

## Fall 2022 Graduate Courses

### Notes

**MA students** can take up to three courses at the 500 level. They 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.

See the [Graduate Program Guidelines](#) for the full requirements.

Students can repeat courses with the same course code if it has a different instructor and subject.

### ENGL 542

#### **Swords and Sorcery**

**Prof. Hristomir Stanev**

This course will examine a broad range of Tudor and Elizabethan dramatic and non-dramatic works and trace the evolution of distinct and complex interlocked themes woven around concepts of chivalry, heroism, magic, and gender. 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 satires to dramatic plays, travelogues, pamphlets, verse romance, 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 class discussion, one shorter position paper, and one longer research essay. Finally, this course will fulfill the CUE requirement for undergraduate students and the literature distribution requirement for graduate students.

*For MA students, this course fulfills the pre-1700 literature requirement.*

### ENGL 545

#### **Romanticism and Gender**

**Prof. Karen Hadley**

This course will survey a number of texts, both prose and verse, of the Romantic period (1780-1830). A consistent focus will be on the role of gender in the construction of what has been called the "Romantic Ideology," a determining factor in how we have come to refer to the period. To this end, current critical and cultural issues relating to the reading of women's texts—especially of this period in which its defining texts are have been gendered male—will be considered. The course is designed to be a multilayered dialogue, between texts by male and female authors, between primary and secondary materials (i.e. between contemporary and current discourses), and finally between and among seminar participants. In light of this, the course is designed to be collaborative and highly participatory.

*For MA students, this course fulfills the 1700-1900 literature requirement.*

### ENGL 550

#### **Affrilachian Literature**

**Prof. David Anderson**

In the late eighties and early nineties, a group of University of Kentucky professors and students formed a literary collective, the Affrilachian Poets, devoted to emphasizing and celebrating the social and cultural diversity of Appalachia. Prominent literary figures in this collective include Frank X. Walker, Nikki Finney, and Crystal Wilkinson, and over the years, a group of approximately forty writers has written literature bears witness to historical and contemporary experience, gives voice to the voiceless and marginal, explores the importance of place, and seeks to reconnect to other parts of the African Diaspora. Yet this is not a regionally or aesthetically constrictive movement: "Affrilachia is a geographical and cultural space," according to Bianca Lynne Spriggs and Jeremy Paden, that includes writers from the thirteen states that border the Appalachian Mountains, and accommodates a range of poetic and fictional styles, as well as writers from many different parts of the bordering states, such as Joy Priest and Mitchell Douglas from Louisville. This course is devoted to Affrilachian writing and art: I am still thinking through

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selections and assignments, but it will include Walker, Finney, Wilkinson, Spriggs, Priest, Douglas, Bernard Clay, and others. As a 500-level class, there will be two long, research papers and weekly response writing, among other assignments.

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

### ENGL 561

#### **Chaucer's Canterbury Tales**

**Prof. Joseph Turner**

Taking this course connects you with communities of learners who have brought Chaucer's pilgrims to life for over 600 years. As we hear these tales, we will attempt to understand what the *Canterbury Tales* can teach us about ourselves: the things that remain the same, and what is illuminated by the differences between us and these fourteenth century.

We share the road from London to Canterbury with a group of pilgrims. They talk loudly, telling tales to pass the time. As the miles go by, some friendships emerge; sneers bubble into arguments; communities are made and then broken. Some of the tellers, such as outspoken and worldly Wife of Bath and the sly and amoral Pardoner, are so vivid that they remain in the popular imagination today. The tales include romances of the knights-and-damsels variety, bawdy tales of love gone wrong, and satires of scheming and greedy clergymen. The pilgrims, drawn from a wide cross-section of medieval social and economic types, allow Chaucer's *Canterbury Tales* to serve as a study in the relations between people, their social and economic positions, and the forms of story through which experience can be expressed.

You do not need any knowledge of Chaucer or of medieval literature to succeed in this course. English 561 develops the historical and genre awareness taught in courses such as ENGL 301 and 413. As a CUE course, you will further develop skills in reading and writing critically about literature from ENGL 300. This course will be assessed through annotations of scholarly articles and a series of short argumentative essays.

This course satisfies the pre-1700 requirement for MA students. MA students can apply up to nine credits of 500-level coursework toward the MA. Such students will

have additional course requirements, such as the opportunity to guest teach a class meeting. Other requirements will be negotiated with students based on their scholarly interests and goals.

***For MA students, this course fulfills the pre-1700 literature requirement.***

### ENGL 599

#### **A Reintroduction to Books**

**Prof. Mark Mattes**

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 memoirs, poems, and fiction. 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. 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 and/or papermaking demo; surveying rare books and artists' books in special collections; building multimodal digital books; and/or altering existing book objects and writing via annotations, revisions, and new formats. 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 fulfills the post-1900 literature requirement.***

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### ENGL 601

#### Introduction to English Studies

Prof. Tim Johnson

English 601 is designed to introduce students to research methods, resources, strategies for reading and writing scholarly texts, and the seminar format. With this in mind, the goal for our section of this course is to study the wide world of English Studies. This will mean pursuing two goals:

1. Mapping some of the territories that make up the field (literature, rhetoric and composition, reading and using critical theory, thinking through qualitative methods, etc.)
2. Creating an intellectual space to help situate your own perspectives and goals within this field.

