

Spring 2007 Courses 500-999

Please consult the Timetable for class times and locations

ENGL 536 Readings in the Holocaust. Instr. McLendon. Through examining testimonies, literary representations and critical works, the class will consider issues surrounding the extreme trauma of the Holocaust and its effects on memory and on the manner of expressing traumatic events. We will examine the ways in which various writers engage memory to represent the events of the Holocaust, including poetic expression, the graphic novel, testimony and the reconstruction of memory by means of interviews. Also included will be study of coping devices during and after extreme trauma, issues of dissociation, and elements of post-traumatic stress as the writers express and/or deal with them. Midterm, Final, Term paper.

ENGL 551 Fiction Writing II. Instr. Ohle. An intensive workshop in writing fiction. Students will complete two 10 –15 page short fictions during the semester. Because the classroom we will use is media-enhanced, works-in-progress will be submitted on floppy disks, CDs or jump-drives, and projected onto a large screen for discussion. Those works which do not get reviewed in class will be posted on Blackboard for others' comments. Private, in-office conferences will be a significant component of the class as well.

ENGL 551 Fiction Writing II. Instr. Lutz. This course will be a workshop in which your short stories will be discussed in a thorough, detailed, and helpful fashion by your peers and by your instructor. It's an opportunity for you to see how other writers respond to your writing. The discussions will help you achieve more control over the elements of the short-story form and achieve more sophistication in technique. (You'll also be reading, studying, and discussing stories written by some contemporary masters of short fiction.) Topics to be covered include characterization, dialogue, texture, specificity and particularity of description and imagery, point of view, diction, style, voice, episodes and scenes, and transitions.

You need to submit, for discussion in the workshop, a minimum of three medium-length short stories (each from six to ten *double-spaced* pages in length, or longer if need be) or a combination of shorter pieces and longer pieces amounting to a minimum of twenty-four pages for the semester. The stories need to fall somewhere within the range of realistic literary fiction, fiction of psychological depth--in other words, no escapist, "formula," or "genre" stories; no fantasy, science-fiction, horror, espionage, cowboy, or police/detective stories, and no trick endings. The two required texts are Sam Lipsyte's *Venus Drive* and Amy Hempel's *Reasons to Live*.

ENGL 551 Fiction Writing II. Instr. Unferth. In this course, we take on the tradition of narrative in a variety of ways. Through workshops, generative exercises, revision, discussion of published work, and individual suggested reading, students write new work and read the work of others always with an eye toward inciting fresh ways of thinking about fiction. We examine questions about form, voice, character, distance, and conflict, as well as consider choices in language, structure, and style. Weekly workshops are increasingly led by students over the course of the semester. Students should emerge from the class with new and provocative ideas about craft and technique and with a collection of work in various stages of completion. Students must have taken Fiction Writing I to enroll in this advanced fiction-writing course. There will be two required texts available in the bookstore, in addition to published materials on E-reserve which can be accessed and printed out at the Watson Library or home.

ENGL 551 Fiction Writing II. Instr. Desnoyers. *Required Texts: The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone *Course Description:* This course is an intensive exploration of the ideas, techniques, and forms of fiction, such as the short story, novella, and novel, with primary emphasis on the careful analysis and discussion of student works-in-progress. We will read stories each week from *The Scribner Anthology of Short Fiction* and discuss narrative structure and style, imagery and metaphor, use of scene and exposition, dialogue and the various points of view. Students will produce at least two short stories or novel chapters of their own during the semester, which they will submit to the class to be workshopped; they will later revise their stories for inclusion in their final portfolio for the class. They will also type comments for their peers' stories as their peers' stories are workshopped. *Requirements:* Students will write two short stories or novel chapters and submit these to be workshopped the week before they are scheduled to be workshopped; they will also attend class regularly and participate actively in discussion, do the weekly reading, and revise their stories for inclusion in their final portfolio.

ENGL 552 Poetry Writing II. Instr. Harrington. *"I can see no reason for calling my work poetry except that there is no other category in which to put it."* - American poet Marianne Moore.

Prerequisite: English 352, Poetry Writing I. In that course, you probably learned and practiced some very old poetic forms (e.g., sonnets) and even older uses of language (e.g., metaphor). You can write with or without rhyme, you can probably express abstract ideas using concrete nouns, and (hopefully) you've developed an ear for rhythm. And you read poems and other literature by a variety of authors (in addition to Jim Morrison, Jewel, and Bukowski) on a regular basis. In this course, we'll build on those skills – and maybe warp them a little – by stretching your notion of what "poetry" is. In this course, in addition to writing narrative poems in free verse, you'll read, write, and comment upon concrete poems, sound poems, performance poems, digital & video poems, "docupoems," prose poems, imagetexts, and mixed-genre writing (and maybe some things that are a combination of those). We'll also do experiments in writing and composing as a group. All of this will require quite a bit of reading and writing on your part. You'll be required to compose a poem (or its equivalent) every week. Some of these will be critiqued by the class; you will also revise those poems for a final "portfolio." You'll do a lot of searching for, skimming, and reading both print-based and on-line journals. You'll write a short weekly report on a poem you've read, and deliver a presentation to the class on a poem that has expanded your idea of what a poem can do. (Tip: if you want a foretaste, check out some of the journals at www.selbyslist.com).

