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ENGL 504-01: Special Topics: Advanced Creative Writing II/Poetry – Prof. Kristi Maxwell

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 Banias' *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 fulfills the pre-1700 literature requirement.**

ENGL 506-51: Special Topics: Teaching of Writing – WR; CUE – Prof. Bruce Horner

Prerequisite: ENGL 300, or ENGL 309, or ENGL 310, or consent of instructor.

This 100% online asynchronous version of English 506 will be devoted to making useful sense of scholarship on the teaching of writing. We will examine the terms, concepts, assumptions, and concerns that seem to be key in some of the literature constituting that scholarship, such as writing processes, writing assignments, reading in the learning and teaching of writing, evaluation of student writing, errors, language difference, and modality in composition. This is not a “how to teach writing” course but a course in which we try to make sense of the subject of teaching writing: what writing might entail, how it is learned, what and how conceptions of these have and might shape writing pedagogies.

For this course, I have selected readings that represent a small network of past and recent scholarship addressing writing pedagogy from the perspective of the teaching of college-level writing—something about which all of you will by now have had some experience. You should approach the readings as representing ongoing scholarly conversations and debates that, as students advanced in your college careers and therefore with some experience with college writing, you are in a position to begin to engage and to contribute to. Your contributions will include but are not limited to frequent short response essays, discussion board forum postings, and position papers. Students enrolling in the graduate section of this course will be asked to prepare a 20-25 page research project in addition to contributing response essays, discussion board forums, and position papers.

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Because this section of English 506 is taught entirely online as asynchronous, all classwork and class communication will take the form of digital written texts. Accordingly, all students should have access to reliable internet and be able to check the course Blackboard website daily, and all students should expect to contribute some form of writing—even if only a discussion board forum posting—every few days—and to receive frequent responses from me to their written contributions. One benefit of this course is that it will provide you with experience useful for imagining what is entailed in the teaching of writing in an entirely online environment—a growing phenomenon in the US and abroad.

Please note that the teaching of creative writing is taught in a different course offered by the UofL English department—English 507. We do not address creative writing in English 506.
CUE

ENGL 542-50: Sword & Sorcery – CUE; Prof. Hristomir Stanev

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, race, 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.

ENGL 551-01: Jewish Identities in Graphic Novels & Comics – Prof. Ranen Omer-Sherman

Whether one adapts the term “graphic novel,” “sequential art,” or something it is critical to know that the form is a rapidly expanding, even explosive phenomenon that will likely be with us for many years to come. But how are we to assess their merits? As D. Aviva Rothschild asserts “graphic novels use words and pictures in ways that transcend ordinary art and text, and their creators are more than writers and artists. The artist must have a director’s eye for shadow, angle, setting, and costume. The writer has to know when the text speaks and when the art speaks, avoiding redundancy. In the ideal graphic novel, the text does not distract from the art or vice versa; the eye flows naturally from element to element, creating a whole that a text-only book cannot match.” Throughout this semester, we will adapt Rothschild’s aesthetic perspective as a useful guide, one that encourages us to be as attentive as possible to both the visual and textual dimensions of the works.

In recent years the graphic novel has received considerable attention as an explosive cultural

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phenomenon. Today one cannot walk into any chain bookstore without noting the ever-proliferating bookshelf space afforded for the display of graphic novels, as many in the publishing industry have become aware of their artistic and literary, as well as commercial, vitality. As Hillary Chute asserts, graphic novels embody “an embrace of reproducibility and mass circulation as well as a rigorous, experimental attention to form as a mode of political intervention.” This course offers students a substantial encounter with the variety of challenges to Jewish identity and selfhood represented in the graphic novel’s enduring fascination with the consequences of the erasure/repression, as well as celebration, of ethnic/racial origins. We will examine how graphic novels (and even the comics genre) can embody a powerful composite text of words and images that produces effects significantly different from more traditional forms of literary narrative. And this creative power becomes especially striking when placed in the service of gender, racial, religious, and of course ethnic identity exploration.

This course explores the profound influence of the Jewish imagination on the art of visual narrative, ranging across the creation of Superman, graphic memoirs about Auschwitz and post-Holocaust consciousness, the complex reality of Israel, and beyond. Students will have the option of writing formal research papers or producing their own graphic narrative, by prior arrangement with the instructor.

Distribution Requirements

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

ENGL 551-50: Writing from Life; Prof. Sarah Strickley

Have you ever wondered if the stories you’ve grown up hearing about your family would make for a powerful written work? Have you ever considered bringing the story of your own life to the page? If so, this online creative writing workshop might be right for you. Students will learn the difference between an engaging anecdote and a compelling work of art by experimenting in a variety of forms: short stories, literary essays, and poems. Close readings of published work and regular writing exercises will draw forth the matters of craft at hand and workshop sessions with peers will help participants shape the raw materials of life into persuasive works of prose or poetry.