My approach to pursuing the first goal is to study various traditions that scholars in English studies have used to unpack texts (as works of artistic inquiry, as historical artifacts, as genres, as rhetorical objects). This will mean trying out a wide variety of analytical approaches to see which might best unlock the many texts that you might encounter in this program. My approach for pursuing the second goal is to give students a great deal of freedom in terms of selecting topics and projects to begin what has always been a wonderfully diverse set of pathways through our MA.

Most classes will be divided into three parts—one dealing with the assigned texts and topic of the day generally; one dealing with the application of these concepts to a new, shared text to see what shakes loose; finally, a period for producing, discussing, and workshopping student work in smaller groups. This will mean that any given week will be comprised of three kinds of assignment—reading and responding to critical texts, applying these texts to a single shared source text or prompt; and finally, preparing materials that will work you toward completing major and assignments in this course.

*This course is required for all MA students.*

### ENGL 602

#### Teaching College Composition

Prof. Andrea Olinger

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, linguistic justice, and translanguaging. You will participate in a peer-to-peer observation, develop materials for an English 102 (research writing) curriculum, and reflect on your teaching through a creative project of your own design. Ultimately, you will leave the course with a deeper understanding of your teaching philosophy and practice. Note: English 602 is designed for GTAs teaching in the UofL Composition Program for the first time, but it is welcome to all, including self-funded MA students who might want to teach composition here in the future.

*This course is a requirement for all new GTAs teaching in the Composition Program for the first time, including students who have taken an equivalent course at another institution. Non-GTA students can take this course as an elective or to fulfill the Pedagogy and Writing Program Administration requirement.*

### ENGL 604

#### Writing Center Theory and Practice

Prof. Bronwyn Williams

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, issues of identity and power. We will read a variety of scholarship on issues of literacy, composition and rhetoric, and writing center work as well as discuss issues raised in weekly work in the University Writing Center.

*This course is a requirement 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 fulfill an elective.*

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ENGL 606

\*Requires Permission

### Creative Writing I

Prof. Ian Stansel

This graduate-level course will allow students to expand and refine their understanding of the writing craft through the reading, discussing, and writing of stories, plays, essays, and poetry. Student will have the opportunity to write in and workshop in any of these genres or combination of genres (including “hybrid” pieces). We will read and discuss published work, as well as a number of craft essays meant to expand and solidify understanding of literary concepts. This being an advanced class, students will be expected to demonstrate a working knowledge of literary concepts and vocabulary, and as a discussion-based class students will require to show up each session prepared to discuss the reading for that week. Students will also write critically about a number of craft-based issue. The main work of the class, however, will be in the production and discussion of student work.

***For MA students, this course fulfills the post-1900 literature requirement. For PhD students, this course fulfills a literature requirement.***

ENGL 670

### Composition Studies in the Anti-Racist University

Prof. Mary P. Sheridan

According to Tom Bartlett in the *Chronical of Higher Education*, 2020 was a watershed year for “the anti-racist university.” This course analyzes Composition Studies within that ongoing watershed moment. After briefly situating the 2010’s diverse ideas about re-inventing higher education (Ahmed; Barnett; Fitzpatrick), we will locate Composition Studies within higher education’s anti-racist movement. We’ll begin by examining long-standing feminist rhetorical traditions that call on people to listen to excluded voices (Royster; Ratcliffe; Martinez; Powell; Moore et al.). We will then move to research on uptake within institutions (Skinnell; Porter et al; LaFrance). We will end the semester examining Composition Studies’ anti-racist scholarship, with class members focusing either on anti-racist pedagogy, WPA work, and/or community engagement. Students will have regular response essays, periodic presentations, and a final seminar paper.

***MA students can take this course as an elective. For PhD students, this course fulfills the Pedagogy and Program Administration Requirement.***

ENGL 673

### The Rhetoric of Evil: The Nazis at Nuremberg

Prof. Andrew Rabin

The Nuremberg trials following the end of the second world war were an unprecedented attempt to bring the violation of human rights under the jurisdiction of international law. Over the course of thirteen trials members of the Nazi regime ranging from government ministers to concentration camp guards were tried for the commission of war crimes, the violation of national sovereignty, and most famously, complicity in the murder of approximately seventeen million people: six million Jews, five million Soviet civilians, three million Soviet POWs, two million Poles, three hundred thousand Serbians, two-hundred and fifty thousand of the disabled, two thousand Jehovah’s Witnesses, and hundreds of homosexuals, political opponents, and resistance fighters. It was for these trials that the word ‘genocide’ was coined.

The Nuremberg Trials also produced an unparalleled documentary archive concerning the behavior, legal defense, and psychological state of the defendants. This archive will be the subject of this course. We will be less interested in the specific procedures of the trials than we will be in the myriad rhetorical strategies employed by the accused to justify their actions and exculpate themselves—legally and morally—for their complicity in Hitler’s regime. We will use their words, confessions, and testimony as a case study in the relationship of rhetoric to ethics. We will consider what the various rhetorical strategies employed by the accused reveal about their sense of their past, their view of their crimes, and their reaction when the find themselves held to account.

***MA students can take this course as an elective. For PhD students, this course fulfills the Rhetoric requirement.***