

SPRING 2013 UNDERGRADUATE LEVEL COURSES 300-699

ENGL 302 Topics in British Literature since 1800: British Drama from Wilde to Stoppard. Instr. R Elliott. 11:00 MW. At the beginning of the twentieth century, Great Britain, though its empire was at its zenith, was a theatrical backwater. The innovative plays of Ibsen, Strindberg, and other Continental playwrights had only begun to have an impact, and the popular stage was awash in stilted melodrama and mindless farce. Plenty of melodrama and farce can still be found in London's West End, but, a century later, British theatre is also universally admired for its productions of literate classical and contemporary drama. How did this transformation take place? In this course, we will study the works of some 12-15 20th-and 21st-century English and Irish playwrights and trace both their thoughtful response to European dramatic movements and their leading role in developing a significant dramatic tradition of their own. We will examine plays by Oscar Wilde, George Bernard Shaw, Noel Coward, Harold Pinter, Caryl Churchill, and Tom Stoppard, among others. Assignments will include two papers of moderate length and a creative project. There will also be a midterm and final examination. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 308 Introduction to Literary Theory and Criticism. Instr. Fischer. 11:00 TR. This course, intended for English majors, will introduce you to the tools and techniques of literary criticism and theory. You will (1) learn how to analyze poetry, prose, and drama using the skills of close reading; (2) study and practice selected approaches to literary analysis, such as feminist criticism, structuralism and semiotics, new historicism, and critical race theory; and (3) acquire new research skills, or enhance those you already have. In the final month of the course, you will apply one of the approaches studied in a substantial, researched argument about a literary text. Assignments: daily attendance and participation; individual and group work in class; quizzes; two short papers; a midterm exam; a substantial research paper. Required texts: F. Scott Fitzgerald, *The Great Gatsby* (Scribner, 2004) ISBN 0743273567; Arthur Miller, *Death of a Salesman* (Penguin Classics, 1998) ISBN 0141180978; Ross C. Murfin and Supryia M. Ray, *The Bedford Glossary of Critical and Literary Terms*, 3rd ed. (Bedford-St. Martin's, 2009) ISBN 0230223303; Lynn Nottage, *Intimate Apparel* (Dramatists Play Service, 2005) ISBN 0822220091; Lois Tyson, *Critical Theory Today: A User-Friendly Guide*, 2nd ed. (Routledge, 2006) ISBN 0415974100; Selected texts on Blackboard. This course fulfills the ENGL 308 or equivalent requirement for English majors entering KU after Fall 2009. It is strongly recommended for majors who have not yet completed one or both of their 500-level English requirements. ENGL 308 no longer fulfills the HL requirement.

ENGL 308 Introduction to Literary Theory and Criticism. Instr. Fischer. Instr. Fischer. 2:30 TR. This course, intended for English majors, will introduce you to the tools and techniques of literary criticism and theory. You will (1) learn how to analyze poetry, prose, and drama using the skills of close reading; (2) study and practice selected approaches to literary analysis, such as feminist criticism, structuralism and semiotics, new historicism, and critical race theory; and (3) acquire new research skills, or enhance those you already have. In the final month of the course, you will apply one of the approaches studied in a substantial, researched argument about a literary text. Assignments: daily attendance and participation;

individual and group work in class; quizzes; two short papers; a midterm exam; a substantial research paper. Required texts: Fitzgerald, *The Great Gatsby* (Scribner, 2004); Miller, *Death of a Salesman* (Penguin Classics, 1998); Murfin and Ray, *The Bedford Glossary of Critical and Literary Terms*, 3rd ed. (Palgrave, 2009); Tyson, *Critical Theory Today: A User-Friendly Guide*, 2nd ed. (Routledge, 2006); Additional text TBA. Selected texts on Blackboard. This course fulfills the ENGL 308 or equivalent requirement for English majors entering KU after Fall 2009. It is strongly recommended for majors who have not yet completed one or both of their 500-level English requirements. ENGL 308 no longer fulfills the HL requirement.

ENGL 312 Major British Writers to 1800. Inst. Mohi. 9:30 TR. This survey course traces the strands of tradition that contributed to the formation of Middle English literature, and it investigates the influence of texts from classical antiquity and of contemporary European literature on this tradition in the Renaissance. Readings will include *Beowulf*, selections from Chaucer's *The Canterbury Tales*, from Spenser's *The Faerie Queene*, Marlowe's *Doctor Faustus*, and selections from Milton's *Paradise Lost*. Requirements: in-class participation, exams to wrap up historical periods, and two papers. Text: *The Norton Anthology of English Literature*, 8th edition. Package 1 (volumes A and B of the 3-volume set). This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Inst. Mohi. 1:00 TR. This survey course traces the strands of tradition that contributed to the formation of Middle English literature, and it investigates the influence of texts from classical antiquity and of contemporary European literature on this tradition in the Renaissance. Readings will include *Beowulf*, selections from Chaucer's *The Canterbury Tales*, from Spenser's *The Faerie Queene*, Marlowe's *Doctor Faustus*, and selections from Milton's *Paradise Lost*. Requirements: in-class participation, exams to wrap up historical periods, and two papers. Text: *The Norton Anthology of English Literature*, 8th edition. Package 1 (volumes A and B of the 3-volume set). This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Console-Soican. 1:00 TR. This survey course focuses on British literature from the Romantic, Victorian, and Modern periods, including postcolonial, diasporic, and immigrant literature of the contemporary period. Part of our extensive reading will be works by William Blake, William Wordsworth, Charles Dickens, Oscar Wilde, Joseph Conrad, Virginia Woolf, Salman Rushdie, and Caryl Phillips, among others. These authors and their texts will be treated in the context of literary, social, and economic developments of the nineteenth, twentieth, and twenty-first centuries, and our discussions will consider significant cultural and historical questions of faith and science, gender, race and class, empire, nationalism and cosmopolitanism. Reading responses, quizzes, midterm exam, and end of semester paper will make up the required coursework. Required texts: *Norton Anthology of English Literature*, 8th edn., vols. D, E, and F ("The Romantic Period"; "The Victorian Age"; "The Twentieth Century and After"), among others. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Sullivan. 1:00 MWF. We will read literary works written by forty-six British authors ranging from William Blake (1757-1827) to Susan Hill (1942--). There will be a two-hour mid-term exam (half essay, half objective) and a four-hour final exam (half essay, half objective). In addition to these formal exams I will frequently administer unannounced in-class reading exams. A four-to-six page research paper will be required, on an approved topic. Excessive absences will affect one's final grade. This is a survey course, therefore it requires extensive reading. Text: *Norton Anthology of English Literature Vol. II*. Eighth paperback edition. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Wedge. 4:10p W. Edwards Campus. English 314 will introduce students to a number of the major British authors, works and issues (literary, social, economic, historical) of the 19th and 20th centuries, with primary focus on the literary texts. Required coursework consists of 3 major Essays (45%), a Mid-term (15%), and comprehensive Final (25%). Homework (15%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. TEXTS: Greenblatt, ed., *The Norton Anthology of English Literature*, Volume 2 (9th Ed.); Hardy, *Tess of the d'Urbervilles*; and Shelley, *Frankenstein*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 317 Topics in American Literature to 1865: Contemporary Revisions of Early American Literature. Instr. Fitzgerald. 11:00 MW. As its title suggests, this course will trace the trajectory of selected genres (the sermon, captivity narratives, Salem Witchcraft trials, and the novel) and related texts of early American literature through their contemporary revisions. For example, we will read Nathaniel Hawthorne's *The Scarlet Letter*, tracing the fascination with the metaphor of the "A" from colonial times to the 21st century through contemporary revisions of the Hester Prynne story such as Mukerjee's *The Holder of the World*, and numerous film versions, including the recent *Easy "A."* Some of the questions we will consider throughout the semester will include: Why the continued fascination with these early subjects? Why have contemporary authors chosen to revisit the early American period for their subject matter and themes? Why revise/rewrite these themes for a 20th/21st century audience? What cultural work do these revised texts accomplish? This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 318 Topics in American Literature since 1865: Faulkner and Morrison. Instr. Fowler. 3:00 MW. In this class, we will analyze intensively the major fiction of two of America's greatest writers: William Faulkner (1897-1962), a modernist, and Toni Morrison (1931--), a post-modernist. While Morrison has frequently expressed her indebtedness to Faulkner, our project will not be to see how Faulkner influenced Morrison. Instead, we shall read intertextually the two American Nobel Laureates, who are separated by a generation as well as by differences of race and gender. Our study of the two authors' fiction will focus on such topics as race, class, gender, sexuality, and Southern history and culture. The course will be discussion-based, and it will emphasize writing. Course requirements will include two papers (approximately 7 typewritten pages each), response papers, quizzes, a midterm, and a final exam. Class participation also is a requirement. Required Texts: William Faulkner, *As I Lay Dying*; *Light in August*; *Absalom, Absalom!*; and *Selected Short Stories*. Toni Morrison, *Song of*