Undergraduates, graduates, and non-degree students are welcome to enroll in this unique online offering. Benefits include rolling deadlines designed to accommodate any schedule and the option of learning and writing from the comfort of your own home.

ENGL 564-01: Whitman & Dickinson; CUE – Prof. V. Joshua Adams

Walt Whitman and Emily Dickinson are generally recognized by poets and critics as the two sources of a distinctively American poetry — sources on which contemporary poets continue to draw. This course will read their major poems in an effort to familiarize ourselves with their achievements, reassess some of the conventional wisdom that has accrued to their bodies of work (particularly regarding Whitman’s politics and Dickinson’s privacy), and to see how their poetry and personae

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have been received by subsequent writers around the world and in the U.S. (including Jorge Luis Borges, Jules Laforgue, Gabriel Garcia Lorca, Allen Ginsberg, Susan Howe, and Lucie Brock-Broido). Requirements will include several short writing assignments and a final research paper/project.
Literature after 1800/CUE

ENGL 572-01: The Real & Fantastic in US Lit, 1865-1910; CUE; Prof. Chandler

This course will explore a rich body of literature produced within what is often called the Age of Realism, a period in which artists and writers created ground-breaking work that rendered aspects of the world in recognizable but illuminating ways. In the United States, realist writers such as Mark Twain, Charles Chesnutt, Edith Wharton, and William Dean Howells demonstrated how literature could “get real” in exploring the drastic, large-scale changes in American society and their effects on human psychology. Also significant was the prominence of writing that did not fit into the category of realism, because it reckoned with more intangible experiences: dreams; the unknown; realms beyond what could be seen and heard; alternative worlds, including new versions of the past. In exploring literature about the real and the fantastic, this course will facilitate understanding of a complex era of literary production. The authors we will explore may include Twain, Chesnutt, Wharton, Howells, Ambrose Bierce, Charlotte Perkins Gilman, Sarah Orne Jewett, Zitkála-Šá, Stephen Crane, and W. E. B. Du Bois. In addition to reading assigned literature, students will be expected to maintain a reading journal, write two essays, conduct and share research on a relevant topic, and participate in discussions.

ENGL 599-01: Literacy as Disruption and Possibility; WR; CUE; Prof. Bronwyn Williams

The recent excitement – perhaps even uproar – over generative AI programs like ChatGPT is just the latest example of a long, long history of developments and debates about the ways in which we read and write. Socrates wasn't in favor of literacy. Critics in the Renaissance worried that the printing press was going to allow too many ordinary people to read. And some people in the 19th Century feared that pencils with erasers would encourage students to make mistakes. Now, with digital media, we are in another age of change – and often controversy – about the impact of technologies on how we read, write, and think. In this course we will explore the ways in which the ways we read and write, and how the technologies we use to do so shape the texts we create, our conceptions of authorship, and the larger culture around us. We'll think about the disruptions, and the possibilities of changes in technology and how we can respond to these in creative and critical ways. This means we will look back at the history of literacy and technology, to understand how we've gotten to this moment and what those forces looked like. And then we will look around us at the transformations in writing and communication happening at a pace that sometimes seems difficult to fully process or adapt to. We'll think about how different kinds of texts – from books to video to sound – have evolved and how we can imagine and use them for our own ideas and explorations.

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We will also be considering the ways technologies of reading and writing have shaped culture, power, privilege, and identity and how we can understand those influences on our lives and culture today. And we'll try to have some fun.

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

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

This is a graduate-level, multi-genre creative writing course, open to writers of poetry, fiction, creative nonfiction, and/or drama. The class will include workshoping, generating new work, and discussing published work. It is expected that all class members have a working knowledge of basic literary terms appropriate to discussions of poetry, fiction, creative nonfiction, and drama.

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

ENGL 620-01: Research in the Composition – Prof. Mary P. Sheridan (course description forthcoming)

ENGL 662-01: Printed Protest: Dissent in Nineteenth Century American Literature – Prof. Frank Kelderman

In the United States, the nineteenth century was a time of social upheaval, crisis, rebuilding, and reform. Against the crisis of Indian removal, colonial warfare, slavery, the US Civil War, and multiple economic crises, how did American writers raise their voice in protest? This course examines a long and ingrained tradition of protest in American literature, which has defined nineteenth-century as one of the most dynamic, diverse, and fascinating areas of literary study. For instance, William Apess and Helen Hunt Jackson raised awareness about Indigenous nationhood and settler colonialism. Henry David Thoreau and Matthew Hale Smith decried the effects of industrialization and urbanization on social structures and the environment. Lydia Maria Child and Frances E.W. Harper wrote about the struggles of enslaved and formerly enslaved Black Americans. And Margaret Fuller and Angelina Weld Grimké addressed the place of American women in the public sphere.

