

Spring 2023 Graduate Courses

Note:

- **MA students** can take up to three courses at the 500 level. Such students will have additional course requirements, such as a longer final project or the opportunity to guest teach a class meeting. Please consult with your instructor about these additional requirements.
- **PhD students** can take seminars at the 600 level only.
- For the full program requirements, see the [Graduate Program Guidelines](#).

ENGL 501-01: Independent Study – TBD

Requires permission of instructor to take course

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ENGL 504-01: Advanced Creative Writing – Prof. Ian Stansel

This upper-division fiction course offers students who have already completed introductory and intermediate creative writing 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.

ENGL 506-51: The Teaching of Writing – Prof. Karen Kopelson

“The Teaching of Writing” may sound like a straightforward and pragmatic course in direct application. It is not. It is a course that poses and strives to answer big questions: What even *IS writing*? To what ends do we teach it? If we feel we know what *writing* is, what kind(s) should be taught, and again, to what ends—that is, what should be our goals for “teaching writing”? These are the large questions with which we begin the course, and to which return again and again throughout the semester. It shouldn’t be long before we begin to discern that “teaching writing” is not only difficult to define and hardly a straightforward or objective task, but a phenomenon loaded with ideological assumptions that has complex social, personal, disciplinary, and even political implications and ramifications.

Readings in the course are drawn from Composition Studies and Education scholarship and will cover such issues as: the writing process (invention, revision etc.), error, teaching grammar, teaching argument, the place of the personal in academic writing, writing across disciplines, language and cultural differences in writing, responding to student writing, peer collaboration, writing with technology or writing in the digital age etc. This is not an exhaustive list.

Course requirements may include but are not limited to: regular and rigorous participation in all discussion activities, weekly written responses to the readings, various reflective or narrative writings, small researched

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inquiries, and a final course project to be determined based on student interests, needs, and plans for their futures.

This course is an elective for MA students. MA students may apply up to 9 credits of 500-level coursework to the MA degree.

ENGL 507-01: Teach Creative Writing – Prof. Ian Stansel

ENGL 510-01: Grad Coop Internship – MA Level – Prof. Frank Kelderman

ENGL 522-02: Structure of Modern English – Prof. Thomas Stewart, Jr.

Examination of the structure of modern English language. The emphasis is on grammatical terminology and systems of classification for words, phrases, and sentences. Students collect and analyze real, natural linguistic examples, both spoken and written. Recommended for prospective English teachers.

(Cross-listed with LING 522. Counts as an Upper-level concentration course or as an Elective course within the Undergraduate Minor in Linguistics.)

ENGL 552-01: Race, Slavery, and Mass Incarceration in American Literature Since 1900 - Prof. Amy Clukey

This course will examine the legacies of slavery in the twenty-first century United States. We will look at recent literature, film, and other forms of popular culture that reconstruct histories of slavery and track how it evolved into new forms of racialized control that affect the justice system, housing, universities, healthcare, and the environment. We'll also look at how contemporary writers, artists, and intellectuals are seeking to educate the public at large about the legacies of slavery right now (such as the New York Times's 1619 Project, Kara Walker's sculptures and installations, and other the anti-racist work happening right now), and we'll consider proposals for the removal of Confederate monuments, reparations, and restorative justice. Our guiding questions will be: 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? If you are interested in social justice, particularly anti-racism, you should consider taking this class.

Assignments will likely include: participation, a 5-minute presentation, two papers, and a final individualized project.

Readings may include: Mary Prince *History of Mary Prince*, Arna Bontemps *Drums at Dusk*, Maryse Conde *I, Tituba*, *Black Witch of Salem*, Saidiya Hartman *Lose Your Mother: A Journey Along the Atlantic Slave Route*, Kiki Petrosino *White Blood: A Lyric of Virginia*, Rivers Solomon *An Unkindness of Ghosts*, Jesmyn Ward *Sing*, Alyssa Cole *An*

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Extraordinary Union, Ta-Nehisi Coates "The Case for Reparations" and/or The Water Dancer. Films may include Jordan Peele's Us, Get Out, and Candyman; Sorry to Bother You; and the 13th.