Solomon; *Beloved*; *Jazz*; *A Mercy*; and *Playing in the Dark*. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 318 Topics in American Literature since 1865: From the Dream to the Mountaintop: Fiction, Film and Music about the Civil Rights Movement. Instr. D Holmes, Langston Hughes Visiting Professor of English. 11:00 MW. How has popular media recreated the civil rights movement? How do fiction, film and music reflect and shape mainstream perceptions about this movement and its legacy? Has popular media about the civil rights movement mostly helped or hindered progress in race relations, inclusive politics and social justice? This class begins to address these questions by exploring selected popular culture genres. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 318 Topics in American Literature since 1865: Literature of Social Justice. Instr. M Caminero-Santangelo. 12:30 MW. This class will examine U.S. literature of the 20th and 21st centuries, including first-person autobiographical accounts, journalistic accounts, and novels, which has addressed situations of political and economic oppression or repression with the potential function of enlisting readers in a project of social justice. This aim was quite clear in the antebellum slave narratives, as well as in novels like *Uncle Tom's Cabin*. More recently, it has also been clear in the Latin American genre known as "*testimonio*," in which people wrote of their first-hand experiences with death squads, disappearances, and totalitarian dictatorships. This class will read selections (including an autobiography about Jim Crow-era segregation, a novel based on the actual life of a Sudanese refugee and "Lost Boy," a non-fictional account of fourteen men who died in the Arizona desert in 2001 while trying to cross the border, and a novel that juxtaposes repression and death squads in Guatemala with poverty and homelessness in Los Angeles) as a way of discussing questions about literature that overtly attempts to participate in a social justice project. We will address vexed debates surrounding cultural authority and authenticity, identity politics, attempts to represent the voice of the "oppressed," revisions of strategies used in slave narrative or in the Latin American *testimonio*, and ethical and rhetorical appeals to an assumed readership. A key goal of this class is to help students to learn how to find a position within a theoretical issue or debate and to apply critical theoretical materials to literary texts in order to develop an effective argument. As is the case for any literature class, we will of course be working on further developing skills associated with the study of literature: close reading, analysis, and the development and support of oral and written arguments. Since class conversations are a crucial way of developing, testing, and honing arguments, this course will be discussion-oriented rather than lecture-based; attendance and class participation will count towards the final grade. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 318 Topics in American Literature since 1865: Baraka and Ginsberg. Instr. W Harris. 9:30 TR. We will examine in detail the work of Allen Ginsberg and Amiri Baraka, two major post-World War II avant-garde poets. We will pay close attention to Ginsberg's "Howl" and "Wichita Vortex Sutra" and to selected prose from his essays, interviews and letters. In the case of Baraka we will look closely at poems from his entire career, from "Preface" to "Somebody Blew Up America" and to his cultural prose and writing on music. Not only will we read the poems on the page but we will

also listen to them performed—sometime with music. We will view the excellent recent movie “Howl,” starring James Franco and Baraka’s classic play, “Dutchman.” We will also explore their friendship—sometimes strained but enduring and the political and cultural world that their work grew out of. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 318 Topics in American Literature since 1865: Literature of Sports in the Movies. Instr. Wedge. 11:00 TR. This course will examine works of sports literature in several genres and compare them to the film adaptations of these works. Of particular interest will be how themes, characters, settings, and so on are adapted to film. We will study works that gain “Hollywood” endings (*The Natural*, *Golden Boy*) and ones that are more faithfully translated to the screen (*That Championship Season*). We will also consider how different genres move to film, as we study these novels, plays, non-fiction works, and short stories. Among the films we will examine are *Field of Dreams* (*Shoeless Joe*) and *Million Dollar Baby*. Required coursework consists of 3 major Essays (55%), and a Final Exam (25%). Homework (20%) includes pop quizzes and shorter writing assignments. Class participation is also of considerable importance. **TEXTS:** Kinsella, *Shoeless Joe*; Malamud, *The Natural*; MacLean, *A River Runs Through It*; Odets, *Golden Boy*; Jason Miller, *That Championship Season*; Bissinger, *Friday Night Lights*; Hornby, *Fever Pitch*; Toole, *Million Dollar Baby*. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Barnard. 1:00 TR. This course is an introduction to American literature from European colonization to the 1860s. It covers three broad periods—Contact and Colonialism (1500-1700), Eighteenth century and Enlightenment (1700-1790s), and Early National and Antebellum (c1790s-1860s)—and gives special emphasis to the national period between the 1790s and the 1860s. The general presentation explores literature and culture in historical context, i.e. literature and culture in relation to the social, ideological, economic, and scientific-technological transformations that they reflect and influence. We discuss the broad artistic, sociocultural, and intellectual trends that characterize each period, and ask how individual writers and their works relate to them. We ask how each period understands literature differently and how the audiences and social functions of literature change in each period. The course samples major genres (novels, tales, poetry, history, autobiography, essays) and selected major writers. In class discussion and written assignments, each text is examined both as a literary work in its own right and as it represents larger sociocultural developments. Required Texts: Paul Lauter, et al, eds., *The Heath Anthology of American Literature*, 5th Edition, volumes A and B. (Houghton Mifflin). Charles Brockden Brown, *Edgar Huntly*; or, *Memoirs of a Sleep-Walker, with Related Texts*. Hackett Publishing. Edgar Allan Poe, *The Narrative of Arthur Gordon Pym of Nantucket*. Broadview. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Irby. 11:00 TR. This course will provide a roughly chronological survey of major aspects and works of American literature from its origins (wherever and however we find those in pre-colonial and colonial times) down to the period of the Civil War. A diverse array of varying genres will be covered, including nonfiction, fiction, and poetry, coming to our conclusion with some of the most notable writings of the “American Renaissance,” as, for example, among many others, of the likes of

Whitman, Melville, and Dickinson. Historical, cultural, political, and philosophical contexts will be examined, along with artistic and literary concerns. Written work will include quizzes, a midterm, two essays, and a final exam. Text: *Norton Anthology of American Literature*, 5th edition, volume 1. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Mielke. 12:30 MW. This course surveys works of American literature from accounts of early colonial contact through responses to the Civil War and asks students to consider the variety of ways in which literature contributed to the formation of cultures in what Europeans called the New World. Paying close attention to historical contexts, we will consider the variety of ways in which residents of North America, and later the United States, *used* texts: to create community, to promote settlement, to worship and proselytize, to control those in the minority (especially through the category of “race”), to establish or challenge political authority, to contemplate the beautiful, to pursue social reform, and to shape national identity. Special attention will be given to literature of New England Puritanism, the American Enlightenment, and especially American Romanticism. This course fulfills the English 320 or equivalent requirement for the English major. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Kramar. 11:00 TR. This class is a broad survey of the poetry, literature and drama produced by American authors from 1865 to the present. Not only will we engage in close readings of the texts, but we will also examine the rhetorical components of who is the author, what is the message, and what may be the effects upon an intended audience through the lens of history, culture, race, class and gender. Students will be encouraged to develop their own particular areas of interest and to share their insights and research through class discussion, written compositions and oral reports. Through these explorations, students will gain further mastery in research, literary analysis and written and oral communication. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Kramar. 1:00 TR. This class is a broad survey of the poetry, literature and drama produced by American authors from 1865 to the present. Not only will we engage in close readings of the texts, but will also examine the rhetorical components of who is the author, what is the message, and what may be the effects upon an intended audience through the lens of history, culture, race, class and gender. Students will be encouraged to develop their own particular areas of interest and to share their insights and research through class discussion, written compositions and oral reports. Through these explorations, students will gain further mastery in research, literary analysis and written and oral communication. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 325 Recent Popular Literature. Instr. Valk. 12:00 MWF. Somewhere, some time ago, someone once said something about contemporary literature’s particular interest in “forging...provisional myths for an absent or deaf culture.” Someone else described contemporary literature as having a special interest in “aesthetic explanations of sociopathy and brutality.” Yet others have remarked upon this literature’s “profound sense of ontological uncertainty” as well as its propensity for “playful, self-reflexive, and self-parodying strategies.” And, certainly, a number of readers and critics have

