

Spring 2008 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. 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. Class time will be split between craft study and weekly workshop. Students should emerge from the class with a solid grounding in 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. Required texts can be found at the bookstore.

ENGL 551 Fiction Writing II. Instr. Ohle. By instructor's permission (dohle@ku.edu). An intensive workshop in writing fiction. Students will complete two 20 page portfolios of short fiction during the semester, along with weekly writing exercises. Because the classroom we will use is media-enhanced, works-in-progress will be posted on Blackboard and projected onto a large screen for discussion. Private, in-office conferences will be a significant component of the class as well. Text: *Self Editing for Fiction Writers*, 2nd Edition (Renni Brown and Dave King -- Harper Collins, 2004).

ENGL 552 Poetry Writing II. Instr. Low-Weso. This class enhances students' ability to create, reflect upon, and revise poetry. Study includes the creative process as well as purposeful reworking of language. Because poetry exists within community, we also will study works of visiting, faculty, and area poets. Class activities are discussion, reading, presentations, workshops, and individual conferences. Students respond to fellow students' works in spoken and written form; present a poet or school of poetry for class discussion; and develop a final portfolio of artist's statement and fifteen polished poems. Required books include Joy Harjo, *How We Became Human*; Ken Irby, *Studies--Cuts Shots Takes*; Michael Johnson, *To Hell and Jackson Hole*; Denise Low, *Words of a Prairie Alchemist*; Paul Muldoon, *Horse Latitudes*; Mary Oliver, *What Do We Know*; William Stafford, *You Must Revise Your Life*; William Strunk, *Elements of Style*; and online texts (including Blackboard and www.deniselow.blogspot.com) and handouts.

ENGL 552 Poetry Writing II. Instr. W. Harris. This course is dedicated to the writing of contemporary poetry: your poems should speak from today, not yesterday. Pound says, "Make It New." To achieve this end the student poet will read and write both mainstream and avant-garde poems. You will write a poem a week, critique your fellow-poets' poems, report on an established poet for class and go to one poetry reading and one slam. The last day of class you will hand in a twelve poem portfolio, with an introduction. The texts for the course are Paul Hoover's *Postmodern American Poetry*, J.D. McClatchy's *The Vintage Book of Contemporary American Poetry*, and Ron Padgett's *Handbook of Poetic Forms*.

ENGL 554 Playwriting II. Instr. Lim. A continuation of Playwriting I. This time, the student is expected to complete a full-length play, 90-120 minutes in length, or else to write a companion piece to the one-act play submitted in ENGL 354. Attendance at and assistance with all English Alternative Theatre (EAT) productions and events is required. All other texts will be provided. \$35 duplication fee. Prerequisite: ENGL 354, or special permission of the instructor.

ENGL 555 Nonfiction Writing II. Instr. Atkins. In this course we (learn to) write personal and familiar *essays*. We also read, especially at the beginning; indeed, the first three or four weeks are devoted to ranging widely in published essays, tracing and mapping the protean form. Prior experience with the essay is not required, but willingness to work hard and to explore sympathetically is. Most of the course I conduct as workshops, with each student expected to write four essays during the semester. There may also be a test following the initial period of reading. Students bear costs of photocopying. Instructor permission is required to enroll. Texts include *The Art of the Essay*, ed. Fakundiny; *The Art of the Personal Essay*, ed. Lopate; E.B. White, *Essays*; Annie Dillard, *The Writing Life*; Atkins, *Tracing the Essay*