How did this political and social foment shape nineteenth-century US literature? To what extent were different protest movements in alignment and at odds with one another? And how did authors get legitimized to speak out publicly—whether on their own behalf or to represent others? Through class discussion, response papers, a midterm paper, and a longer research essays, you will gain a deeper understanding of the cultural, political, and intellectual dimensions of nineteenth-century American literature. Through site visits to the Archives and Special Collections, the Filson Historical Society, and the Speed Art Museum, we will broaden the scope of this course beyond the printed

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word. Finally, we will focus much attention on graduate-level writing and research skills in the humanities.

- *For MA students, this course fulfills the Literature 1700-1900 requirement. For PhD students, this course fulfills a Literature requirement.*

ENGL 675 Epistemic Justice in TPW – Prof. Megan Poole (course description forthcoming)

ENGL 677: Graduate Writing in the Disciplines – Dr. Beth Boehm (course description forthcoming)

ENGL 688: *Watson Seminar* - American Indian, Indigenous, and Cultural Rhetorics - Dr. Kimberly Wieser-Weryackwe

Culture is the “spaces/places people share, how people organize themselves, and how they practice shared beliefs . . . to do cultural rhetorics scholarship under this idea of 'culture' allows scholars to [focus] on how a specific community makes meaning and negotiates systems of communication to disseminate knowledge. So, what cultural rhetorics scholars do is investigate meaning making as it is situated within a specific cultural community. . . . [t]o do cultural rhetorics work is to value the efforts and practices used to make and sustain something and use that understanding to build a theoretical and methodological framework that reflects the cultural community a researcher works with” (Andrea Riley Mukavetz, “Towards a Cultural Rhetorics Methodology,” 109-110).

This seminar will survey the scholarship on American Indian and Indigenous Rhetorics—as well as give an introduction to Cultural Rhetorics, the larger field of which it is a part—covering **Earnest Stromberg’s *American Indian Rhetorics of Survivance***, **Kimberly G. Wieser’s *Back to the Blanket: Recovered Rhetorics and Literacies in American Indian Studies***, **Lisa King et al’s *Survivance, Sovereignty, and Story***, **Thomas King’s *The Truth About Stories***, **Shawn Wilson’s *Research is Ceremony: Indigenous Research Methods*** as well as excerpts from other books and articles in the field provided by the instructor. If it is available by that time, we will also include ***Decolonial Possibilities: Indigenously-Rooted Practices in Rhetoric and Writing***, edited by Lisa King and Andrea Riley-Mukavetz.

Students will contribute to a (1) digitally published annotated bibliography of articles and books on American Indian and Indigenous Rhetorics; (2) produce a material rhetorics object of their choice with guidance from the instructor; (3) do several short writing assignments; and (4) write a final paper. The content of all assignments will count toward a required word count for the semester. This seminar will be contract-graded with all written work expected to meet instructor satisfaction, with required revisions and resubmission to the instructor if necessary.

Book List

Earnest Stromberg’s *American Indian Rhetorics of Survivance*

ISBN-10 : 0822959259

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- ISBN-13 : 978-0822959250
- Kimberly G. Wieser's *Back to the Blanket: Recovered Rhetorics and Literacies in American Indian Studies*
- ISBN-10 : 0806157275
 - ISBN-13 : 978-0806157276
- Lisa King et al's *Survivance, Sovereignty, and Story*
- ISBN-10 : 0874219957
 - ISBN-13 : 978-0874219951
- Thomas King's *The Truth About Stories*
- ISBN-10 : 0816646279
 - ISBN-13 : 978-0816646272
- Shawn Wilson's *Research is Ceremony: Indigenous Research Methods*
- ISBN-10 : 1552662810
 - ISBN-13 : 978-1552662816
- Lisa King and Andrea Riley-Mukavetz's *Decolonial Possibilities: Indigenously-Rooted Practices in Rhetoric and Writing* (if in print by that time)

ENGL 692: Topics in Interpretive Theory Since 1900 – Prof. S. Matthew Biberman

How will people interact with computers in the future? Will the keyboard and mouse become relics of the past? More importantly, how do current technological interfaces factor into structuring our understanding of human consciousness, behavior, and interactions? In this seminar we will read a range of theoretical pieces in order to fashion and evaluate responses to these questions.

We will begin by thinking about the emergence of technology in human history and its connection to developments in human consciousness. We will start by reading Plato's Phaedrus with its winged chariot story and examining it as an early instance of man's identity being defined through technology. We will also examine the work of Leonardo Da Vinci paying particular care to his drawings of various devices and machines. We will also examine Descartes' meditations. Next we will read David Hume and explore the rise of associational psychology with an eye to thinking through how technology enables Hume's fundamental premise that the mind starts with a blank slate and then works to aggregate memories, ideas, thoughts and feelings. Next we will read some Freud and Lacan (and their more recent followers) in order to see how twentieth-century conceptions of psychoanalysis trade off various concepts rooted in engineering and technological design. Finally we will attempt to take up the seminar's governing question: how—going forward—should we conceive of human identity and agency (both singular and collective) within a horizon now defined by the rise of AI as the face of a post-fossil fuel technology, particularly its motive devices.