remarked upon – and been grateful for – contemporary fiction’s stubborn commitment to rattling good reads about how we live now. Well, somewhere within the critical context implied by these accounts of our subject, we might “locate” the texts for this course, 8-10 works variously mythic, “playful,” uncertain, and/or quite unabashed in their purpose to both entertain and edify. In short, this class will read and discuss a fairly fulsome fistful of fictions (most quite recent, some rather popular) that, taken together, might say something about where we and contemporary literature are more or less in the present moment. Reading list available from instructor upon request. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 332 Shakespeare. Instr. Carothers. 9:00 MWF. We’ll read about a dozen of the play together, to get a sense of Shakespeare’s overall achievement and development, beginning with some early plays (a tragedy, comedies, and histories) and moving through the period of the great tragedies to the final romances. Along the way, I expect to raise the question: Why Shakespeare? That is, why are we still mounting his plays, making films of them, and reading them at almost all levels of the curriculum? To consider this question—which I do not expect us to answer definitively—we will need a bifocal vision, one that considers Shakespeare’s texts in the context of this own time, and in the often-different context(s) of the present. We will also need a sense of the qualities and achievements that reveal a “major figure”: masterworks, abundance, variety, innovation, “timelessness,” and “timeliness,” among others. Within individual plays we will pay close attention to the text, the words Shakespeare wrote to enable performance; we will consider chronology and development, repeated use of plots, characters, and subjects, and we will rely on film and live production to inform our reading. Plays likely to be included are *Romeo and Juliet*, *Hamlet*, *Lear*, *Macbeth*, *The Taming of the Shrew*, *A Midsummer Night’s Dream*, *The Merchant of Venice*, *Twelfth Night*, *As You Like It*, *Henry V*, *The Winter’s Tale*, and *The Tempest*. In addition to regular class attendance and participation, substantial written work will be required: two papers of 1,500-2,000 words, quizzes on each play, a mid-term examination and a final examination. Required text: David M. Bevington, ed., *The Necessary Shakespeare*, Third edition. This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Evans. 10:00 MWF. In this introductory survey students will learn a great deal about what is called the “Shakespearean trajectory”—that is, the arc of Shakespeare’s growth and achievement as a poetic dramatist—by examining in depth eleven (or so) of the author’s major works, beginning with the brilliant erotic narrative poem *Venus and Adonis* and continuing through a series of plays representing various genres of the Elizabethan and Jacobean stages (comedies, histories, tragedies, romances). To enrich in-depth context for our study of Shakespeare’s works we also will read James Shapiro’s prize-winning biography, *A Year in the Life of William Shakespeare: 1599*. Called by Jonathan Bate “one of the few genuinely original biographies of Shakespeare,” *A Year in the Life* shows why 1599 was “an epochal year for Shakespeare and England.” It was during that year that Shakespeare “wrote four of his most famous plays: *Henry the Fifth*, *Julius Caesar*, *As You Like It*, and, most remarkably, *Hamlet*; Elizabethans sent off an army to crush an Irish rebellion, weathered an Armada threat from Spain, gambled on a fledgling East India Company, and waited to see who would succeed their aging and childless queen” (quotations taken from the book cover). *A Year in the Life* will provide us with a fascinating and rich view of

Shakespeare amid the culture and contexts of Elizabethan England—something akin to what anthropologist Clifford Geertz terms “thick description.”

Written work: quizzes/brief writing assignments over Shakespeare’s works; 2 papers (plus revision of Essay 1); Mid-Term Exam; Final Exam. Required texts: Stephen Evans, ed., *William Shakespeare’s Venus and Adonis* (Instructor’s edition of the poem; PDF); Stephen Greenblatt, ed., *The Norton Shakespeare. Based on the Oxford Edition: Essential Plays / The Sonnets*, 2nd ed. (Norton, 2008; ISBN 039393313X); James Shapiro, *A Year in the Life of William Shakespeare: 1599* (Harper Perennial, 2006; ISBN 0060088745). Note: Students are expected to use the Norton Shakespeare text listed above, as all papers, class assignments, and more are geared to that edition. As well, students will be required on occasion to download, print, and use various documents (e.g., handouts, prompts, additional readings, and Study Guides authored by the Instructor for a number of the works). This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Valk. 2:00 MWF. We’ll study up to a dozen plays, paying attention to genre (comedy, history play, tragedy), intellectual/political/social implications (often as these show through the precise language of the play), and dramatic qualities. The choice of readings will depend partly on student experience and preferences. Students must take responsibility for discussion. Competence in writing is expected. Two or three papers, quizzes as needed, two hour examinations, final examination (part of which is comprehensive). This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Sousa. 1:00 TR. This class will survey Shakespeare’s works, focusing on close readings of selected plays. Class sessions will consist of lecture, discussion, presentations, group work, creative projects, and performance. Students are expected to contribute to classroom discussion; to master the material from lectures, discussion, and readings; to participate in performance projects and other group work; and to work independently on a research/creative project. As an upper-level English class, this course assumes more advanced writing and research skills and commensurate proficiency and experience in reading and interpreting literature. Written work includes two exams; two papers, one of which is a critical research paper or a creative project; and quizzes, written homework, presentations, reports, and performance. Texts: *The Complete Pelican Shakespeare*, ed. Stephen Orgel and A. R. Braunmuller; or paperback editions of the plays studied. Recommended: Joseph Gibaldi, *MLA Handbook for Writers of Research Papers* (latest edition). This course fulfills the Shakespeare requirement for the English major.

ENGL 337 Introduction to U.S. Latino/a Literature. Instr. M Caminero-Santangelo. 3:00 MW. This class will focus on key readings in U.S. Latina/o literature, including literature by people of Mexican, Puerto Rican, Cuban, Dominican, and Central American descent. Writers may include Julia Alvarez, Ana Castillo, Sandra Cisneros, Cristina García, Piri Thomas, Rudolfo Anaya, and Luis Alberto Urrea, among others. We will begin with some examples of early writing by people of Spanish-speaking descent in what would become the United States, including writing of the colonial period, the Reconstruction period following the Civil War, and the turn of the century. However, the majority of the class will focus on literature from 1960 to the present—the period during which self-consciously bicultural writing by Americans with roots in Spanish-

speaking countries has proliferated and acquired the label “Latino/a.” Reading poetry, drama, autobiographical essays, and novels, we will consider the separate histories of each of these groups and of their relationship to the U.S., while also discussing what (if anything) defines a common “Latino/a” identity. We will also consider issues such as the significance of various labels used to describe this group (e.g. “Latino/a,” “Hispanic,” Chicano/a”); the construction of ethnic identity; the concept of cultural hybridity and how this is experienced / narrated; the category of “exile”; the treatment of racial, ethnic, and cultural difference; the tension between cultural preservation and assimilation, including religion, language, and gender roles; the development of political consciousness (with particular attention to the Chicano/a farmworkers' movement); and stances of resistance to cultural and/or political oppressions. Course assignments will include two papers, two exams, and regular reading quizzes. This course will be discussion-oriented rather than lecture-based; attendance and class participation will count towards the final grade. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 338 Introduction to African-American Literature. Instr. Anatol. 7:10p T. Edwards Campus. This course is designed as an intensive survey of African American literature, introducing students to a few of the central themes in this body of work, such as slavery and its legacies; the oral tradition; establishing “Americanness”; movement and migration. Course materials will be selected from a wide variety of genres, such as slave narratives, folklore, short stories, novels, children's literature, essays, drama, and poetry. They will be also be drawn from major periods in African American history: slavery and emancipation, reconstruction, the Harlem Renaissance, the time between the wars, the Black Arts Era, the post-Civil Rights Era. The central text will be *The Norton Anthology of African American Literature* (2nd edition). Other required texts: *Breath, Eyes, Memory* by Edwidge Danticat and *The Autobiography of My Dead Brother* by Walter Dean Myers. Students can expect 3 analytical papers, a midterm exam, and a final exam. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 351 Fiction Writing I. Instr. Daldorph. 4:10 M. Meets with Daldorph's ENGL 551. Edwards Campus. We'll study the basic elements of short story writing, including characterization, narrative development and dialogue. Most of the classes we will be workshopping student-written fiction. Students will be expected to complete several exercises and three short stories, or the equivalent, perhaps three chapters of a novel.

