, intra-group conflict, and environmentalism, to name a few. Potential writers and filmmakers may include Chesnutt, Johnson, D. West, Baldwin, Brooks, Hansberry, Baraka, Rankine, Morrisseau, Lemmons, and Peele. Scaffolded assignments will include short response papers or blog entries, a class report, and a final research project.

**This will be an in-person class. This literature class satisfies post-1900 requirement.**

### English 670-01

#### Composing Identities: Affect, Memory, and the Implications for Teaching

Professor Bronwyn Williams

Wednesday 1:00 - 3:45 pm

Anyone who has ever felt the debilitating effects of writer's block or the uncertainty of writing in a new genre – as well as the buzz of finding a creative flow while writing – knows that the experiences of writing and reading involve more than simply putting down, or decoding, words. The affective and emotional experiences we have of literacy practices, as well the autobiographical memories we form, shape our perceptions of, and dispositions toward, those practices. All these factors shape our identities as writers and learners and how we engage with new writing and reading challenges. In this seminar we will explore these issues of identity and literacy practices to better understand how students' experiences of reading and writing, as well as how we can respond more effectively in terms of writing pedagogy. In addition to scholarship on affect, emotion, and memory, we will draw on socio-material theories to gain a better understanding of complex ways in which students experience writing and reading, both in and out of school. We will also consider the effects on education and learning of disruptions – from the pandemic to climate change to issues of social justice – and how we can respond with teaching that is creative and humane. We will discuss how

we can most effectively work with students to construct identities as students and writers that will help them feel a greater sense of agency as they navigate unfamiliar writing situations across their writing lives.

**For PhD students, this course fulfills the Pedagogy and Program Administration requirements.**

**For MA students, this course counts as an elective.**

### English 692-01

#### Law-Narrative-Self

Professor Andrew Rabin

Tuesday 4:00 – 6:45 pm

This course will examine the ways in which notions of selfhood and identity are inextricably linked to concepts of law, both as a philosophical category and as a coercive presence in daily life. In particular, we will consider how narrative serves to both establish legal authority and exert normative or regulatory force on the individual subject. Our readings will include both Classical and Contemporary texts by such authors as Plato and Aristotle, Sophocles, Walter Benjamin, Peter Goodrich, Simon Critchley, Martha Nussbaum, Elie Wiesel, and Judith Butler, not to mention my favorite author, anonymous! Our discussions will be as wide ranging as our readings and will focus on topics such as ethical psychology, rhetorical practice, gender identity, social organization, crime and violence, and the nature of political dissent. Literature and philosophy both call upon us to know ourselves—this class will ask if such a thing is ever truly possible.

**For MA and PhD students, this course fulfills the Theory requirement.**