ENGL 555 Writing Nonfiction. Instr. Johnson. This is a course in the art and craft of writing creative nonfiction, a genre that includes the work of Hunter Thompson and Andre Codrescu as well as that of Annie Dillard and Terry Tempest Williams. The prerequisites for this creative-writing course, which fulfills the English-major requirement for a course numbered 500 or above, are completion of the freshman-sophomore English requirement or its equivalent and permission of the instructor. The class format will be essentially that of a workshop, with students writing and sharing critiques of one another's work. There are no examinations, but each student will be required to read exemplary creative nonfiction by well-known authors and to write three pieces (each at least five or six pages in length) of creative nonfiction, which will be collected, in revised and polished form, in individual portfolios at the end of the semester--the principal basis for the grade in the course. The required text is *In Fact: The Best in Creative Nonfiction*. Bill Roorbach's *Writing Life Stories* is recommended.

ENGL 562 Advanced Technical Writing I. Instr. McKitterick. This course challenges students based on what they learned in Foundations of Technical Writing and provides a realistic documentation experience. To write good technical documents, writers need to understand how to use and create source information. In this course, students research topics, interview sources, analyze their audience using proven research methods, and use the scientific method in creating and revising technical materials while improving essential writing and revising skills. Students work with editors from the Advanced Technical Editing course during the semester. Prerequisite: Foundations of Technical Writing (English 362).

ENGL 563 Advanced Technical Writing II. Instr. McKitterick. During this course, students apply the principles of communicating business, scientific, and technical information to targeted readers. Concentration on the varying writing styles for proposals, reports, specifications, journal articles, online forms, and larger documents, as appropriate to their audience. Simulates an internship, especially for students who cannot be matched with an internship opportunity or are not interested in such, and helps students to further develop a technical-writing portfolio. Students provide weekly status reports to discuss progress, plans, and needs. Near the end of the semester, students write a report detailing their learning experience and present it to an appropriate technical-communication class to help other students better understand the field. Prerequisite: Instructor permission

ENGL 564 Advanced Technical Editing I. Instr. McKitterick. Students work with writers in Foundations of Technical Writing as well as Advanced Technical Writing I and II, learning to work productively with other people's print and online documents. Students learn to use specialized vocabulary and such editing tools as proofreaders' marks, style guides, and standard editorial reference material; and they practice how to identify and correct common problems. During the semester, students practice taking editing tests and develop a technical-editing portfolio. Prerequisite: Foundations of Technical Writing (English 362).

ENGL 570 Topics in American Literature: American Voices—The Immigrant Experience. Instr. Harris, S. This course will use stories, novels, memoirs, and essays to compare and contrast the experiences of "immigration" and of "transnationalism" in the United States—including asking whether those two terms point towards similar or different experiences. We will focus on two periods. The first third of the course, covering works written between 1880-1920, will begin with nonfiction by writers such as Randolph Bourne, whose essay "Trans-National America" articulated many of the issues that have haunted U.S. immigration debates from the early 20th century to the present. In this first section we will also read classic fiction by Jewish-American writers Anzia Yezierska and Abraham Cahan, in order to see how the parameters of the debate were set at the turn into the 20th century.

The second two-thirds of the semester will jump to the late 20th century, working with a broad array of materials such as memoirs by Mexican-American writer Richard Rodriguez (*Hunger for Memory*) and Iranian-American Tara Bahrapour's *To See and See Again: A Life in Iran and America*, and fiction such as Indian-American Jhumpa Lahiri's *The Namesake* and Kiran Desai's *The Inheritance of Loss*, Latina-American Sandra Cisneros's *Caramelo*, and Chinese-American Frank Chin's *Donald Duk*.

We will use a variety of lenses to peruse these writings, including historical and social environments, gender, and race. We will also discuss the impact of technology, especially communications technologies, on the experience of crossing borders. We will supplement our primary readings with critical articles written across several disciplinary areas. Throughout, our interest will be to explore the differences between "assimilationist," "transnational," and "diasporic" models of immigrant experience and the ways that these models are displayed in the creative output of immigrants/transnationals themselves.

ENGL 571 American Indian Literature: Indigenous Writers Re-Visioning History. Instr. Fitzgerald. U.S. and American Indian histories have been intertwined since the first colonists landed on the shores of Turtle Island. Most of what we recognize as American and American Indian history, however, has been written and represented by non-Native people. This course seeks to examine the ways American Indian writers have re-presented and re-visioned their own histories in a variety of forms: oral tradition, early tribal histories, drama, fiction, and poetry. Alongside these primary works, we will be reading key critical texts and historical documents. No previous knowledge of American Indian literature needed. Among our texts are Erdrich, *Tracks*; Glancy, *Pushing the Bear*; Callahan, *Wynema*; Momaday, *Way to Rainy Mountain*, and early histories by Copway, Cusick, Occom and Apsess. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 572 Women and Literature: American Women Writers of the 1920s & 30s. Instr. Sharistianian. The decades of the 1920's and 1930's are fascinating and significant for a number of reasons. They are important because of the enlarged role of the U.S. on the international scene after WWI, the decade of the so-called "roaring 20's" with its relaxation of sexual, social, and artistic mores and its unchecked economic expansion, and the riveting and redefining experience of the Great Depression. They constitute a particularly fertile period in the development of new literary modes—though critical attention has been lavished on the 20's, while the

30's have often been denigrated. In women's history, they mark an important post-suffrage phase in the movement from the "separate spheres" of 19th-century gender roles to something more modern (though how modern, is open to debate). They are also two decades in which there are many fine, but often neglected, women writers.