ENGL 351 Fiction Writing I. Instr. Desnoyers. 1:00 TR. This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, detail, setting. A selection of stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of contemporary stories in the text and workshopping. Each student will be required to complete two short stories and one revision. A third story may be substituted for the revision upon permission of the instructor.

ENGL 351 Fiction Writing I. Instr. Desnoyers. 2:30 TR. This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, detail, setting. A

selection of stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of contemporary stories in the text and workshopping. Each student will be required to complete two short stories and one revision. A third story may be substituted for the revision upon permission of the instructor.

ENGL 351 Fiction Writing I. Instr. Richardson. 11:00 TR. This is an introduction to the art of fiction writing, and the study of fiction. The course will primarily focus on students' own writing, examining in depth elements and techniques such as point of view, voice, character development and change, detail, setting and structure. A selection of outside texts (including contemporary work by Miranda July, Ann Beattie, Amy Hempel, Lynda Barry, Dennis Johnson, Sam Lipsyte and others) will serve as supplementary material to provide students with examples, as well providing a structure for the way we will discuss their own writing. Each student will be required to complete at least two short stories of their own and one revision.

ENGL 351 Fiction Writing I. Instr. Richardson. 2:30 TR. This is an introduction to the art of fiction writing, and the study of fiction. The course will primarily focus on students' own writing, examining in depth elements and techniques such as point of view, voice, character development and change, detail, setting and structure. A selection of outside texts (including contemporary work by Miranda July, Ann Beattie, Amy Hempel, Lynda Barry, Dennis Johnson, Sam Lipsyte and others) will serve as supplementary material to provide students with examples, as well providing a structure for the way we will discuss their own writing. Each student will be required to complete at least two short stories of their own and one revision.

ENGL 351 Fiction Writing I. Instr. Sullivan. 11:00 MWF. For beginning fiction writers, English 351 requires no texts and it will be conducted in a workshop format. The stories written by students enrolled in the class will serve as our text. Each student will write three stories which will be in length from eight to twelve pages. Those stories will be presented to the class under a pen name. This will be a serious endeavor in writing and reading contemporary literary fiction.

ENGL 352 Poetry Writing I. Instr. Buchen. 11:00 TR. In this course, we will form a supportive community of working writers, writing poems throughout the semester. We will explore and practice poetic craft, form, voice, style, and figurative language, among others, as well as read contemporary poetry. We will workshop poems, responding to the poetry of our peers in conversation and in writing, and engage in thoughtful revision. In addition to completing a portfolio of poems, students should plan to actively participate, engage with craft and course texts, take risks and revise writing, and use a generous, engaged approach to the writing of others.

ENGL 352 Poetry Writing I. Instr. Kaminski. 3:00 MW. This workshop will focus on the production of poetry. We will explore poetic form and technique, using a variety of methods to generate new poems. We will pay particular attention to the specific ambition of each poem and how that ambition can be discerned during the writing process. We will question convention, unlearn inherited habits and explore new possibilities. Contemporary poetry and other course readings will serve as guides for our writing and will help to inform our own ongoing discussion of poetics. Meetings will center on critiquing student poems, discussion of assigned readings, and in-class writing. There will be some brief critical responses to readings.

Thoughtful and engaged participation in the collective enterprise is essential, and will be the basis for your grade in the class. At the end of the semester, you will turn in a chapbook of your own work as a final project.

ENGL 353 Screenwriting I. Instr. Ohle. 11:00 TR. No text is required for the course. We will use *Celtx*, a free, downloadable screenwriting software. Course Requirements: You will complete two original 7-page screenplays during the first half of the semester and one 15-page screenplay during the second half. The second screenplay will be accompanied by a Treatment (your screenplay story written in prose form, usually two or three pages) and a Logline (conveys the dramatic story of a screenplay in the most abbreviated manner possible, usually one or two sentences). You will also complete weekly assignments (leading to the final draft of your screenplay, treatment and logline) and post them on Blackboard for other class members to read and offer feedback. Postings will also be accessed in class and projected on a large screen for class discussion. You will be expected to enroll in the online Blackboard course site for ENGL 353 and check it on a daily basis. Final grade will be based on: quality of writing (and adherence to proper screenwriting formats); class participation and attendance; and timely completion of all assignments. There will be no final exam.

ENGL 354 Playwriting I. Instr. Canady. 11:00 TR. This class is an intensive course in the creation and development of scripts for the stage. Utilizing a workshop model, students will craft original manuscripts, critique the work of peers, and meet regularly with the instructor for further development. By analyzing the basic structure of strong dramatic storytelling, students will craft a series of scripts employing a variety of text-creation methods. Beginning by analyzing classical definitions of drama and dramatic structure, students will move forward by employing Aristotelian standards in their own writing and then going further afield by exploring more contemporary and experimental play structures. Particular emphasis will also be placed on reading, analyzing, and responding to contemporary plays to aid in students' writing and interpretation skills.

ENGL 355 Nonfiction Writing I. Instr. Crawford-Parker. 1:00 MWF. This course introduces students to the craft and art of the essay, a form that artfully enacts one writer's engagement with the world. Students do a significant amount of reading since, as Patricia Hampl says, "A writer is, first and last, a reader." Students read so they may examine and respond effectively to their own writing as well as to the writing of fellow class members. The course is a workshop where students learn how to talk about essays, to respond better to what they read, and to better revise their own work. We begin the semester by looking at very short examples of the form to inspire our own writing of very short essays.

Part of our consideration of writing focuses on a writer's materials. To write requires an affection and concern for one's materials. To that end, we spend some time learning more about how sentences work and how to construct better ones. Course work includes a short piece, two essays, a portfolio, presentations, a course journal, and reading assignments throughout the semester. A willingness to write, accept feedback, offer feedback, read seriously, and enjoy oneself is necessary for the course. Texts: Stanley Fish. *How to Write a Sentence: And How to Read One*. Harper, 2011; Judith Kitchen, ed. *Short Takes: Brief Encounters with Contemporary Nonfiction*. Norton, 2005; Phillip Lopate. *The Art of the Personal Essay: An Anthology from the Classical Era to the*

Present. Anchor, 1997; Dinty Moore. *Crafting The Personal Essay: A Guide for Writing and Publishing Creative Non-Fiction*. Writers Digest, 2010; Lex Williford and Michael Martone, eds. *Touchstone Anthology of Contemporary Creative Nonfiction: Work from 1970 to the Present*. Touchstone, 2007.

ENGL 355 Nonfiction Writing I. Instr. Luce. 7:10p TR. Edwards Campus. Meets with ENGL 555. When Truman Capote wrote *In Cold Blood*, he did more than just document a brutal killing, he created a whole new approach to the "writing" of fact. From that starting point, this introductory course will serve as a survey of the various types of literary nonfiction writing. From the personal essay to reviewing live performances, from humor to column writing, students will immerse themselves in learning the importance of creativity, craft, and voice in non-fiction. Requirements will include a personal essay, three columns, a review of a live performance, humor writing and a final project. While we will read examples of all of these types of writing, the bulk of our work will come in workshop format, with students critiquing one another's work.

ENGL 355 Nonfiction Writing I. Instr. Thornbrugh. 9:30 TR. The central aspect of this course will be the consideration, discussion, and practice in writing of creative nonfiction essays. This class encourages openness to discovery combined with a critical examination of each text we will read and write. A large portion of the class will be dedicated to workshopping student writing. Some of the authors we will consider to help us meet our course goals are: Susan Orlean, Lee Gutkind, David Sedaris, Joan Didion, James Baldwin, Audre Lorde, and Lauren Slater.