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 567 Modern Drama: Performing Am. Culture. Instr. Fischer. This course rests at the intersection of three ideas currently under discussion: performance, national identity, and memory (or haunting). We will begin by discussing performance as an interdisciplinary term defined in cultural, linguistic, and theatrical terms. Then we will examine several different accounts of American performance, exemplified in selected plays, films, and performances. These include Roach's idea of "circum-Atlantic performance," Krasner's "mimetic vertigo" in racialized forms of popular entertainment, Carlson's notion of performance art as "American," Taylor on "re-mapping" American as "hemispheric" through performance, and the various ways in which nationalism "haunts" contemporary theatre and film. Readings will combine written texts and performances with critical essays. Attendance at evening and/or weekend events will be required. Other requirements: daily participation, short paper, research project, oral presentation. The research project may be done in the student's primary area of study. Texts: Bial, *The Performance Studies Reader*, 2nd ed.; Mason & Gainor, *Performing America: Cultural Nationalism in American Theater*; Roach, *Cities of the Dead*; Glaspell, *Inheritors*; Labute, *The Shape of Things*; Parks, *The America Play*; Heller, *Catch-22* (play); Miller, *The Crucible*; Moraga, *Giving Up the Ghost*; Sabina Berman, title TBA, selected films (e.g., *Angels in America*; *Swimming to Cambodia*); additional readings on e-reserve. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 570 Topics in American Literature: Borderlands. Instr. Anatol. In this course, we will examine literary representations of journeys across the borders of U.S. society. On the most basic level, our project will be to investigate the experiences of subjects who cross geo-political boundaries and immigrate to and/or travel through the "land of opportunity" in search of a better life. We will contrast these experiences with those of members of the population who "belong" as a result of forced migrations. In addition to these literal border crossings, we will also consider metaphorical traversals, including ways in which the categories of race, ethnicity, class, and gender are escaped, troubled, and revealed as less immutable than at first appears. Course materials focus on, but are not exclusive to, the African-American experience. Texts may include: Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*; Kate Bornstein, *Gender Outlaw*; Octavia Butler, *Kindred*; Julie Dash, *Daughters of the Dust* [film]; Louise Erdrich, *Love Medicine*; Randall Kenan, *A Visitation of Spirits*; Maxine Hong Kingston, *The Woman Warrior*; Nella Larsen, *Passing*; N. Scott Momaday, *House Made of Dawn*; Toni Morrison, *Beloved*; John Sayles, *Lone Star* [film]. Supplemental critical readings will also be assigned. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 574 African American Literature: Hughes and Parks. Instr. Tidwell. Langston Hughes and Gordon Parks emerged from inauspicious beginnings, in which de jure and de facto racism attempted to suppress their creative energies, to claim their rightful places as two of the most important voices in American and African American literature and culture. Often praised as "the poet laureate of African American art," Hughes, in more than fifty books, plays, and other forms of art, left an enduring commentary on the role Black folk and vernacular traditions played in African American identity formation. Touted as a "renaissance man," Parks equally distinguished himself as an autobiographer, novelist, poet, film director, composer of opera, and, most importantly, as a photographer. Our course will interrogate the humanistic value that derives from the creative output of these two authors. We shall look to their works for what might cause us to ask who we are, revise our relationships with others, and rethink the way we live. In so doing, we shall explore the implications of their humanistic pursuits for defining a tradition or history of African American art and letters. These and other such issues form the bases of this course and will be answered in the context of poetry, essays, short fiction, novels, autobiographies, drama, film, and photography inspired by these two major creative voices. For a more complete description, please request details from Professor Tidwell at tidwelje@ku.edu. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 575 Literature of American South. Instr. Fowler. Arguably, wars are fought to decide who will represent what Toni Morrison calls "the dominant cultural body," and who will be recognized as the marginalized other. When the South lost the Civil War, an entire region experienced the loss of the subject position. English 575, Literature of the American South, will focus on how white and black and male and female writers of the American South struggled with the shadowy role of "the other." Assigned texts will include works by Frederick Douglass, Mark Twain, William Faulkner, Richard Wright, Carson McCullers, Flannery O'Connor, Tennessee Williams, and Walker Percy. Course requirements will include one paper (approximately 10 typewritten pages), one journal article review, response papers, a midterm, and a final exam. Class participation also is a requirement. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 579 American & British Poetry since 1945. Instr. Harrington. Given that my own specialty is US poetry, we'll spend most of our time on poets from that place – enough god knows for a lifetime – though we will also dip into Irish poetry in honor of Paul Muldoon's visit, and (time permitting), Canadian, Caribbean, Indian, maybe even British. Anyway, we'll begin by taking Lorine Niedecker and Charles Olson as our latter-day Emily Dickinson and Walt Whitman, and expand from there into "The New American Poetry," as the title of Donald Allen's 1960 anthology had it – poetry that revises, continues, parodies and morphs the experiments of modernism, rather than rejecting them. That would include "Black Mountain" poets, the "New York school," the beats, the Black Arts movement, "Language" poets (such as Lyn Hejinian, who will also be visiting KU), and all the younger poets who have drawn from all of these (and earlier) tendencies, right down to the 21st c. practitioners of "Flarf." There will be a 5-7 page close-reading paper for both graduate students and undergrads, as well as a longer paper (say, 7-10 for undergrads, 15+ for graduates) that will explore a poet or issue in more depth. Undergraduates will take weekly quizzes, and everyone will have to do a short presentation. Ideal for aspiring poets and poetry readers alike.