We will begin with Susan Glaspell's play *Inheritors* (1921), which deals with who constitutes "America," and Willa Cather's *A Lost Lady*, a modernist text that marks the shift from the pioneering past into the modern present. We will go on to read Jewish-American immigrant writer Anzia Zesierska's novel *Bread Givers* (1925), *Cogewea, The Half-Blood* (1927) by Hum-Ishu-ma (Mourning Dove), one of the first American Indian women to publish fiction, and African-American Nella Larsen's *Quicksand* (1928). Our 1930's texts will include Gertrude Stein's *Autobiography of Alice B. Toklas* (1932), Tess Slesinger's feminist/modernist critique of politics, *The Unpossessed* (1934), Lillian Hellman's play *The Children's Hour* (1934), Tillie Olsen's novel *Yonnonidio: From the Thirties* (1974), Zora Neale Hurston's *Their Eyes Were Watching God* (1937), and Meridel LeSueur's collection of short fiction and reportage, *Salute to Spring* (collected 1940). We will also work with Special Collections librarians on relevant mss. or rare books from the period. Students will write a short report on a Special Collections item; in addition, class members will do an in-class report on one of the assigned works followed by a short paper, a term paper on a topic of their own choosing, and a final examination. For further information, please contact Prof. Sharistanian at sharista@ku.edu. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 572 Women and Literature: Women in Victorian England. Instr. Elliott, D. Many of our stereotypes about gender—the roles of both women and men—derive from 19th-century England. The "Angel in the House," the "Lady with the Lamp," the self-sacrificing mother, the hysterical woman, the femme fatale, the "strong-minded" woman, the typewriter girl -- these are just a few of the common Victorian images of women. This course will examine the construction of the category of woman in Victorian England by looking at a number of key literary works that were part of the Victorian debate on "the woman question." We will consider a variety of 19th-century texts, mostly by women, that helped to create, reinforce, or challenge conventional gender definitions and roles. We will also look at some key pieces of feminist literary criticism of 19th-century writers. Two papers will be required, as well as in-class writing and a final exam. Primary readings will include selections from Sarah Ellis, "The Women of England"; John Ruskin, "Of Queen's Gardens"; John Stuart Mill, "The Subjection of Women"; Eliza Lynn Linton, "The Girl of the Period"; and Florence Nightingale, *Cassandra*. Full-length texts will include Elizabeth Gaskell, *Cranford*; Elizabeth Barrett Browning, *Aurora Leigh*; George Eliot, *Mill on the Floss*; Charlotte Yonge, *The Clever Woman of the Family*; M. E. Braddon, *Lady Audley's Secret*; and Olive Schreiner, *The Story of an African Farm*. Secondary readings on each of the novels will be on e-reserve. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 574 African American Literature: Langston Hughes. Instr. Tidwell. Over a forty-six year career, Langston Hughes experimented with Black folk expressive culture, and created, without question, an enduring body of extraordinary imaginative and critical writing. Riding the crest of African American creative energy from the 1920s New Negro Renaissance to the onset of Black Power in the mid-1960s, Hughes commanded an artistic prowess that survives not only in his impressive oeuvre but also in the legacy he bequeathed to a younger generation of writers, including award winners Alice Walker, Paule Marshall, and Amiri Baraka. This course draws from the forthcoming *Montage of a Dream: The Art and Life of Langston Hughes* to establish a context in which to appreciate the literary and cultural world Hughes inhabited as well as to assert fresh perspectives on reading both his overlooked and familiar works. The resurgent interest in Hughes has resulted in a multitude of new textual and biographical explorations—a few of which we take up here. Scholars now probe anew through his fictions, biographies, poetry, drama, essays, and other writings for questions previously unacknowledged or little explored. His well-known penchant for concealing his innermost thoughts and feelings has given rise to some ingenious analyses that attempt to deconstruct the mysteries Hughes fought so hard to maintain. None has been more vexing than the question of his sexual orientation. For this course, students will be asked to write two exams and two short papers. Graduate students will be requested to do a bit more, including making a presentation or two to the class. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 590 Studies In: Eliot. Instr. Atkins. This course is devoted to the work of T.S. Eliot. Our focus will be the poetry and the essays, beginning with "The Love Song of J. Alfred Prufrock" and *The Sacred Wood*, respectively, and continuing through *Four Quartets*, which we will read as an essay-poem. Our concerns will include the nature of the early poetry, through *The Waste Land*, that is, and its relation to the later. We will take seriously Eliot's acknowledgment, in 1927, that he was "classicist in literature, anglo-catholic in religion, and royalist in politics," and we will read, in addition to selected essays, his significant body of cultural criticism, including *After Strange Gods*, *The Idea of a Christian Society*, and *Notes Toward the Definition of Culture*. Some attempt will be made to situate Eliot in relation to Pound, Joyce, Woolf, Bunting, Allen Tate, and Geoffrey Hill. Classes will be conducted mainly via discussion, with student presentations. Written work includes a book review and a substantial term-essay. Texts include *Collected Poems*, *Selected Essays*, *The Sacred Wood*, and *Christianity and Culture*. This course fulfills the English 314 and 322 requirements or equivalent for English majors.