ENGL 555-01: Structure of Mod English

ENGL 563-01: Milton – (CUE) - Prof. S. Matthew Biberman

In the fall of 2019, literary scholars were stunned to learn of a new discovery. Handwriting experts had identified the marginalia in the Philadelphia Public Library's copy of Shakespeare First Folio (1623) to be from the hand of John Milton. In this seminar we will examine Milton's annotations in order to get a better sense of what the author of Paradise Lost thought of Shakespeare. Milton's folio suggests that he was particularly interested in the following plays: Hamlet, Romeo and Juliet, Macbeth, The Tempest, Henry IV, As You Like It and King Lear. In addition to the first four of these plays, we will read Paradise Lost.

ENGL 571-01: Studies in American Literature to 1865 – (CUE) – Histories and Theories of Emotion – Prof. Susan Ryan

We often think of emotions as natural—that is, as universal, transcendent, embodied, and to some extent involuntary. Who, after all, hasn't found themselves crying when they were trying not to? And yet, an abundance of evidence suggests that emotional experience is historically and culturally contingent and that its embodiment is, to say the least, highly mediated. This course uses a range of US cultural and literary texts from the late 18th and 19th centuries as well as some key theorists of emotion (Sara Ahmed, Sianne Ngai, Lauren Berlant, and UofL's own Andreas Elpidorou) to explore the ways in which historical and cultural contexts inform emotions and their sociopolitical effects. We will also take a deep dive into research methods, including use of multiple digital databases.

ENGL 572-01: "Early Louisville by the Book" (CUE) – Prof. Mark Mattes

Louisville sits at the center of the wonderfully strange and sometimes unexpected early literature of the Ohio Valley. For instance, in *Notes on the State of Virginia*, Thomas Jefferson proclaimed, "The Ohio is the most beautiful river on earth." Interestingly, Jefferson never saw the Ohio River. Yet, during the Age of Enlightenment, this aesthetic claim *in absentia* would not have seemed far-fetched. Nor would Constantine Rafinesque's claims of blue-eyed, Welsh "Indians" living near the Falls of the Ohio be dismissed outright. York, an African American enslaved person owned by William Clark, is noted in the journals of the Corps of Discovery as having cast a vote regarding a pivotal decision, and Daniel Boone was not always the mythic figure depicted in the first printed history of Kentucky. Tecumseh laid the blame for the crucifixion of Jesus of Nazareth at the feet of the governor of Indiana. By the way, John James Audubon was Haitian.

In order to make sense of these diverse and far-flung social connections, student outcomes include 1) situating our early regional literary history within multiethnic, intercultural, and transnational contexts, and 2) placing our semester's readings in conversation with regional cultures by visiting local sites and consulting local holdings pertaining to eighteenth- and nineteenth-century America. Students will read canonical and popular works such as *Notes on the State of Virginia* (Jefferson); the journals of the Corps of Discovery (Lewis, Clark, et.al.); and *The Adventures of Col. Daniel Boone* (Filson). We will also read a range of less traditional materials, which may include women's letters and diaries about plantation life; the speeches of Shawnee and Cayuga Native Americans

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(Tecumseh and Soyechtowa); 18th and 19th century treaties; and slave narratives (Henson, Clarke, Smith). Site visit possibilities include the Filson Historical Society, UofL Special Collections, the Locust Grove Plantation, and Oxmoor Farm. Student outcomes will be assessed through a shorter essay; a research proposal, including an annotated bibliography; and an accompanying research essay.

This course fulfills the 1700-1900 historical period requirement for the MA level.