ENGL 360 Advanced Composition: Writing Self, Writing Cultures. Instr. Reiff. 2:30 TR. In this advanced writing course, students will conduct "field studies" on topics of their choosing and will observe, interpret, and analyze the rhetorical and social actions of various cultures, social groups and/or organizations. Students are encouraged to study disciplines, fields, or workplaces that they plan to enter; organizations they are interested in joining; or cultures they would like to know more about. Through analysis of the rhetorical and social situations that motivate writing and "hands-on" ethnographic investigation of a community's discursive interactions, students will explore how rhetorical objectives and actions are shaped by particular contexts for writing. In addition to various informal writing activities, students will complete a range of related writing projects (an observation of a place/setting for a group's interactions; an analysis of a group's texts/genres; interviews with group participants or oral histories), culminating in a longer field study or ethnography—a descriptive and analytical account of a culture, community or organization. In addition, students will critically read and respond to multiple texts and genres—including each other's writing—and will learn to analyze the rhetorical nature and cultural embeddedness of writing and to guide its revision. Required texts include *Fieldworking* by Sunstein and Chiseri-Strater (4th edition, Bedford St. Martin's) as well as other materials to be posted on Blackboard. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 362 Foundations of Technical Writing. Instr. Evans. 8:00 TR. This course introduces students to the principles of technical communication. Students will learn to organize, develop, write, and revise various technical documents (e.g., letters, manuals, presentations, proposals, reports, résumés, Web sites) often needed in

business, engineering, and scientific settings. The course will also include an introduction to technical-writing software. Text (this edition *only*): Mike Markel, *Technical Communication*, 10th ed. (Boston: Bedford/St. Martin's, 2012). Prerequisite: English 102 (or equivalent) or completed undergraduate degree. This course fulfills the prerequisite for English 562 and 564, and counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does not fulfill the Creative Writing requirement for the Creative Writing concentration.

ENGL 362 Foundations of Technical Writing. Instr. Evans. 11:00 TR. This course introduces students to the principles of technical communication. Students will learn to organize, develop, write, and revise various technical documents (e.g., letters, manuals, presentations, proposals, reports, résumés, Web sites) often needed in business, engineering, and scientific settings. The course will also include an introduction to technical-writing software. Text (this edition *only*): Mike Markel, *Technical Communication*, 10th ed. (Boston: Bedford/St. Martin's, 2012). Prerequisite: English 102 (or equivalent) or completed undergraduate degree. This course fulfills the prerequisite for English 562 and 564, and counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does not fulfill the Creative Writing requirement for the Creative Writing concentration.

ENGL 362 Foundations of Technical Writing. Instr. McKitterick. 4:00 W. This course introduces students to the principles of technical communication. Students learn to organize, develop, write, and revise technical documentation (e.g., proposals, specification documents, technical reports, websites, oral presentations, manuals) for such technical fields as engineering, business, and science. Includes an introduction to technical-writing software. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite for English 562 and 564, and counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does not fulfill the Creative Writing requirement for the Creative Writing concentration.

ENGL 362 Foundations of Technical Writing. Instr. McKitterick. Online. The online version of this course introduces students to the principles of technical communication. Students learn to organize, develop, write, and revise technical documentation (e.g., proposals, specification documents, technical reports, websites, oral presentations, manuals) for such technical fields as engineering, business, and science. Includes an introduction to technical-writing software. Requires regular participation and collaboration with other students online, but does not require students to meet in person. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite for English 562 and 564, and counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does not fulfill the Creative Writing requirement for the Creative Writing concentration.

ENGL 362 Foundations of Technical Writing. Instr. Nish. 12:30 MW. Technical communication skills are utilized in many career fields and professional situations. The technical writing process includes planning, organizing, developing, writing, and revision. Students in this course will develop their technical writing skills by applying this process to a variety of projects, including instruction manuals, technical reports, specification documents, and basic

websites. Prerequisite: English Composition (ENGL 101 and 102) or a completed undergraduate degree. This course fulfills the prerequisite for English 562 and 564, and counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does not fulfill the Creative Writing requirement for the Creative Writing concentration.

ENGL 362 Foundations of Technical Writing. Instr. Nish. 3:00 MW. Technical communication skills are utilized in many career fields and professional situations. The technical writing process includes planning, organizing, developing, writing, and revision. Students in this course will develop their technical writing skills by applying this process to a variety of projects, including instruction manuals, technical reports, specification documents, and basic websites. Prerequisite: English Composition (ENGL 101 and 102) or a completed undergraduate degree. This course fulfills the prerequisite for English 562 and 564, and counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does not fulfill the Creative Writing requirement for the Creative Writing concentration.

ENGL 385 The Development of Modern English. Instr. Grund. 11:00 MW. The story of the English language is a remarkable one. During its 1,500-year history, English has developed from humble beginnings to a language of global significance. In the process, it has gone through striking changes. For example, in the early Middle Ages, the words *take* and *give* did not exist in English; they were borrowed from the language of the Vikings. When a person in the 16th century claimed that someone was *nice*, he or she meant that the person was *foolish*. And in the 17th century, *her* could be spelled as *har*, *her*, *hor*, *hur*, and *hyr* by people living in the same community. In this course, we will explore where the English of today comes from and how it got there. We will look at how major historical events have changed the features of the English language, and how quests of different groups of people for social status and social identity have driven the direction that the language has taken. We will study extracts from a range of texts, including a dialogue between an owl and a nightingale, Chaucer's *Canterbury Tales*, alchemical writings, and witness testimonies from the Salem witch trials. At the end of the course, I hope you will see how your own language has been shaped by different people and forces over several centuries, and how you yourself contribute to the continuing change of the English language. There will be two tests and a number of assignments and text analyses. Required text: Laurel J. Brinton and Leslie K. Arnovick. 2011. *The English Language: A Linguistic History*. 2nd ed. Oxford: Oxford University Press. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 390/AMS 344 Studies In: Aging in Film. Instr. Lester. 11:00 TR. Students in this course will view a variety of US and international films that include presentations of aging, older adults, and elderly adults. Films about aging are proliferating as the proportion of adults over 65 increases to one in four over the next 20 years. However, aging is also a long-standing trope for rapid and large-scale historical transitions. Through critical analysis of these films and introductory readings on film, aging, and culture, students will consider film as part of larger cultural processes that shape the way societies and individuals think and feel about human and historical development. Engaging critically with the presentation of aging in film will empower students to question cultural tropes and normative constructions of human and social development and to

envision and realize utopic alternatives. Films may include *Andrew Jenks: Room 335*; *An Autumn Afternoon*; *Away from Her*; *Cocoon*; *Four Season's Lodge*; *In Her Shoes*; *Nobody's Fool*; *Old Partner*; *On Golden Pond*; *Spring, Summer, Fall, Winter, Spring*; *Summer Hours*; and *Young at Heart*. Students will be responsible for watching the films outside of class and will demonstrate their learning through class discussion, brief presentations, two short papers, and two exams.

ENGL 400 Teaching and Tutoring Writing. Instr. Thonus. 2:30 T. This course explores writing instruction, especially how it is worked out in the setting of a university writing center. We will explore theories and strategies of teaching and tutoring writing across academic disciplines. We will start by examining what we know about how human beings best learn, how we have learned to write, and how we ourselves continue to reflect on and improve our own writing. Then, we will discuss interaction dynamics, the foundation of working with other writers in the classroom and in one-on-one and small-group peer tutoring relationships. We will explore how components of identity shape our own writing and our interactions with other writers, learn how to identify writers' strengths, build trust, and foster engaged learning.