ENGL 580 Rhetoric and Writing: Instr. Farmer. Rhetoric, as the art of persuasion, has traditionally been located in the forum (where political deliberations occur), in the courtroom (where legal arguments are presented), at the podium (where ceremonial words are spoken), and (when taught to generations of students) in the classroom. But might rhetoric also be located in less formal contexts as well—that is, in ordinary, everyday situations? Might there be, in other words, a way to understand cell phone usage *rhetorically*, say, as a problem of multiple audiences? Are there certain genres of speech that are characteristic of the auto repair shop, and, further, can these be identified according to their functions? Is rhetoric a feature of dating and courtship? This course will explore how rhetoric informs common, everyday practices, and how it can help us understand those practices through written observation and analysis.

ENGL 590 Studies In: The Transnational Experience in American Literature: 1880-1920 and 1980-2007. Instr. S. Harris. Crosslisted with HNRS 492. *Please Note: This course is restricted to juniors and seniors.* 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 few weeks 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 writer 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 Iranian-American Tara Bahrampour’s *To See and See Again: A Life in Iran and America*, and fiction such as Indian-American Jhumpa Lahiri’s *The Namesake*, Mexican-American Sandra Cisneros’s *Caramelo*, and Jamaica Kincaid’s *Lucy*.

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 historical and theoretical articles written across several disciplinary areas, such as selections from Gloria Anzaldúa’s *Borderlands/La Frontera*. 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 590 Studies in: Jazz in Novels & Films. Instr. Whitehead. Jazz, and musicians’ life stories, have been subject to fanciful/inaccurate treatments in many novels and feature films. This class will examine some of these stories as told in prose fiction and in fictional or ostensibly biographical films. What myths do these fictions create or reinforce? (When jazz myths and Hollywood myths clash, who wins?) How do these stories illuminate jazz’s place (and uses) in American culture? How (and to what purpose) do biographical films diverge from the facts? Works studied will include novels by Michael Ondaatje and Nathaniel Mackey, and such films as Anatole Litvak’s *Blues in the Night*, Sidney Furie’s *Lady Sings the Blues* and John Coney’s *Space Is the Place*. Graduate students will complete additional work to be determined in consultation with the instructor. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 590 Studies in: Nature in Lit of the West. Instr. Low-Weso. This class will review both Indigenous American and settler European ideas of the West and the dynamic interactions among them. Historic writings from Indigenous peoples, including winter counts, Plains Indian ledger book art, and Geronimo’s autobiography, will begin the course. Native concepts of kinship, interlocking physical with metaphysical energies, earth-centered creation accounts, and dynamic landscape mapping set up one set of coordinates for the category of “nature.” Early European settlers of the West brought other concepts: pastoralism, apocalypse/New Jerusalem, sin/salvation, and wilderness. Journals of early western explorers—Pedro de Castenada, Lewis and Clark, and Washington Irving, for example—show the Western experience capturing their direct attention. Contemporary American nature writers of Native and European descent synthesize historic ideas of the West. They use the English language to describe, explore, document, and celebrate nature. Assignments will include a creative personal essay, two critical papers (8-10 pages), and other short writings. Texts will include: Jane Hafen and Diane Quantic, eds., *Great Plains Reader*; N. Scott Momaday, *Man Made of Words*; Barry Lopez, *Crossing Open Ground*; Leslie Marmon Silko, *Yellow Woman and a Beauty of Spirit*; Loren Eiseley, *All the Strange Hours*. Online texts, accessible with Blackboard software, are by John Muir, Geronimo, Lewis and Clark, Frederick Jackson Turner, Denise Low, and others. Recommended are Michael Johnson, *Hunger for the Wild: America's Obsession with the Untamed West* and Denise Low, *New & Selected Poems*, 2nd ed. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 590 Studies in: Science, Technology & Society. Instr. McKitterick. Science and technology offer many benefits to individuals and to societies, yet they also present many challenges. This course explores the past, present, and possible future effects of science and technology on society through readings and discussions of nonfiction articles in conjunction with science-fiction stories and novels. Each week, students write a one-page paper about that week’s readings. Other projects include a mid-term paper, an oral presentation, and a research paper as a final project.