ENGL 574-50: Animation as Literature – Prof. Hristomir A. Stanev

This course will examine some of the masterpieces of animated fiction during the last fifty years, with a significant focus on experimental works, mainstream Disney productions, and especially on Japanese anime. We will attempt to infuse this popular nonacademic art form with relevant academic insights. We will study tales of the fantastic, science fiction sagas, identity crises, gender nonconformism, coming-of-age narratives, and class and race consciousness in relationship to historical and cultural watersheds, such as World War II and the Cold War, the Space Race, the Women’s Rights Movements, the rise of globalization, and the emergence of virtual realities. In addition, we will work towards rethinking the frequent inclusion of epic elements in animated works, given the relative absence of epic imaginaries in the post-modern age. We will further discuss the visual and stylistic impact of animations. The **student learning outcomes** for this course will: 1) bring this traditionally beloved but often neglected artistic form to productive conversations about its social relevance and cultural impact; 2) establish familiarity with the rise of animated fictions as cultural traditions and readable visual “texts”; 3) examine the development and evolution of a method of representation reflective of social change, as well as considerable allusive and allegorical power.

ENGL 599-01: "The Future of Writing" (Texts and Technologies - CUE / WR) – Prof. Mark Mattes

What is the future of writing? Our course situates this question not only in relation to the composition and interpretation of literature during a time of digital media shift, but as a query that has been posed over time about written culture more generally. Surveying a range of past and current-day artists, historians, and theorists on the significance of writing, the student outcomes in this course are articulated by four interrelated questions. The first entails a theorizing of the medium itself: what are the futures of writing’s meanings and affordances? The second pertains to lived experience: how do writing practices contribute to the futures and/or foreclosures of various peoples and communities? The third is a matter of our own literacies: how does writing figure within larger media ecologies, and relatedly, what is the place of written culture for establishing other communicative forms, from books and screens, to language, literature, and even the very idea of “writing”? The final question is a meta-commentary on the class itself: how does writing and allied forms of expression shape our sense of time and the “historicisms” by which we tell stories?

While each of these questions are posed in the present tense, students will also establish connections between present and past experiences of the “newness” and the “possibility” of writing. Thus, in addition to studies of possible futures for written forms and formats such as the digital-era surveillance and commodification of written culture, this course also features historical research into writing’s futures past, which mark contexts such as colonial encounter, racial subjugation, and their contestation, as well as the ongoing formation of scholarly disciplines. Anchor readings include a techno-futurist drama (Harrison, *Futura*), a Native American memoir (Erdrich, *Books & Islands in Ojibwe Country*), and an African American novel (Crafts, *The Bondwoman’s Narrative*). By developing a history of the future of writing, students explore how a vital media practice is crucial to our understandings of art, communication, cultural difference, and social order. Student outcomes will be assessed

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through a shorter essay; a research proposal, including an annotated bibliography; and an accompanying research essay.

ENGL 603-01: Studies in Genres: Theories of the Lyric – Prof. V. Joshua Adams

What is lyric poetry? Is it a genre that should be defined by its relationship to song? By the convention of a first-person speaker? By reference to a particular model of the self or the person? By the presence of ambiguity or paradox? By the fact that it resists paraphrase? Is the lyric ultimately a product of practices and institutions that can and should be historicized? Is it even a genre at all?

This graduate seminar will raise some of these questions by surveying important modern and contemporary theories of the lyric. We will read philosophical and critical work by, among others, Hegel, J.S. Mill, T.S. Eliot, Theodor Adorno, Paul de Man, W.R. Johnson, Allen Grossman, Robert von Hallberg, Susan Stewart, Helen Vendler, Marjorie Perloff, Jonathan Culler, and Virginia Jackson. We will analyze these philosophical and critical texts as arguments, but also test their claims against poems, both canonical and contemporary.

An interest in poetry is helpful but not required; anyone who wants to think seriously about genre is welcome.

Requirements include a few written responses to the reading, a class presentation and a final research paper.