Course content includes a discussion of theories that inform composition pedagogy, collaborative learning, and writing center research. Additionally, you will investigate special topics, such as writing in the disciplines, assessing writing, working with second-language writers, and using technology to teach writing. You should expect to work collaboratively inside and outside of class, to observe and practice tutoring at the KU Writing Center, to read extensively, and to write formally and informally, analytically and expressively about the intersections and divergences of theory and practice as you encounter them. ENGL 400 is a designated KU Service Learning course. Texts: Gillespie, Paula and Neal Lerner. *The Longman Guide to Peer Tutoring*. (2nd ed.) New York: Longman, 2007. Reynolds, Dudley W. *One on One with Second Language Writers: Guide for Writing Tutors, Teachers, and Consultants*. Ann Arbor: University of Michigan Press, 2009. Hewett, Beth. *The Online Writing Conference: A Guide for Teachers and Tutors*. Portsmouth, NH: Boynton/Cook Heinemann, 2010. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 507 Science, Technology & Society: Examining the Future Through a Science Fiction Lens. Instrs. Baringer, McKitterick. 4:00 R. 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 short paper about that week's readings. Other projects include a mid-term research paper, a live presentation, and a research paper or creative work as a final project.

ENGL 508 Contemporary Literary Theory. Instr. Barnard. 9:30 TR. This course offers an advanced introduction to key strands of contemporary cultural and literary theory, from post-structuralism to the present. A theory, for our purposes, is an advanced model for understanding a basic question or problem in the humanities and social sciences. This is not a course in applied theory or criticism; rather, it is an intellectual history course that surveys the history and development of contemporary cultural theory seen from the perspective of literary studies. We will work through a historical

survey of the basic fields of inquiry (and their disciplinary roots) that generate the range of currently influential theoretical and critical models, from the advent of post-structuralism in the 1960s to the current emphasis on interdisciplinary modes of historical contextualization.

In order to understand how literary studies has developed from a discipline based on largely-unexamined 19th-century assumptions related to aesthetic idealism to today's historically-informed scholarship that shares its theoretical and analytical models, and its foundational concepts, with the rest of the human sciences, we will review critical and theoretical models of formal linguistic and cultural systems (formalism and structuralism); models of the subject and basic identity categories (psychoanalysis; sex-gender and ethnic studies); models of interpretation and meaning (deconstruction and hermeneutics); and end with an overview of recent interdisciplinary models geared toward understanding the cultural dynamics of historical and social relations (post-Marxist models; Birmingham-school cultural studies; postcolonial theory, world-systems theory, etc).

Coursework will consist in reading and four short papers. This is a useful course for students who plan to enroll in graduate programs in literary studies, where basic knowledge of these models and their implications will be a valuable asset.

Required text: Vincent B. Leitch, ed. *The Norton Anthology of Theory and Criticism*. 2nd edition. WWW Norton & Co. This course fulfills the ENGL 308 or equivalent requirement for the English major.

ENGL 521 Literature from the Renaissance to 1800: Women Dramatists and Characters from the Restoration to 18th Century. Instr. Eversole. 1:00 MWF. With the Restoration of Charles II as a constitutional monarch and granting of theatrical patents in 1660, conditions of the English stage for the first time enabled women to make careers as professional playwrights. And for the first time women appeared upon the stage performing the roles of women characters. We'll read many plays by women (and men) that reveal the consequences of these new privileges in complicated and enduring ways. Some of these plays also relate to important later novels concerned with women, so the course connects to traditions and genres outside of its immediate interests. I plan on three short papers, a report on criticism, and an open-book final exam. Texts: *The Meridian Anthology of Restoration and Eighteenth-Century Plays by Women*, ed. Katharine M. Rogers, *Eighteenth-Century Women Dramatists*, ed. Melinda C. Finberg, and if still in print inexpensive and good anthologies of *Restoration and Eighteenth-Century Plays*, ed. respectively by Brice Harris and Ricardo Quintana. We'll need to use other resources in order to read Rowe's *The Fair Penitent* (perhaps the best known play during the century and from which the term "Lothario" comes) and Lee's *The Rival Queens*. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 530 Irish Literature and Culture: James Joyce. Instr. Conrad. 2:30 TR. In this course, we will be reading most of James Joyce's major works: *Portrait of the Artist as a Young Man*, poetry, *Dubliners*, *Ulysses*, and short selections from *Finnegans Wake*. Among the topics we will explore are the ways Joyce variously exploits and challenges systems of authority, the relationship between style and content, and the controversies surrounding Joyce and his works. The majority of the semester will be devoted to reading and discussing *Ulysses*. Students will be expected to participate in class and online, and write a substantial

original paper that builds upon literary scholarship. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 551 Fiction Writing II Instr. Daldorph. 4:10 M. Edwards Campus. Meets with Daldorph's ENGL 351. We'll study the basic elements of short story writing, including characterization, narrative development and dialogue. Most of the classes we will be workshopping student-written fiction. Students will be expected to complete several exercises and three short stories, or the equivalent, perhaps three chapters of a novel. 551 students will be required to complete several extra requirements.

ENGL 551 Fiction Writing II. Instr. Desnoyers. 11:00 TR. Required Texts: *The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone. 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. *Requirements:* Students will attend class regularly and participate actively in discussion. They 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 type comments for their peers' stories as these are workshopped. Finally, they will revise their stories for inclusion in their final portfolio.

ENGL 551 Fiction Writing II Instr. Lorenz. 7:00p T. This is an advanced course in fiction writing for students who have demonstrated strong writing ability in Fiction Writing I. Students who have taken Fiction Writing II once previously are also eligible. Enrollment is by permission of instructor. Eligible students interested in taking the course should submit samples of their fiction to me in advance of enrollment. After a review of fiction-writing elements and techniques, the course will be conducted primarily as a workshop focusing on student work. A selection of fiction from the text will supplement workshop discussions. Each student will write three new short stories. Revision of previous work may be allowed with the permission of instructor. Text: *The Contemporary American Short Story*, Nguyen and Shreve.

ENGL 552 Poetry Writing II. Instr. Kaminski. 11:00 MW. This workshop will be focused on student writing, but will involve assigned reading with attention to issues of craft. Students will be encouraged to develop their strengths and to cultivate a distinctive poetic vision and voice, but must also demonstrate a willingness to broaden their range and experiment with new forms and notions of the poem. Rather than simply polishing individual poems, we will explore new possibilities for future poems. A portfolio of poetry will be written and revised with the critical input of the instructor and the workshop. There will be some brief critical responses to readings. Thoughtful and engaged participation in the collective enterprise is essential, and will be the basis for your grade in the class. Permission of the instructor is required before registering. To apply please submit a brief letter of interest, 4-5 poems, your major and a list of classes (taken at KU and elsewhere) that seem to have bearing on your enterprise to Ms. Kaminski's email: kaminski@ku.edu . Please use "ENGL 552" as your subject line.

ENGL 553 Screenwriting II. Instr. Ohle. 1:00 TR. No text is required for the course. We will use *Celtx*, a free, downloadable screenwriting software. Course Requirements: You will complete two original Screenplays one 15 pages and one 30 pages, a Treatment (your screenplay story written in prose form, usually two or three pages) and a Logline (conveys the dramatic story of a screenplay in the most abbreviated manner possible, usually one or two sentences). You will also complete weekly assignments (leading to the final draft of your screenplay, treatment and logline) and post them on Blackboard for other class members to read and offer feedback. Postings will also be accessed in class and projected on a large screen for class discussion. You will be expected to enroll in the online Blackboard course site for ENGL 353 and check it on a daily basis. Final grade will be based on: (1) quality of writing (and adherence to proper screenwriting formats); (2) class participation and attendance and (3) timely completion of all assignments. There will be no final exam.

ENGL 555 Non-fiction Writing II. Instr. Crawford-Parker. 2:00 MWF. English 555 is a creative writing workshop focused on the essay and its myriad possibilities of both form and content. The course focuses on student work through the peer review workshop, but we also read to understand better some of the potentialities and pitfalls of the essay. Students write four essays and contribute regular critiques of one another's work. The four essays are then revisited at semester's end as part of a revision portfolio. Students are required to do one semi-formal presentation and several shorter ones. The workshop format of the course demands a high degree of student participation, both in degree and quality. Students can expect to be challenged intellectually and creatively in producing new and original writing and engaging with their fellow students to think about the process of writing as essayists. Instructor consent is required. Texts: Carl H. Klaus and Ned Stuckey-French, eds. *Essayists on the Essay*; Jill Talbot, ed. *Metawritings: Toward a Theory of Nonfiction*; Sheryl St. Germain and Margaret L. Whitford, eds. *Between Song and Story: Essays for the Twenty-first Century*; James Baldwin. *Notes from a Native Son*; Eula Biss. *Notes from No Man's Land*; Patrick Madden. *Quotidiana*.

