

# Fall 2025 Graduate Courses

## Department of English

### Important notes

- M.A. students can take up to three courses at the 500 level. All other courses must be at the 600 level.
- Ph.D. students can only take courses at the 600 level.
- Check the course descriptions to see which requirements they fulfill.
- Class times are subject to change. For the most recent updates, check the schedule of classes.
- Beginning with the Fall 2024 semester, a \$10 per credit hour charge has been added for all Distance Education (online) classes.

### English 504-01

#### Advanced Creative Writing – Poetry

**Prof. Kristi Maxwell**

T Th 2:30 – 3:45

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 *Fire of Love*; Oliver Baez Bendorf's *Consider the Rooster*; Brian Teare's *Poem Bitten by a Man*; Franny Choi's *The World Keeps Ending*, and *the World Goes On*; and an excerpt from Robyn Schiff's *Information Desk*, along with a trip to the Speed Art Museum for some ekphrastic writing. 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.*

### English 504-04

#### Advanced Fiction Writing – Fiction

**Prof. Ian Stansel**

T Th 11:00-12:15

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 workshopping short stories, students will work on developing story ideas and structuring approaches for storytelling. *For MA students this course counts as an elective.*

### English 506

#### The Teaching of Writing

**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 question of your choosing (related to writing and its teaching). *For MA students this course counts as an **elective**.*

**English 542**  
**Swords and Sorcery**  
**Hristomir Stanev**

T Th 1:00 – 2:15

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. The student learning outcomes will be assessed through class discussion, one shorter position paper, and one longer research essay. *For MA students, this class fulfills the **pre-1700 literature** requirement.*

**English 572**  
**Childhood and Power in US Literature**  
**Karen Chandler**

T Th 9:30 – 10:45

This seminar will explore nineteenth-century literature centering on youth (childhood and adolescence). In addition to fostering close attention to textual representations of young people and their circumstances, the course will examine theories of

childhood, personal development, and community that informed young people’s and adults’ lives. A focus on the young will lead into discussions of play, work, place and belonging (and displacement), innocence and awareness, and historical change. The course will also consider the forms writers, illustrators, and publishers chose to represent youth. Writers whose works we will explore may include Louisa May Alcott, Harriet Beecher Stowe, Harriet Wilson, Gail Hamilton, Sarah Orne Jewett, Henry James, Mark Twain, Charles Chesnutt, and Zitkála-Šá. Course requirements will include steady engagement, short position papers, and a research project. *For MA students, this course fulfills a **literature from 1700-1900** requirement.*

**English 575**  
**African-American Writing and the Sea**  
**David Anderson**

MW 2:00 – 3:15

African Americans have written about life on or near the world’s oceans for over two-and-a-half centuries. The African-American literary tradition begins with the sea: its first six autobiographical texts were written by mariners or former mariners attacking the slave trade while analyzing their place within the Atlantic World. In the ensuing centuries, writers have written about the sea as a place of work, a frontier, a bridge to other lands and opportunities, a place of joy and recreation, as a sublime entity that covers the majority of the surface of the globe. In this class, we will examine shifting ideas about the world’s ocean as well as Black writers’ ideas about the Atlantic World, the nation, and the African diaspora. This course will cover a large range of history from the eighteenth century to the present, and possible writers include Olaudah Equiano, Phillis Wheatley, Frederick Douglass, Pauline Hopkins, Matthew Henson, Langston Hughes, Paule Marshall, Harry Foster Dean, Ann Petry, Charles Johnson, and Colson Whitehead. (Would fulfill post-1900 historical distribution requirement in English department.) Forms of assessment include a mid-term exam, journal or discussion board, research paper, and final synthesis project that combines research with a possible creative project or essay. *For MA students, this course fulfills the **Post-1900 Literature** requirement.*

**English 599**  
**Texts and Technologies**  
**Bronwyn Williams**  
MWF 1:00 – 1:50

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

**English 601**  
**Introduction to English Studies**  
**Frank Kelderman**  
W 4:00 – 6:45

This course will introduce you to research methods in English studies, campus resources, 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 perspectives and goals in our field, 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.