ENGL 590 Studies in: Shakespeare Recycled. Instr. Swann. William Shakespeare is the definitive dead, white, male writer - and yet he remains a cultural icon. In non-Western nations as well as in England and the United States, Shakespeare continues to fascinate writers, actors, film directors, and the general public. Why? During our semester together, we'll explore how Shakespeare has been "recycled" by diverse cultures and assess the ways in which Shakespeare has been - and continues to be - rewritten and recreated. We'll analyze some of Shakespeare's works as well as "recycled" versions of his plays and poems from the 18th to the 21st centuries. We'll investigate such topics as Shakespeare in America; the "authorship question"; colonial and postcolonial Shakespeare; non-Western Shakespeare; queer Shakespeare; and Shakespeare and women writers. We shall also examine how Shakespeare has been recycled in films and popular culture (including cartoons, children's books, and souvenirs). In addition, each student will have the opportunity to develop his or her own independent research project. Don't worry if you haven't done 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; short essay (approx. six pages); exam; oral presentation; research project (10-12 pages). **Texts:** standard edition of the complete works of Shakespeare (preferably *The Norton Shakespeare*); *10 Things I Hate About You* and *Scotland, PA* (films to be seen in class); Aimé Césaire, *A Tempest*; Margaret Laurence, *The Diviners*; Gloria Naylor, *Mama Day*; additional readings on e-reserve. This course fulfills the Shakespeare requirement for the English major.

ENGL 590 Studies in: Studies in the Essay. Instr. Atkins. In this course we will be concerned with the question "where is the essay going?". To answer that, we must have a good grasp of what the essay is, where it has come from, where it is now. Thus we will read closely in the foundations of the form, with particular attention to Montaigne, then concentrate on the twentieth century, with special attention to Hilaire Belloc, Virginia Woolf, T.S. Eliot, E.B. White, and James Baldwin. Roughly the second half of the course will emphasize contemporary writers: e.g., Sam Pickering, Richard Selzer, Annie Dillard, Joseph Epstein, and such others as David Sedaris, Garrison Keillor, Chris Arthur, and David Foster Wallace. Throughout, we will be concerned to establish the nature of the essay's relation to fiction (e.g., Swift, Hesse, David Huddle, Amy Hempel), poetry (e.g., Dryden, Pope, Albert Goldbarth, Anne Carson), and memoir and autobiography (e.g., Scott Sanders, Cynthia Ozick, Dillard), and, time permitting, will consider the relation of the essay and literary commentary (e.g., William H. Gass, Geoffrey Hartman, William Maxwell). Although this is a course in *reading* essays, we will almost certainly try our hand at writing an essay or two, perhaps to be workshopped at semester's end. There will, in any case, be oral reports, a test or two, and a presentation by each student about a current and/or experimental essayist of his or her choice. Texts required and recommended include Fakundiny, ed., *The Art of the Essay*; Lopate, ed., *The Art of the Personal Essay*; Montaigne, *Complete Essays*; White, *Essays*; Baldwin, *Notes of a Native Son*; Dillard, *Teaching a Stone to Talk*; d'Agata, ed., *The Next American Essay*; *The Best American Essays 2007*, ed. Wallace; Arthur, *Irish Haiku*; Atkins, *Tracing the Essay and Reading Essays*.