ENGL 590 Studies In: Gothic. Instr. Rowland. Why do we read and watch what terrifies us? What are the pleasures of fear? The Gothic tradition has provided the modern age with its most compelling images and most haunting architecture of fear. This course, designed for both upper-level undergraduates and graduate students, will explore and define the Gothic tradition in British and American literature from its beginnings in the late eighteenth century to more recent twentieth-century texts in literature and film. The Uncanny. Doubles. Live Burial. Life after/in Death. Haunted Houses. Incest. Infanticide. Parricide. The Past. These are Gothic's

major tropes of terror. This course will examine how these figures came together to form the conventions of Gothic literature and why these conventions have proven so persistent.

Texts: Ann Radcliffe, *The Romance of the Forest*; Matthew Lewis, *The Monk*; Charlotte Brontë, *Jane Eyre*; Mary Shelley, *Frankenstein*; Bram Stoker, *Dracula*; Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde*; Henry James, *The Turn of the Screw*; Daphne du Maurier, *Rebecca*; Toni Morrison, *Beloved*; and Stephen King, *The Shining*. Films: *Memento*, *Psycho*, *The Others*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 590 Studies In: Science, Technology, & Society. Instr. Gunn, McKitterick, Baringer. Science and technology offer many benefits to individuals and to societies, but also present many challenges. This course uses science fiction to explore the past, present, and possible future effects and impacts of science and technology on society. During the course, we discuss nonfiction articles, SF stories, and SF novels around a variety of themes, and occasionally view related film clips. Each class period is a mix of lecture and discussion, with two students leading each week's discussion. Discussants come to class prepared with two or three questions on the day's topic and readings, plus bring outside readings and observations to share with the class. At the end of each class, students write a ten-minute paper that examines the week's readings and discussions. Readings are mostly short works available from the KU Library's e-reserve system. Other requirements include two short papers outside of class and an oral presentation. Students enrolled for three (3) credit hours are also expected to write a 10-15 page research paper as a final project.

ENGL 590 Studies In: Writing About Music. Instr. Whitehead. Crosslisted with AMS 696. This reading/writing course will look at successful (and unsuccessful) music reviews and criticism and provide students with practical experience in reviewing music for print and radio. Students are expected to be reasonably knowledgeable about their chosen musical field, and to display very good writing skills. The class will address such concerns as the critic's role and functions, as well as journalism's workaday challenges: quickly engaging the reader, writing concisely to a specific length, writing on deadline, and making last-minute cuts. Reviews will be critiqued workshop-style, with the goal of assembling a portfolio of five professional-quality writing samples. (Applicants are asked to submit a sample review before acceptance into the class.)

ENGL 610 Literature of England to 1500. Instr. Boyd. This course will deal in depth with English literature of the Middle Ages, especially with works considered classics: *Beowulf*, *The Wanderer*, *The Dream of the Rood*, *Judith*, *Canterbury Tales*, *Troilus and Criseyde*, *Everyman*, the mystery plays, etc. The materials will be assigned in translation, but an introduction to Old and Middle English will be presented, and students experienced in those areas will receive special instruction and original readings. There will certainly be three major written assignments, their nature to be determined by the enrollment. Required texts: *The Longman Anthology of British Literature*, vol Ia (3rd edition); three Penguin paperbacks: N. Coghill's translation, Chaucer's *Canterbury Tales*; *Troilus and Criseyde*; Langland's *Piers the Ploughman*, trans. Goodridge; also Keith Baines, trans. *Malory's le Morte d'Arthur* (Mentor: paper). This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 620 Renaissance English Literature: Queen Elizabeth I. Instr. Swann. Queen Elizabeth the First: she's heralded as one of the greatest leaders in British history, and during her reign, literature and the arts flourished in England. Since her death in 1603, Elizabeth's life and career have been retold and reinterpreted many times: from Jane Austen to Bram Stoker, Virginia Woolf to *Blackadder*, writers, artists, and actors have reinvented Elizabeth in diverse ways.

In this course, students will gain a multi-faceted understanding of Elizabeth I's importance in Anglo-American literary and cultural history. First, we shall study Elizabeth's biography and the social, cultural, political, and religious history of her time. We shall then analyze Elizabeth I as a writer, examining a wide range of her poems, prayers, and speeches. Next, we'll explore Elizabeth's impact on other Renaissance authors, including Mary, Queen of Scots. The final section of the course will be devoted to Elizabeth's post-Renaissance "afterlife": we'll consider how Elizabeth has been refashioned, in all media, from the seventeenth century through to our own moment in history.

At the end of the semester, each student will have the opportunity to develop his or her own independent research project. Don't worry if you haven't done much research before: as a group, we'll talk about strategies for devising research topics, as well as finding and using sources.