ENGL 607-01: Creative Writing II – Prof. Kristi Maxwell

This graduate-level, multi-genre creative writing course will center on the concept of literary kin. Workshop members will have a hand in deciding the published work we read and discuss based on the writers whose forms and styles inform their own. We'll play with ideas of inheritance and evolution as we work toward growing workshop members' writings and writing practices. The class will include workshopping, discussing published work, generating new work, and deepening understandings of conversations among writers' pieces and practices throughout history. It is expected that all class members have a working knowledge of basic literary terms appropriate to discussions of poetry, fiction, nonfiction, and drama.

ENGL 610-01: Coop Internship – PhD Level – Prof. Frank Kelderman

ENGL 615-01: Thesis Guidance – Prof. Frank Kelderman

ENGL 643-01: Eighteenth Century Poetry and Prose: “The eighteenth century isn't what it used to be” – Prof. Glynis Ridley

What (if anything) do you associate with the eighteenth-century? Stereotypes abound and have been reinforced by a host of period dramas that (until very recently) have not strayed beyond representation of a mannered middle and upper class, untroubled by questions about imperial supply chains and social conditions that made luxurious lifestyles available to a few at the expense of the many. But eighteenth-century scholarship has, for nearly half a century, been fighting against the stereotype of a polite Age of Reason. In the 1980s, three texts permanently changed the field of eighteenth-century studies: Roger Lonsdale's *New Oxford Book of Eighteenth-Century Verse* (1985), Jane Spencer's *The Rise of the Woman Novelist* (1986), and Felicity Nussbaum and Laura

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Brown eds. *The New Eighteenth Century* (1987). Between them, these works brought the previously marginalized to the center, showing, among other things, the abundance of poetry produced by anonymous and working-class writers, the dominance of women writers in the emerging market for novels and, in the words of Nussbaum and Brown, “the revision or problematization of period, canon, tradition, and genre in eighteenth-century literary studies.” To study the eighteenth century today is to build on the foundations established by these scholars, recognizing a host of eighteenth-century voices and experiences that have remade the traditional eighteenth-century canon.

The course will be structured in three main blocks examining how eighteenth-century studies has recently engaged with discussion of the themes of gender, colonialism, and class (while acknowledging that these are not discrete areas of study). As we consider each theme, we will read works that have long been established in the eighteenth-century canon, and consider them alongside newer inclusions in the expanding market of eighteenth-century course anthologies. (Indeed, at the time of submitting this course description, the instructor has just been sent a new eighteenth-century anthology to review, so has not yet decided exactly which of a range of options will be our main course text.) We will consider not only poetry and prose from the period, but also its material goods, landscapes and cityscapes, graphic satire, and non-fiction. In addition to the main themes of gender, colonialism, and class, the course will also look at how scholars from Disability Studies and Eco-Criticism are currently reframing the field again. Finally, we’ll look at some attempts to bring all of the preceding to the widest possible audience in various public humanities projects, asking what makes for accessible and engaging scholarship in the field.

ENGL 674-01: Neurorhetorics and NeuroHype – Prof. Karen Kopelson

Neurorhetorics and NeuroHype is an interdisciplinary seminar that focuses on and aims to understand rhetorics and discourses of neuroscience in three arenas:

- 1) As scholars across disciplines (both humanities and social sciences) have analyzed, theorized, and critiqued the discourses and rhetorics of and around neuroscience as they circulate in media and culture
- 2) as the persuasiveness of neuroscientific claims and/or technologies have been directly theorized by scholars in rhetoric studies
- 3) as neuroscience or, more loosely, theories about the brain, have explicitly or implicitly informed rhetoric and composition’s theories of teaching and learning

This course counts as an elective for students in the PhD and MA programs

ENGL 677-50: Graduate Writing in the Disciplines – Prof. Bruce Horner

In this seminar, we will investigate professional academic writing through engagement with your own experiences and practices as academic writers and through explorations of scholarship on academic writing. You will be producing, reflecting on, and revising your writing, drawing on scholarship about academic writing as well as reflections on your own experience as an academic writer. In the process, we will investigate the materials, processes, conditions, purposes, genres, and language forms characterizing your writing, how these influence one another, and how you might build on as well as change these to better meet your writing needs and aims. Our focus will be on professional academic writing of the kind you are expected to produce as part of your work toward completion of your graduate degree programs and your prospective professional academic careers.