ENGL 627 Shakespeare: The Later Plays. Instr. Sousa. This course will explore Shakespeare's Jacobean plays, from *Hamlet* to *Two Noble Kinsmen*. Along the way we will read some Shakespeare criticism in order to stimulate our own thinking and to bring into the class additional perspectives. Class sessions will consist of lecture, discussion, student presentations and reports, and group work. Occasionally, we will also watch scenes from the plays. Students are expected to contribute to classroom discussion; to master the material from lectures, discussion, and readings; to read some history and Shakespeare criticism (books & articles); to participate in various group projects; and to work independently on a research project. As an advanced English class, this course assumes commensurate writing and research skills, as well as proficiency in reading and interpreting literature. Written assignments include 2-3 essays and other short papers, a critical research paper, and at least two exams. Attendance and participation are required. Texts: *The Complete Pelican Shakespeare*; and *The Two Noble Kinsmen* (Arden Shakespeare), edited by Lois Potter. Recommended: Bergeron and Sousa, *Shakespeare: A Study and Research Guide*, 3rd edition; and Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, 6th or 7th ed. This course fulfills the Shakespeare requirement and counts toward the 500 and above requirement for the English major.

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 751 Fiction Writing III. Instr. Unferth. Enrollment in this advanced fiction-writing course is by permission of the instructor only. In this course, we take on the tradition of narrative in a variety of ways. Through weekly workshops, 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. Required texts can be found at the bookstore.

ENGL 753 Writers Workshop. Instr. Johnson. English 753 is usually taught as an intensive course in writing in one or two genres (prose fiction and/or poetry), but I have taught it previously as a truly multigenre workshop and now will do so again--since I believe that students profit greatly from cross-genre discussions and critiques of their work. Therefore the course is open to upper-level undergraduates and graduate students with a serious interest in writing in one or more of the following genres: prose fiction, poetry, drama, and creative nonfiction (and maybe some less conventional but puissant genre not on this list). Only one textbook is required: Francine Prose's *Reading Like a Writer*. The course grade will be based in part on class participation but mostly on a final portfolio of revised and polished work (the length of which will be negotiable to some extent; but poets should expect to complete at least ten or twelve poems, and writers in other genres should expect to complete at least twenty to twenty-five pages of text--with the possibility, of course, of a portfolio containing work in more than one genre).

ENGL 770 Studies in Life Writing: Autobiography and Autobiographical Criticism. Instr. Graham. Autobiography is a "construct of a construct," says critic Carol Holly. We can't always agree about what it is, we know a good bit about how it came to be, but we are most interested in where it is going today as a genre and a cultural act. While the intense ritual focus on the affirmation of identity and understanding of the self may have given birth to what we know to be autobiography and the autobiographical impulse, the form itself has been subjected to constant reshaping and renewal. Life writing has become one of the most malleable forms of written expression, the most experimental, and the most discussed. This course examines the foundations of life writing as it has been theorized and practiced in American literature. As is the case with autobiography, we will do a lot of boundary crossing, as we look at memoir, nature writing, and the confession: narratives of the "American" experience: slavery, immigration, war, exile, and disaster; and narratives of development: coming of age, literacy, disability, illness, etc. Regional life writing has expanded considerably, and travel narratives have reclaimed a resurgence in our global society. Are they literature or what, we will continue to ask. While we will read a series of assigned texts, the principle focus will be term-long investigation into a life writing genre or a particular theme of life writing. The course easily lends itself to students in creative writing, composition and rhetoric, and in literature as well as grad students in American Studies, History, and Anthropology. Background reading on the history of life writing or autobiography would be good. Bjorklund's *Interpreting the Self: Two Hundred Years of American Autobiography* (Chicago, 1998) is an excellent beginning. Everyone will be required to purchase Watson and Smith's *Reading Autobiography: A Guide for Interpreting Life Narratives*, used copies of which should be easily available. Also, you will begin to follow closely the planning of IABA (International Auto./Biography Association) which meets in Hawaii in July 2008, one of the most important and diverse professional organizations in existence. Feel free to e-mail any questions: mgraham@ku.edu.