Course assessment: regular attendance; active participation in discussions; exam; six-page essay; research project. **Required texts:** *Elizabeth I: Collected Works*, ed. Leah Marcus et al.; Edmund Spenser, *The Faerie Queene*; Timothy Findley, *Elizabeth Rex*; additional texts on e-reserve. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 627 Shakespeare: The Later Plays. Instr. Bergeron. This advanced course in Shakespeare will focus on the second half of the playwright's dramatic career, essentially the "Jacobean Shakespeare," that is, the plays written during the reign of King James I from 1603. We will probably begin with comedies, such as *All's Well That Ends Well* and *Troilus and Cressida*—comedies much darker and more problematic than the earlier ones. We'll examine several of Shakespeare's major tragedies, including *Hamlet* and *Lear*, and then complete this investigation by reading a couple of his Romances. We will regularly read examples of Shakespearean criticism in order to stimulate our thinking about the plays and to bring in additional perspectives. These readings will be an integral part of the course. The class sessions will include lecture, student reports, and lively discussion. Students will write two critical papers, take a midterm exam and a final exam. As an advanced course, 627 will have serious expectations of critical and writing skills. These we will obviously also work on. Commitment to this class involves consistent attendance and active participation. Texts: *Complete Pelican Shakespeare* (new edition); *Shakespeare: A Study and Research Guide*. This course fulfills the Shakespeare requirement for English majors and counts toward the 500 and above requirement.

ENGL 641 British Literature of the Mid to Late Eighteenth Century. Instr. Eversole. The rich diversity of authors and concepts of this period could produce a number of different versions of our course. But the main difference between any version of the present and one of more than ten years ago is the greater availability of women writers, especially poets. We'll give generous attention to Samuel Johnson, important not only in what he wrote but also in relation to emerging women writers, as well as to provocative and creative departures from the norms of genre. Most of the texts we'll read are not long, but they are intense, having a nice depth, and unfolding the full scope of the then-new concept of "literature." We'll begin and end with a short novel of romance. There will be ungraded response papers (but still counting in a productive way), one report on an article, three short essays, and an open-book final class essay. Texts: Boswell, *Life of Johnson*; Johnson, *Major Works*, ed Donald Green; Burke, *Philosophical Enquiry into Our Ideas of the Sublime and the Beautiful*; Goldsmith, *Vicar of Wakefield* and *She Stoops to Conquer*; Roger Lonsdale, ed. *Eighteenth-Century Women Poets*; Sterne, *Sentimental Journey*; Radcliffe, *Sicilian Romance*; Sheridan, *The Rivals*; also on e-reserve from Watson Library will be poems by Goldsmith, Collins, and Gray. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 664 The Age of Yeats and Joyce. Instr. Conrad. The early 20th century witnessed the revival of Irish literature and culture in the midst of social and political revolution. This course will study some of the highlights of that period, including the poetry of Yeats; the drama of Synge, Gregory, Yeats, and O'Casey; and the short fiction of Joyce. The second half of the course will focus on contemporary writers who have both accepted and challenged their inherited tradition, including Heaney, ní Dhomhnaill, Bardwell, Lavin, Devlin, ní Dhuibhne, Barr, and Friel. The beginning of the course will include background historical reading and short lectures. Students will be expected to complete an annotated bibliography at the Spencer, write two papers, participate in classroom and Blackboard discussion, and take a final essay examination. Short research presentations may also be required. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 678 The Modern American Novel. Instr. Carothers. Texts: Cather, *The Professor's House*; Doctorow, *Ragtime*; Dos Passos, *The Big Money*; Ellison, *Invisible Man*; Faulkner, *Go Down, Moses*; Fitzgerald, *Tender Is the Night*; Hemingway, *For Whom the Bell Tolls*; Kennedy, *Ironweed*; Morrison, *Paradise*; Steinbeck, *The Grapes of Wrath*

Course requirements: regular class attendance and participation; weekly reading quizzes, two papers of approx. 1,500 words; mid-term examination; final examination

"The Modern American Novel" has become an impossible subject, but we shall attack it through reading and discussion of texts from the earlier and later halves of the 20th century. Is there a specific continuous tradition of the American novel through this century and beyond? If there is, what is it and how do we know it? What, if anything, does the genre have to do with "modernism" or "post-modernism," whatever they are? We shall begin the discussion with individual texts, and, if we can, return to them in the end. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 708 Literary Criticism after 1800. Instr. Caminero-Santangelo. Although students are often intimidated by the *idea* of "theory", they are, in fact, already applying "theory" without knowing it. This course will help students become more aware of and deepen the theoretical underpinnings of their critical practices. Such theoretical background is now expected of people coming into the academic job market. In the course, we will be exploring central questions in theory, surveying principle approaches, exploring the relationships between literary criticism and theory, and using theory to develop our own critical perspectives. Among the schools surveyed will be: Formalism, Structuralism, Reader-Response Theory, Psychoanalysis, Poststructuralism (deconstruction and its ilk), Historical Materialism (Marxism, Neo-Marxism, Cultural Studies, etc.), Gender and Sexuality Studies, Postcolonialism, and Ecocriticism. While we will be focusing on the features of these theoretical approaches (examining what makes them coherent as approaches), we will also be exploring the ways that the different theoretical schools respond to a common set of questions, which might, in part, help us define "theory" as a field and which will help us explain exactly how particular theorists (even those from the same school) are different (in terms of their answers to these questions).

Equally important, we will be focused on developing your abilities: 1) to read, summarize, and evaluate theoretical texts; 2) to identify the theoretical underpinnings of "practical" literary criticism; 3) to use theory to explore the significance of specific cultural objects. To achieve the last two goals we will be developing our own interpretations of Conrad's *Heart of Darkness* (and other cultural objects) using different theoretical models and reading interpretations of *Heart of Darkness* by critics associated with various theoretical schools. Evaluative tools will include a final project—focused on your own and others' critical interpretations of a cultural object of your choosing—oral presentations, and responses to the readings. Required texts will include *The Norton Anthology of Theory and Criticism* and *Heart of Darkness* (Bedford Critical Edition). There will be a number of recommended guides to theory which you can use to supplement your readings of primary theoretical texts.