To meet these goals, we will study journal articles, theory, and reflection pieces from various scholarly traditions in English studies, to understand the different conventions and methods by which scholars interpret texts, media, authorship, and cultural contexts. Written work will include assignments that practice these different academic genres, and you will get to try out a range of analytical approaches, to determine which best fit your approach. Therefore, you will have great freedom in selecting topics for your projects in this course, so you can set out on your own path through our MA program. *This course is **required** for all MA students in English.*

**English 602**  
**Teaching College Composition**  
**Andrea Olinger**  
M 1:00 – 3:45

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 **required** for all PhD students. Contact Andrea Olinger if you have taken an equivalent course elsewhere.*

### **English 604**

#### **Writing Center Theory and Practice**

**Tim Johnson**

T Th 9:30 – 10:45

Hello! English 604 is a slightly different 600-level course from other seminars you will be taking. Generally, the work we do in 604 takes its cues from the work that we are all going to be doing in the Writing Center on a day-to-day basis and takes this as the fertile ground from which we will then explore some of the parts of English Studies I find really interesting.

The key to all of this is that the University Writing Center is this really interesting hub that exists at the nexus of various disciplinary writing cultures, as an iteration of student services, as a site of organizational and educational rhetoric, as a point for community engagement, as a place to think through questions of literacy, writing, labor, academia, etc. In other words, we'll use some of those same tools that other courses use—some methods, a little theory, good old-fashioned discussion, but our attention will be placed on an important, dynamic space.

The course is structured into three units. In the first unit, the course is connected directly with work taking place in the Writing Center as you engage in the work of learning about our structures, creating a community of practice, and fostering a culture of observation. This culminates in a reflective conceptualization of Writing Centers/Writing Center work. In the second unit, the class is split into small groups who take on more focused projects (past projects have taken up our community engagement, Writing Across the Disciplines, Writers whose language is further from Standard Academic English, and AI). These conclude in conference-like presentations to the rest of the group. Finally, in the third unit, we turn toward reflective practice as you will explore an idea you have found interesting during your work in the Center over the semester (with an eye toward potentially engaging in a project/deliverable with some of your designated hours in the Spring. *This course is **required** for all students who work in the Writing Center. It is an **elective** for all other graduate students in English.*

### **English 606**

#### **Creative Writing I**

**Ian Stansel**

M 4:00 – 6:45

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 **Literature Post-1900** requirement. For PhD students, it fulfills a **Literature** requirement.*

### **English 654**

#### **Evil on Trial: Nazis at Nuremberg**

**Andrew Rabin**

T 4:00 – 6:45

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 Nuremburg 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 they find themselves held to account. *For MA students, this course fulfills a **Literature post-1900** requirement. For PhD students, this course fulfills a **Literature** requirement.*

### **English 670**

#### **Composition Theory and Practice**

**Karen Kopelson**

Th 4:00 – 6:45

English 670 will take a chronological/topical tour through some key developments in contemporary composition theory and pedagogy. In so doing, the course will ultimately inquire, either implicitly and often explicitly, into (Rhetoric and Composition Studies’ conception of itself as an academic discipline, and its (often hotly contested) conceptions of what that discipline’s scope, goals, and responsibilities should be.

The first half 2/3 or so of the course will be organized chronologically, tracing the (or ‘a’) trajectory of Composition’s disciplinary development—moving from overviews of its historical roots to and through what might be considered some of the most definitive innovations, or at least defining moments, of and within the field (e.g., the process movement, “scientism,” composition’s “social turn,” our role in promoting students’ rights to their own language etc.) The second 1/3 or so of

the course, then, will stick with some of our field’s “sticking points.” That is, we explore in greater depth issues and debates that have recurred over the years to trouble us anew and that seem to have particular relevance to the current disciplinary and larger cultural moment: issues of language differences, of what types of writing we should be teaching and to what political and pedagogical ends, issues of technological innovations and their implications and ramifications. We end with questions about how the discipline is currently conceiving of its work and where we might be going in the future. Course texts include Victor Villanueva and Kristin Arola’s *Cross-Talk in Comp Theory: A Reader* (4th edition. NCTE, 2024). Everything else will be posted to Blackboard. Course Requirements include but are not limited to weekly reading and written responses; weekly participation in seminar discussion, a final Keyword essay and smaller research activities along the way. *For PhD students, this course fulfills the Pedagogy requirement. For MA students, it counts as an **elective**.*

### **English 691**

#### **Contemporary Theories of Interpretation**

**V. Joshua Adams**

Th 1:00 – 3:45

This course introduces students to some of the dominant approaches to literary and cultural interpretation in the 20th century: formalism, hermeneutics, psychoanalysis, Marxism, feminism, queer theory, and post-colonial studies. Particular topics we will cover include intention, affect, the unconscious, history, ideology, mass culture, gender, race, empire, and sexuality. Our overarching question will be how critics should approach literature (and art more broadly), with particular attention to how we should conceive the relationship between the arts and their various contexts. Requirements will include short responses to assigned texts, a presentation, and a final paper. *For MA and PhD students, this course fulfills the **Theory** requirement.*