ENGL 780 Composition Studies. Instr. Devitt. What is the field of composition studies all about? This survey course introduces students to composition and rhetoric as a field of study. Students who have taken English 801 may have been introduced to some scholarship from the field, especially the work that applies most directly to teaching first-year composition. Behind that work lies a vast discipline, with theories and practices, research methods and research results, a history and a politics. We will study some topics that have long interested scholars in composition and rhetoric, and we will read some "classic" articles on those topics. We will study some topics that composition scholars have more recently begun examining. We will study different methods for studying writing, and we will study the history and politics of "composition" as an institutionalized curriculum. Although this course requires no prior teaching experience or future teaching plans, composition studies as a field does integrate theory and practice, so the teaching of writing will be a common and recurring topic.

ENGL 790 Studies in: Marlowe. Instr. Hardin. In his *The Genius of Shakespeare*, Jonathan Bate offers a long discussion of the presence of Christopher Marlowe in Shakespeare even well after the fatal knife-fight of 1593. Marlowe possessed an extraordinarily original mind, both in his use of language and his stagecraft, and lends himself to a variety of approaches: historicist, queer, anthropological, religious, performance studies (his plays continue to hold audiences). Marlowe biography has been a surprising growth industry since the 1990s. An entire course devoted to Marlowe will allow us to plunge into all 6 ½ plays, Marlowe's epyllion, his translations of Ovid and Lucan, and into a life marked by an extraordinary level of delinquency (for the biography we'll use David Riggs's recent, much-praised book, *The World of CM*). Reading his *Faustus* will allow exploration of the Faust legend leading up to Marlowe. J. L. Styan finds in *The Jew of Malta* the beginning of European dark comedy. It and the two Tamburlaine plays, with their peculiarly global perspective, explore questions of ethnicity and religious violence rarely given such searching analysis in his time. To acquire some knowledge of other pre-Shakespearean drama at Marlowe's moment, we'll also read Thomas Kyd's *Spanish Tragedy*, a bloody play (man bites out tongue on stage) by Marlowe's sometime roommate. A number of short papers leading to one of medium length, a final exam, and an oral report.

ENGL 790 Studies in: Shakespeare: The Later Plays. Instr. Sousa. This course will explore Shakespeare's Jacobean plays, from *Hamlet* to *Two Noble Kinsmen*. Along the way we will read some Shakespeare criticism in order to stimulate our own thinking and to bring into the class additional perspectives. Class sessions will consist of lecture, discussion, student presentations and reports, and group work. Occasionally, we will also watch scenes from the plays. Students are expected to contribute to classroom discussion; to master the material from lectures, discussion, and readings; to read some history and Shakespeare criticism (books & articles); to participate in various group projects; and to work independently on a research project. As an advanced English class, this course assumes commensurate writing and research skills, as well as proficiency in reading and interpreting literature. Written assignments include 2-3 essays and other short papers, a critical research paper, and at least two exams. Attendance and participation are required. This is a graduate student section that meets with ENGL 627. Texts: *The Complete Pelican Shakespeare*; and *The Two Noble Kinsmen* (Arden Shakespeare), edited by Lois Potter. Recommended: Bergeron and Sousa, *Shakespeare: A Study and Research Guide*, 3rd edition; and Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, 6th or 7th ed.

ENGL 790 Studies in: Queer Theory. Instr. Conrad. This course will explore the field of contemporary queer theory, its history and intersections with other critical discourses--especially gender, race, public sphere, and literary theories--and its cultural and political applications. No prior study of queer theory is expected, although a prior familiarity with critical theory, feminist theory, and/or gender theory is useful. At least one film will be screened outside of the scheduled class time. Students will be expected to participate in classroom and online discussion, do a written and oral presentation on an article of their own choosing, and complete a final paper/project. A list of texts is available at the course website: <http://people.ku.edu/~kconrad/790s08.html>.

ENGL 790 Studies in: WW I & American Literary Imagination. Instr. Sharistanian. The impact of the First World War upon literature in particular and culture in general is extraordinarily wide and deep. Paul Fussell (*The Great War and Modern Memory*) calls this history's most literary war, but the point can be extended across a range of cultural representations—the visual arts, dance, music, popular culture. In fact, the connections between the First World War and the national and international development known as modernism are critical.