ENGL 712 Beowulf. Instr. Cherniss. During the course of the semester each member of the class will read *Beowulf* in its entirety in Old English and be prepared to translate about 230 lines per week into Modern English in class. As time permits, we will discuss various aspects of the poem, and, perhaps, some key critical and scholarly works related to it. An introductory course in Old English, usually ENGL 710, is the prerequisite for this course. Written work will be determined by the instructor early in the semester.

ENGL 752 Poetry Writing III. Instr. Irby. This is an advanced poetry workshop, for serious writers. Admission is by permission of the instructor. A selection of half a dozen or so recent poems should be submitted well in advance of the enrollment period. The course will involve students' discussions and critiques of one another's in-process work and also oral and written presentations on a variety of other poetry and statements on poetics. A body of work is expected to be produced over the progress of the semester,

roughly adding up to about a poem a week at the least. The quality of this collection, together with an accompanying statement of self-assessment of one's work, handed in at the end of the term, is the major factor in the grade, along with the critiques and presentations, presence and participation. Students are expected to have some developed awareness and acquaintance with traditional and contemporary poetry, and to be concerned to continue to use and extend this, but it is not of course a class in the scholarship of poetry. However, the work of poetry involves the whole of who we are, what we know and do, how we are aware, how we live. The major texts will be the students' own writing, plus material provided by the instructor.

ENGL 753 Writer's Workshop. Instr. Lutz. This course is an advanced workshop in which we will work toward achieving a sophistication of technique in writing the literary short story. The course will emphasize subtlety, nuance, and precision of expression, as well as the intricacies of form. We will also be reading, studying, and discussing stories written by some contemporary masters of short fiction. Each student will submit for discussion three or four short stories (together totalling thirty double-spaced pages or thereabouts). The two required texts are Sam Lipsyte's *Venus Drive* and Christine Schutt's *A Day, a Night, Another Day, Summer*.

ENGL 767 Studies in Modern Drama: Modern American Drama. Instr. Fischer. This course is designed for M.A. and Ph.D. students. Interested undergraduates should enroll in ENGL 327: American Dramatic Traditions. Th&F graduate students: This section may be substituted for Th&F 828. Th&F students' papers and presentations may focus on theatre practices and history. Questions? Write to ifischer@ku.edu.

"Modern American Drama" surveys U.S. drama with an eye to the criteria that make plays both "modern" and "American." Most frequently that drama has been "realist," a tradition we will examine and interrogate. We will begin by distinguishing between realism and melodrama, a popular 19th-century dramatic form still enjoyed today in Hollywood films. We will examine the difficult legacies of blackface minstrelsy, also visible today in film and television.

Realism drew, both consciously and unconsciously, on minstrelsy, as early 20th-century playwrights of the "little theatres" struggled to create a distinctively American literary drama for middle class audiences. Anglo-American playwrights set out to separate American drama from the European canon, while African-American and Jewish-American playwrights shaped their own traditions by staging experiences not yet recognized as definitively American. We will look at plays that help identify when and how "American" became a difficult concept. In rethinking that contested identity, playwrights, directors, actors, and designers have invented new forms, techniques, and genres. Yet, realism remains a force throughout.

Texts: Watt & Richardson, *American Drama: Colonial to Contemporary* (Thomson Custom Publishing); Demastes, *Realism and the American Dramatic Tradition*; Brecht, *Antigone* (Malina translation only); Martin, *Keely and Du* (French). Additional readings on e-reserve. Requirements: daily class participation, two papers, two oral presentations; final examination. Note: students will be expected to attend several evening or weekend performances.

ENGL 790 Studies In: Cross Genre Modern Literature: Impure Words. Instr. Harrington. You can apply for an NEA grant in theater, visual arts, or literature, but not all three. You can compete for a fellowship in prose ("fiction and creative nonfiction") or poetry, but not a combination of both. This is an especially clear example of genres as institutions. But writers, artists, and performers regularly transgress and hybridize genres and media (more and more, it seems). What happens when one considers literature as theory or arts practice as research (or vice versa)? If one considers genres and media as (historical) institutions and as forms of knowledge production, what is gained and lost by mixing or blurring the lines between genres or disciplines in the arts? We will explore these issues via a number of case studies, including Jean Toomer's *Cane*; selections from The Cantos of Ezra Pound; the newspaper verse of Anise; *Spring and All*, by William Carlos Williams; *Running in the Family*, by Michael Ondaatje; Leslie Marmon Silko's *Storyteller*; *Dictee*, by Theresa Hak Kyung Cha; writings of the "Language Poetry" group from the 1980s; as well as a variety of recent imagetexts, mixed-genre writing, digital poetry, and inter-arts uses of printed and written word. Recommended for scholars of modernism and postmodernism; theory; and writers interested in exploring innovative forms. Students will be required to write a short paper, a long "paper" involving original research practices, and a presentation to the class about one of the readings; these may, of course, involve corruptions of scholarly and artistic discourse by inappropriate genres and epistemologies.