ENGL 555 Nonfiction Writing II. Instr. Luce. 7:10p TR. Edwards Campus. Meets with ENGL 355. When Truman Capote wrote *In Cold Blood*, he did more than just document a brutal killing, he created a whole new approach to the "writing" of fact. From that starting point, this introductory course will serve as a survey to the various types of literary nonfiction writing. From the personal essay to reviewing live performances, from humor to column writing, students will immerse themselves in learning the importance of creativity, craft, and voice in non-fiction. Requirements will include a personal essay, three columns, a review of a live performance, humor writing and a final project. While we will read examples of all of these types of writing, the bulk of our work will come in the workshop format, with students critiquing one another's work.

ENGL 565 The Gothic Tradition. Instr. Rowland. 11:00 TR. 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 persistent architecture of fear. This course will explore and define that tradition of fear 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

categories of terror and central thematic concerns. This course will ask why these concerns come together to form the conventions of Gothic literature and why these conventions have proven to be so compelling. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 571 American Indian Literatures, Environmentalism, and Eco-criticism. Instr. Fitzgerald. 3:00 MW. According to popular wisdom, American Indians are a people “close to nature.” While this statement is both essentialist and an overgeneralization, it has persisted through the centuries in the American consciousness. Yet at the same time, the reservations many Native people live on are close to uranium mines, radioactive waste dumps, and other toxic sites. These are not the images that socially constructed notions of “Indian,” “nature,” and “wilderness” have prepared us for. Native peoples, of course, have their own unique perspectives on nature and the environment, and have been writing about them for centuries. Unfortunately, they have been either portrayed as part of the landscape in Western eco-critical texts, or left out completely. This course will examine such contradictions by exploring contemporary American Indian literatures through the lens of ecological literary criticism, or eco-criticism. This course fulfills the English 322 or equivalent requirement for the English major. It also fulfills the non-Western culture course requirement.

ENGL 577 Advanced Topics in American Literature since 1865: The Modern American Novel, 1900-1940. Instr. Carothers. 11:00 MW. This course will survey a number of the major texts of “the Modern American Novel,” a vast, complex, and often controversial genre. By concentrating on texts (and authors) from the earlier portion of the 20th century, we may be able to trace together some sustaining particulars of this myriad field. Although a stipulated definition of “modernism” will be offered, it will not be imposed as a perfect Platonic form in which to subsume all of the novels discussed, and, if you are carrying around with you a definition of your own, including “American modernism,” I hope you are willing to set it aside from time to time for a wide-ranging consideration of individual texts. Novels to be read may include: Chopin, *The Awakening*; Dreiser, *Sister Carrie*; Anderson, *Winesburg, Ohio*; Cather, *The Professor's House*; Fitzgerald, *The Great Gatsby*; Faulkner, *Light in August*; Hurston, *Their Eyes Were Watching God*; Steinbeck, *The Grapes of Wrath*; Hemingway, *For Whom the Bell Tolls*. Required work includes individual quizzes on each novel, two papers of 1,500-2,000 words, a mid-term examination, and a final examination. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 577 Advanced Topics in American Literature since 1865: The Modernist Lyric Epic Poem. Instr. Irby. 2:30 TR. We will focus to start with on four major and continually important works of epic American poetic modernism, Pound's *Cantos*, Williams' *Paterson*, H.D.'s *Trilogy*, and Eliot's *Four Quartets*, along with the backgrounds to these and other preceding works by the authors—and also with some consideration of writing that is relevant from other more or less contemporary authors, such as Marianne Moore and Hart Crane. And then follow that line—one, but a very central one, out of the diversity of U.S. poetry of the century—into work (and especially the long/large poem) by Olson and Duncan (and perhaps some other, as time permits). The poems will be attended closely, and as well the critical considerations and reactions, the historical and cultural situations, the traditions and continuities, supporters and opponents, and a final paper as a take-home final exam. Texts will

include volumes of Pound, Williams, H.D., Eliot, Olson, and Duncan, materials in handouts, and items on reserve. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 580 Rhetoric and Writing: Multimedia Rhetorics. Instr. Reiff. 11:00 TR. Digital culture and new media have transformed reading, writing, and research practices, revealing the multidimensionality of texts, blurring the roles of writer and audience, and creating new spaces for dialogue, collaboration, and participation in rhetorical acts. In this course, we will apply rhetorical principles across a variety of media—from blogs, to wikis, to social networking sites, to videos—and will address the complex realities and challenges of composing ethical, persuasive, and effective arguments in the 21st century. The course will explore how traditional processes of writing and reading texts are challenged by communication across a range of multimedia genres and contexts. We will examine the impact of multimedia discourse on ourselves and our culture, and through our analysis and production of multimedia texts, we will explore how the medium shapes the message, works to persuade multiple audiences, and alters the way that we understand, structure, and process knowledge. Assignments will include a multimedia literacy autobiography (in which you will explore your own experiences of communicating within digital and multimedia contexts), an analysis of a multimedia text or comparative analysis of texts in two different media; a multimedia presentation on how new media impacts your professional area of interest; and a final online portfolio that uses multimedia to create a professional digital profile. Required readings will be posted to Blackboard and will include various articles in Rhetoric and Composition focused on multimedia writing, digital rhetoric, and visual rhetoric. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 598 Honors Proseminar: Genre. Instr. Devitt. 12:30 MW. Looking at texts—any text—through genre gives us a new lens for understanding writing, whether literary or everyday, our own or that of others. Genres are not just formulaic or literary and not just romances or westerns, Petrarchan sonnets or magical realism. Genres are also blogs, environmental impact statements, legal briefs, children's picture books, zines, and hybrids that authors invent. In our course, we will discover how genres are created and revised by writers' purposes, audiences, and larger contexts. We will analyze particular genres and see how and why they work—or don't work—in the world. And you will follow your particular interests to choose your own genres to analyze, understand, write about and in, and play with. Students will write short pieces and share with the class as well as write a longer, research-based paper. This course embraces students from all interests and backgrounds within English studies, whether literary, rhetorical, linguistic, or creative. Whatever your textual interests, you will look at them in new and revealing ways. This course fulfills the Honors Proseminar requirement for Departmental Honors in English and as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 598 Honors Proseminar: Documentary Poetry. Instr. Harrington. 11:00 TR. “Documentary poetry”?? “Documentary” connotes dry—or maybe didactic; something dated and best left to newspapers, history books, pamphlets, film. “Poetry” is the expression of personal emotion; language raised to a sublime and

exquisite delicacy; mellifluous statements of universal truths. . . . Right?

Well...some poets did not receive the memo, because they insist on writing poems that relate non-fiction narratives – and that often quote things like newspapers and pamphlets in the process. It is a poetry that represents historical “facts” (personal or collective). Sometimes it stretches the boundaries of poetry and questions the meaning of document(ary), emphasizing documents as texts and poems as historical documents.

But what does it mean to relate history in the form of a poem? And when one does so, how does our understanding of history change? What are the limits of a poetics of fact? We will approach these questions by reading and writing about “docu-poems” by Muriel Rukeyser, William Carlos Williams, Khaled Mattawa, Bhanu Kapil, and others. You will also research, write, and reflect upon your own “documentary poem” – always with an awareness of your presence as author of the history you are writing. This course fulfills the Honors Proseminar requirement for Departmental Honors in English as well as the Engl 322 or equivalent requirement for the English major.

SPRING 2013 GRADUATE LEVEL COURSES 600-999

ENGL 750 British Literature of the 19th Century: 19th Century Literature and Psychology. Instr. D Elliott. 7:00p M. This course will look specifically at how new nineteenth-century ideas about how the mind works were represented in literary and scientific works of the period and, conversely, how literary representations influenced the developing field of Amental science. The goal of the course, however, is not simply to study the history of psychology or trace the theme of psychology in literature, but also to interrogate the ways in which we, as a post-Freudian generation, think about ourselves and our minds--to explore the literary, historical, and cultural roots of contemporary psychological assumptions. Readings will include recent historical and theoretical articles that will provide a context for the reading and discussion of nineteenth-century literary, scientific, and popular or pseudo-scientific texts. The role of literary texts and non-scientific works in nineteenth-century psychology points to two large concerns that will underlie this course: the struggle between scientific and non-scientific discourses and the role of gender in the definition of the new field of psychology.