American literature is both like and different from European literatures in exhibiting the impact of the War. This course will attempt to get at those comparabilities and differences. It will encompass a broad range of texts that include but are not limited to battlefield literature; its assumption is that war literature (literature exhibiting the social and cultural impact of war) includes but is not limited to battlefield literature, not the other way around.

The approach of the course will be to study the First World War's representation in and broad impact on American literature—the “shadow” or “stain” of war as it spreads over the American cultural landscape. Thus, one thread will be the interrelationship of War Front and Home Front perspectives when the War Front is an ocean away from the Home Front; one topic in this thread will be modernizing processes and gender ideologies in the U.S. as they affect cultural production. Another question we will address is how and why the War had such a strong impact upon American culture, given the limited and late involvement of U.S. forces in the War. In addition, we will explore the complicated relationship between fiction, memoir, and autobiography.

Reading: Robert Graves's *Good-bye to All That* and Erich Maria Remarque's *All Quiet on the Front*, key European texts of the First World War; Willa Cather, *One of Ours*; John dos Passos, *Nineteen Nineteen*; Ernest Hemingway, *A Farewell to Arms* (and possibly also *The Sun Also Rises*); Edith Wharton, *A Son at the Front*; Thomas Boyd, *Through the Wheat* or Laurence Stallings, *Plumes*; short fiction by William Faulkner, F. Scott Fitzgerald, Katherine Ann Porter, Tess Slesinger; poetry by e.e. cummings, T. S. Eliot (*The Waste Land*), Robert Frost, Langston Hughes, Robert Service, Wallace Stevens, William Carlos Williams, etc.. Our history texts will be Michael Howard, *The First World War* and David M. Kennedy, *Over Here: The First World War and American Society* (2nd. ed.), and we will also view some of the WWI graphics and paintings in the Spencer Art Museum collections. Students will do oral presentations, one or two short papers, and an individualized research project.

ENGL 800 Intro to Graduate Study 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. The course builds upon your 801 experience, emphasizing teaching with collaboration and secondary source use. Before the semester begins, you will choose a textbook for 102 and an assignment sequence. In this course, GTAs will develop a community of colleagues with whom to share teaching materials and support. This practicum meets once a week, for only one hour, so much of the coursework will take place on Blackboard. You will have five short written assignments for this class, each of which is directly related to your teaching. You will write assignments for your class, collaborate to design units on Blackboard, visit the class of a peer from 802 and write up your observations, analyze your grading, and write a self- assessment of your teaching at the end of the semester. I will visit your classes and look at a set of your graded papers. At the end of the semester, I will write an evaluation of your teaching. This evaluation will be placed in your GTA file in the FSE office for internal use and a copy given to you. On your transcript, your work in 802 will be recorded with a grade of Satisfactory or Unsatisfactory.

ENGL 908 Seminar in Literary Criticism: Different Shades of Green: Postcolonialism and Ecocriticism. Instr. B. Caminero-Santangelo. If pressing environmental crises have spurred the development of environmental criticism in literary studies, the increasing awareness of how such crises have been and will continue to disproportionately impact the vulnerable populations of the postcolonial world have made the nexus of postcolonialism and ecocriticism a particularly urgent area of study. Yet, this intersection is fraught. Ecocriticism has been developed primarily from the perspective of Western critics using Anglo-American literature and has often worked from assumptions, common in Western environmental movements, which are extremely problematic in postcolonial contexts. One only needs to explore the connections between “conservation” and imperialism, both in the past and present, to begin recognizing the limitations to what Lawrence Buell refers to as “first wave” ecocriticism for the exploration of postcolonial literatures.