ENGL 790 Studies in: Evolution in the Victorian Novel. Instr. Neill. This course will explore literary and cultural responses to nineteenth-century theories of evolution. We will companion readings of works by evolutionary theorists with a selection of well-known Victorian novels. As we read these texts, we will consider not just how they articulate principles of biological and social evolution, but also how they narrate the place of faith in a world transformed by scientific positivism. We will also pay attention to the relationship between evolutionism and narrative form. Class members are invited to discuss contemporary debates about the teaching of evolution and what (if any) intervention narrative fiction might make in repositioning the terms of that debate. Texts: T.R. Malthus, *An Essay on the Principle of Population*; Charles Dickens, *Hard Times*; Charles Darwin, *The Origin of Species and The Descent of Man*; George Eliot, *Daniel Deronda*; Thomas Hardy, *Tess of the D'Urbervilles*; selected readings on evolution available through e-reserve. Requirements: A short (5-7 page) paper, several presentations, and a research paper (15-20 pages).

ENGL 790 Studies In: Renaissance Comedy. Instr. Hardin. Our readings will include ancient comedy (especially Plautus), Italian Renaissance (Machiavelli's *Mandragola*, *Clizia*), and mostly English (especially Shakespeare, Jonson, and Middleton). At one stage of the course we will follow several threads of intertextuality (e.g., comedy of twins) from Plautus to Italy to England, where a strong native tradition is also involved. Theory of comedy is a continuing interest. In previous comedy courses the post-Bakhtin theories of Suzanne Langer and Northrop Frye have proved most useful to build upon; they are less centered on humor or laughter than on the genre and its implications for the imagination. They raise fruitful questions about dramatic structure, the seeming thinness of

characterization, the amorality and thematic emptiness of much comedy, and its irrelevance to historical and social context (all reasons why many prefer not to teach comedy). I'm avoiding: dark comedy, satire, tragicomedy, parody, caricature, jokes, theory of irony, narrative comedy--though students may wish to work with these in their brief writing assignments throughout the semester. I'm including the cub-scout-humor-driven carnival comedies of Hans Sachs. Obviously our reading will be extensive. A few texts will be obtained from e-reserve and the Web; students will use their own Shakespeare texts; tape-DVD will provide limited opportunity to consider performance. One medium-length paper and a final exam.

ENGL 790 Studies in: U.S. Latino/a Literature in Transnational Context: Repression, Dictatorship, Testimony. Instr. Caminero-Santangelo, M. This course will examine literature by U.S. Latina/o authors which addresses situations of political repression in Latin American countries--death squads and disappearances in El Salvador and Guatemala, totalitarian dictatorships in the Dominican Republic and Cuba. Much Latin American literature of the 1980s and '90s has itself addressed these situations, of course, in so-called "*testimonio*" literature. What different and additional issues are raised when authors who have not substantially lived in these countries and cultures attempt to imagine, and narrate, the political situations there? We will address vexed debates surrounding cultural authority and authenticity, identity politics, the voice of the subaltern, U.S. Latino/a writers' adoption and revision of *testimonio* narrative strategies, the narration of the "nation" and U.S. Latino/a transnationalism, the possibilities for solidarity, as well as the construction of a pan-ethnic "*latinidad*" ("Latino-ness"), etc. Beginning with *Under the Feet of Jesus* by Helena María Viramontes, an example of resistant literature from a more "home-grown" tradition (the Chicano Movement), we will then turn to novels such as *In the Time of the Butterflies* by Julia Alvarez, *Mother Tongue* by Demetria Martínez, *In Search of Bernabé* by Graciela Limon, *Dreaming in Cuban* by Cristina García, and *The Tattooed Soldier* by Hector Tobar (as well as *the Farming of Bones* by U.S.-Caribbean writer Edwidge Danticat)--setting these against Latin American novels and memoirs treating similar histories, such as *One Day of Life* by Manlio Argueta, *The Feast of the Goat* by Mario Vargas Llosa, and *I, Rigoberta Menchú* by Menchú. Assignments will include weekly responses and a research paper.

ENGL 800 Introduction to Graduate Studies in English. Instr. Barnard. 800 is an introduction to historical, professional, and theoretical dimensions of English studies and their place in higher education. The course is intended to orient you to the discipline as you begin your work as a professional in the field and in higher education. In the first part of the course we read materials on the history of the field: on the development of English as a discipline, traditions and norms concerning research, emerging and traditional subfields, professionalization and academic labor issues, and corporatization in higher education. The second part looks at the recent history of methodology and theory in the discipline, concentrating on contemporary models that develop from poststructuralism in the 1960s and 70s to postcolonialism, cultural studies and other interdisciplinary syntheses that constitute the status quo in the field today.

Students will be introduced to methods, resources, and practices of research and pedagogy in English. Assignments will consist of short critical papers responding to our readings, research skill exercises, and a longer final essay that will require you to produce a piece of research that conforms to the conventions of scholarly writing in the field.

Required texts: Aronowitz, Stanley, *The Knowledge Factor*; Scholes, Robert, *The Rise and Fall of English*; Hall, Donald E., editor. *Professions: Conversations on the Future of Literary and Cultural Studies*; Leitch, Vincent, editor. *The Norton Anthology of Theory and Criticism*.