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Toward that end, over the course of the term, you will be drafting and revising a literacy autobiography, a CV, conference proposals, and a literature review. Your writing will constitute the primary text of the course.

While this course is designed to contribute to advancing your writing as novice members of your chosen professional academic disciplines, it is also assumed that seminar participants will bring not only different experiences as academic writers but also different disciplinary aims and expectations for their writing. One of the challenges and affordances we will address is how best to work with and across such differences in the practices, expectations, and values for writing identified with different disciplines.

This course is intended for students with a variety of language backgrounds, including multilingual and English monolingual students. Part of the course will explore how to meet the challenges and possibilities that language differences pose for your professional academic writing. These include challenges and possibilities of using English as a less familiar language and of using scholarship in other languages for writing in English.

By the end of the course, you should feel more confident in navigating different forms and practices of writing in your chosen field, editing and revising your writing for specific genres and audiences, and responding effectively to differences in language and style in your writing and reading.

ENGL 681-01: Collectors and Gleaners – Prof. Deborah Lutz

In this class we will think about what it means to busily gather, amass, hoard, store, curate, file, shelve, archive, and display objects and words. We will consider such activities as collecting quotations, books, locks of hair, letters, lovers, trash, and more. The history of museums and personal collections will interest us, as will stories about fabled or fictional assemblages, libraries, and accumulations. Some questions we will address: What is an archive or a collection and how does it develop the self or identity? Is collecting an ethical practice or is it elitist? How is collecting related to the creation of art? How and why do passions for collecting develop?

We will read essays about collecting practices by such writers as Roland Barthes, Walter Benjamin, Judith Pascoe, and Susan Stewart. Fictional representations will be important, such as Jorge Luis Borges's "The Library of Babel," Henry James's *The Spoils of Poynten*, Edith Wharton's *The Touchstone*, and W.G. Sebald's *Rings of Saturn*. We will see films about collecting, such as Agnes Varda's "The Gleaners and I," and films of collections, such as Stan Brakhage's "Mothlight." There will be assignments that will take you to local archives: the art collection of the Speed family (held in the Speed Museum), the Filson Collection, the Frasier History Museum, Cave Hill Cemetery, and more.

ENGL 687-01: Rhetoric of Social Movements – Prof. Stephen Schneider

**Coming Soon*

ENGL 689-01: Dir Reading – Composition Exam – Prof. Frank Kelderman

ENGL 690-01: Dissertation Research – Prof. Frank Kelderman

ENGL 692-01: Critical Theory and Composition and Literacy Studies – Prof. Bronwyn Williams

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Rhetoric and Composition and Literacy Studies are commonly described as interdisciplinary fields. Indeed, anyone reading scholarship in these fields will soon find references to theorists from fields as diverse as psychology, literary studies, education, sociology, legal studies, anthropology, and cultural studies. These theorists have shaped the thinking in Literacy Studies and Composition and Rhetoric in everything from epistemology to research methods to identity to politics. Yet, though we may note the citations of these theorists in the articles we read, we may not always take the time to study carefully the theories in which these works are grounded. In this course we will read and discuss theorists who have been influential in shaping the fields of Literacy Studies and Composition and Rhetoric (such as Bakhtin, Butler, Foucault, Barad, Crenshaw, Friere, Latour, hooks, Massumi, Bourdieu, and others). We will then discuss how scholars in our field have employed these theorists in their work and the kind of intellectual and rhetorical work critical theory does in our field. We will also explore the uses to which we can put such theories in our own scholarship.