This course will focus on both the tensions between postcolonialism and ecocriticism, as well as the ways they might be productively brought together. Along the way, the course will survey the major concepts, debates, and voices in both environmental and postcolonial criticism, in addition to the critical work already done which has tried to bridge them. We will also be reading and discussing some African literary texts as a means to explore the issues at stake. However, the focus will remain on the broader theoretical concerns, and the final project will allow students to examine colonial or postcolonial text(s) of their choosing in terms of those concerns. The course will coincide with a colloquium (in late March) focused on the intersection of literary and environmental studies in the context of Africa. This colloquium should add significantly to our explorations of the issues mentioned above, especially since all the presenters will be prominent scholars in African/Postcolonial studies. Students need not have any extensive background in postcolonial theory or environmental criticism, but they should have experience with critical theory more generally. Potential Texts: Bill Ashcroft *The Postcolonial Studies Reader*, Karen Blixen *Out of Africa*, Lawrence Buell *The Future of Environmental Criticism*, J. M. Coetzee *Disgrace*, Laurence Coupe *The Green Studies Reader*, Nurudin Farah *Secrets*, Neil Lazarus *Postcolonial Literary Studies*, Zakes Mda *Heart of Redness*, Niyi Osundare *Selected Poems*, Ken Saro-Wiwa *Selected Writings*.

ENGL 950 Seminar in 19th-Cent Brit Lit: Evolution and the Novel. Instr. Neill. One way of approaching the current impasse between evolutionary biology and faith-based approaches to human experience is to look at where these intersected in a culture that experienced the maturation and first popular dissemination of evolutionary principles. This course will explore how major Victorian novelists negotiated the impact of evolutionary science, and how, beyond recording the crisis, they played an active role in the controversies surrounding it. We will study, not only how novels represent evolutionary theories through the medium of narrative realism, but also how this fiction introduces new terms into Victorian discourse about evolution, including the possibilities novels raise for introducing faith, spiritualism, or magical thinking into the orbit of scientific knowledge. We will explore how novelists use divinatory or supernatural perception to uncover the deep psychological tendencies and the hidden bonds of kinship among their characters, even as they also engage the findings of evolutionary science to understand the social and mental origins of those perceptions. These narrative concerns may also draw our attention to questions about human agency and ethics raised by Victorian evolutionists--questions like Thomas Huxley's “what are the limits of our power over nature, and of nature's power over us?” Alongside our study of these texts and ideas, we will also investigate challenges to literary theory and criticism posed by a new field known as “Darwinian literary studies,” which rejects post-structuralist forms of analysis, applying the principles of selection and adaptation to the interpretation of literary texts. The course will therefore serve graduate students interested in theory and critical methodology as well as those pursuing Victorian studies and/or topics in science and literature. TEXTS: Charlotte Brontë, *Jane Eyre*; Charles Darwin, *The Origin of Species* and *The Descent of Man* (selections); Charles Dickens, *Hard Times*; Arthur Conan Doyle, *The Hound of the Baskervilles*; George Eliot, *Daniel Deronda*; Jonathan Gottschall and David Sloan Wilson (eds.), *The Literary Animal*; Thomas Hardy, *Tess of the D'Urbervilles*; Thomas Malthus, *An Essay on the Principle of Population*; items on e-reserve. Students should plan to read as many of the novels as possible before the course begins.

ENGL 970 Seminar in American Literature: Critical Approaches to: American Indian Lit. Instr. Fitzgerald. This seminar takes the form of a graduate level introduction to contemporary American Indian literature along with an examination of current critical approaches and debates. Our primary texts will come from the movement known as the “Native American Renaissance,” a term coined by critic Kenneth Lincoln to describe the vital body of fiction, poetry and drama written by American Indians from approximately 1968 to 1985, and move on to post- 1985 works. We will also read some early twentieth-century writings by Callahan and Zitkala Sa for comparison. Secondary texts will cover key debates over Native nationalism, cosmopolitanism, and “ethnocriticism,” from critics such as Craig Womack, Robert Allen Warrior, Gerald Vizenor, Paula Gunn Allen, and Arnold Krupat. We will begin with N. Scott Momaday's Pulitzer Prize winning novel *House Made of Dawn*, and also read works by Erdrich, *Tracks*; Glancy, *Pushing the Bear*; Silko, *Ceremony*; Harjo, *She Had Some Horses*; and Washburn, *Elsie's Business* among others.