ENGL 802 Practicum in the Teaching of College English. Instr. Lancaster. This practicum is designed to be a practical help and support to you in your first semester of teaching English 102 at KU, as well as an opportunity to discuss the pedagogical issues underlying classroom work. Thus, the syllabus will follow closely the progress of your 102 class, considering such matters collaboration in the classroom and teaching inquiry and use of secondary sources. We will be working with technology as well. This practicum meets once a week for an hour on Thursday afternoon. Writing assignments for the course will include a teaching portfolio. Class members will also have their classes visited and a set of graded papers reviewed by the class leader.

ENGL 880 Topics in: Composition Studies and Rhetoric. Instr. Monberg. This course explores how contemporary rhetorical theory and practice has wrestled with issues of culture. We will survey a range of approaches scholars have taken to investigate issues of rhetorical/cultural diversity and difference. Because our readings will span a number of approaches, as we read, we will consider the methods, purposes, goals, disciplinary and interdisciplinary paths, audiences, commitments, and extra-academic contributions of these projects. Finally, we will ask how an attention to cultural specificity and cultural difference challenges the ways we think about rhetoric: its tradition, its disciplinary questions, and its methods of gathering and interpreting/analyzing cultural/rhetorical artifacts. The objective of the course is to help students become more thoughtful and reflective about the cultural dynamics and differences that are always at work in the often contentious contexts in which we research, write, teach, and live. Required texts include: Julie Lindquist's *A Place to Stand: Politics and Persuasion in a Working-Class Bar*; Ralph Cintron's *Angels' Town: Chero Ways, Gang Life, and Rhetorics of the Everyday*; Jacqueline Jones Royster and Ann Marie Mann Simpkins' *Calling Cards: Theory and Practice in the Study of Race, Gender, and Culture*; Morris Young's *Minor Re/Visions: Asian American Literacy Narratives As a Rhetoric of Citizenship*; and Gwendolyn Pough's *Check It While I Wreck It: Black Womanhood, Hip Hop Culture, and the Public Sphere*. Written work may include frequent reading response papers, a conference proposal, and a final seminar paper.

ENGL 932 Seminar in Milton and Spenser. Instr. Sousa. Milton referred to Spenser, to whom he was much indebted, as "our sage and serious Spenser," and as "a better teacher than Scotus and Aquinas." Both poets undertook similar monumental and comprehensive projects comparable to Dante's *Divine Comedy* in scope, achievement, and influence. Critics have assessed Spenser's accomplishment in contradictory ways—as "the poet of sensuous beauty, gorgeous indolence and tempting luxury" and as "the poet

of empire, military might and expansionist English Puritanism” (Hatfield, p. 3). Spenser requires close reading, a study of allegorical representation, and an exploration of iconographical convention. His involvement in Ireland and questions of English national identity also deserve some attention.

We will concentrate on *Paradise Lost*, but because Milton was also a prolific writer of extraordinary talent, we will—as time permits—read some of his other great works, including other poems and prose tracts. Milton was also a prominent political figure—a Christian revolutionary; consequently, we will examine his political career. To enrich our investigation, we will delve into the criticism and scholarship. Students in related fields are welcome in the class and will be given the opportunity to design interdisciplinary research projects of interest to them. Oral reports and critical papers will constitute the principal formal requirements. Texts: Spenser, *The Faerie Queene*, ed. Thomas P. Roche, Jr. (Penguin Classics); Milton, *John Milton: Major Works, including Paradise Lost*, ed. Stephen Orgel and Jonathan Goldberg (Oxford University Press, 2003); Jennifer Klein Morrison, and Greenfield, Matthew, eds., *Edmund Spenser: Essays on Culture and Allegory*; and Roelof van Straten, *An Introduction to Iconography*.

ENGL 970: Theorizing Identity: Faulkner and Others. Instr. Fowler. In this class, our project will be to locate the theories of identity that inform the fictions of several major American writers: William Faulkner, Mark Twain, Richard Wright, Ralph Ellison, and Toni Morrison. We will examine how these fiction writers question, critique, and counter the prevailing Western notion that identity depends on difference and that difference is secured by exclusion. To locate the fiction writers counter models of identity we will read intertextually with the theories of identity presented by Freud, Lacan, Derrida, Kristeva, and others.

Our project works from the premise that literary texts advance and reinterpret theories of subjectivity. More specifically, these authors rethink the dilemma of a binary logic that defines by enforcing polar oppositions: male is the polar opposite of female; white is distinguished by its difference from black. If male and female are alike or white and black blend, the meanings of both terms seem to be obscured. This widespread model of differential meanings is troubling and problematic because it defines by policing separations and it suggests that the recognition of relationships threatens a coherent, bounded self. Ultimately, our prevailing Western binary model of identity encourages the exclusionary tactics of racism and sexism in the name of self-preservation. Course requirements will include two 10-page papers, an oral presentation, and response papers. Class participation also is a requirement.

Texts: Mark Twain, *Pudd'nhead Wilson*; William Faulkner, *Absalom, Absalom!* and *Intruder in the Dust*; Richard Wright, *Native Son*; Ralph Ellison, *Invisible Man*; Toni Morrison, *Song of Solomon*, *Beloved*, and *Playing in the Dark*; Freud, "The Uncanny" and "From the History of an Infantile Neurosis" ("The Wolf Man"); Terry Eagleton, *Literary Theory: An Introduction*.