Specific issues to be discussed will include: Aabnormal states of mind (hysteria, problems of memory, spectral vision, motiveless malignity, torments of guilt, terrors of conscience, suicide, addiction, etc.), Anormal states of mind (reasoning, emotions, dreams, sexuality), diagnosis and treatment (alienists, mesmerism, phrenology, asylums), legal implications of insanity (incarceration, criminal defense, marriage and divorce), and specifically literary concerns (new genres such as dramatic monologue and detective and sensation novels, psychology and realism, representation of consciousness, psychological criticism, etc.). The course will focus on British texts from the mid to late nineteenth century.

In addition to readings, students will write one short paper based on close reading of a text and one longer research paper. Texts: Taylor & Shuttlesworth, *Embodied Selves*; C. Brontë, *Villette*; Tennyson, *Maud*; R. Browning, several dramatic monologues; M.E. Braddon, *Lady Audley's Secret*; Wilkie Collins, *Armadale*; selected poems of Swinburne, Morris, C. Rossetti; George Du Maurier, *Trilby*; Sheridan Le Fanu, *In a Glass Darkly*; Henry James, *Turn of*

the Screw; R.L. Stevenson, *Dr. Jekyll and Mr. Hyde*; Doyle, stories about *Sherlock Holmes*; Wilde, *Picture of Dorian Gray* (note: several of these texts are short and very inexpensive, so don't be alarmed).

ENGL 751 Fiction Writing III. Inst. Lorenz. 7:00p R. This is an advanced course in fiction writing for students in the graduate creative writing program. Admission to the class is by permission of instructor. The class will be conducted primarily as a workshop, and each student will be required to turn in a substantial amount of work: three or more short stories, a novel fragment, and/or revised work. A personal essay may be substituted for one or more of the requirements. All styles and viewpoints are welcome, but the class will recognize the importance of narrative in its various shapes and forms. Text: *The Contemporary American Short Story*, Nguyen and Shreve.

ENGL 756 Forms: Fiction Outside the Mimetic Mode. Instr. K Johnson. 7:00p W. Designed for graduate students of creative writing, this course explores some of the nontraditional possibilities for organizing fictional narratives. Through a combination of reading, discussions, and writing, we will consider alternatives to the mimetic mode and discuss ways they may be used alone or within conventional forms. Work will include (among other things) fabulism, surrealism, and absurdism; flash fiction, vignettes, and ultra-shorts; hybrids of fiction with nonfiction, poetry, or graphics; nonlinear storytelling; and storytelling utilizing forms like lists, recipes, and lab reports. Reading list to come.

ENGL 770 Studies in Life Writing: Contemporary Autobiography: Theory and Practice. Instr. Graham. 7:00p T. Since 1970, scholars have been actively engaged in extensive debates, an ever-growing collection of academic specialties and an accompanying body of criticism and theory that constitute a diverse field known today as life writing, which refers to all expressive forms that take life as their subject. Lively interest in autobiography among non-academic readers has created a new visual art (think: *Memoirs of a Geisha*), but it has also created anxiety and uncertainty in the critical literature about the generic definition and/or boundaries of autobiography. It is clear in the 21st century that life writing is an essential global genre, one that engages the very questions we have come to associate with a transcultural, transnational self-consciousness. As a result, it represents the most inclusive, but also the fastest growing, the most widely read (and seen), and according to many, the most complex of contemporary, hybrid genres.

In this seminar, we will give appropriate attention to the evolution of the field that began with *St. Augustine's Confessions*, leaped ahead with the narratives of slavery, and gave way to immigrant/ethnic writing before we begin our close readings of selected memoirs. We will draw our theoretical (re)framings from cultural studies, postcolonial and transnational studies generally. Expect to use terms such as identity, memory, authority/agency, space/place, embodiment/sexuality and autobiographical truth, which you will find carefully outlined in *Reading Autobiography, A Guide to Life Writing*, 2nd edition (Smith & Watson), a key text for the course you should purchase in advance.

Our aim in this course is to look at life writing and contemporary memoir as the way in which authors have made a private experience public. Our approach generally will be to read a certain amount of scholarly/ theoretical criticism—consistent with graduate level instruction—combined with a focus on primary texts. My sampler approach gives the feel of a survey, but depends heavily upon your engagement with both the critical readings and the

primary texts. The latter will include: Alison Bechdel's *Fun Home*, Edwidge Danticat's *Brother, I'm Dying*, Hugh Hamilton's *The Speckled People*, Audre Lorde's *ZAMI*, Rigoberta Menchu's *I, Rigoberta Menchu*, Ishmael Reed's *Flight to Canada* and William Styron's *Darkness Visible: A Memoir of Madness*. Guest authors (including KU memoirists) will visit the class to share their literacy narratives as well.

Course requirements include the weekly, thoughtful response (blog), presentations, and a term-long project, which I call a case study. The latter can get you started on an essay or creative work for publication, and can include a pre-draft of an MA or PhD project. Because the course requires individual and collective work, I advise early conferences, to identify a particular area of interest and jumpstart your work. Because of the genre focus and our concern with the cultural and ideological functions within texts, the class is most appropriate for students in English/American literature, creative writing, composition and rhetoric and American Studies. Students of history, psychology, and education are also welcomed.

ENGL 776 The Immigrant Experience in American Literature: 1880-1920 and 1990-2010. Instr. S Harris. 7:00p W. Please Note: This course is appropriate for both literature and creative writing students; in addition to examining the works and their contexts, we will be looking at recently published fiction within writerly and market frameworks. The focus on immigrants to the U.S. and the attention to gender issues should also make the course of interest to students in American Studies and in Women, Gender, and Sexuality Studies.

The course will use stories, novels, memoirs, and essays to examine U. S. immigrant writing in two periods, 1890-1940 and 1990 to the present. The first third of the course will begin with nonfiction by writers such as Randolph Bourne, whose 1916 essay "Trans-National America" articulated many of the issues that have haunted U.S. immigration debates from the early 20th century to the present. During this first third we will also read "classic" immigrant works by writers such as Abraham Cahan, Anzia Yeszlerka, Sui Sin Far, and Pietro Di Donato. We will examine the literature from a variety of approaches. From a literary viewpoint, we will discuss the literary forms and master narratives employed by turn-into-the-20th-century fiction writers to communicate, or "translate," their experiences to Anglo-American readers (for example, Mary Antin framed her autobiography *The Promised Land* by the Biblical story of Exodus). From a literary critical standpoint, we will look at the critical conversations that have developed around the authors and their texts, asking if it is possible to even conceptualize "immigrant" writing, as differentiated from ethnic-specific writing. From a historical/legal viewpoint, we will contextualize the literary works through articles, websites, and films about early 20th century immigration, and through reading and discussing laws, such as the Chinese Exclusion Act (1882) and the Johnson-Reed Act (1924) that developed to restrict and control the influx of peoples from non-Anglo-Saxon nations.

The second two-thirds of the semester will jump to the late 20th century and on into the 21st. At this point, the students will take over the content of the class. Whereas I will order books for the first few weeks, teams (or individuals; this will depend on class size) will choose the selections for the remainder of the course and be responsible for presenting them. There are many texts to choose from; contemporary U.S. literature is rich in immigrant writers, including (but not limited to) memoirs by Tara Bahrapour (*To See and See Again: A Life in Iran and America--Iran*), Jamaica Kincaid (*Lucy--Antigua*), Randa Jarrar (*A Map of Home--Palestine*), Chang-

Rae Lee ("Coming Home Again"--South Korea), and Bich Minh Nguyen (*Stealing Buddha's Dinner--Vietnam*), and fiction such as Jhumpa Lahiri's *The Namesake* (India), Sandra Cisneros's *Caramelo* (Mexico), Ha Jin's *A Free Life* (China); Anya Ulinich's *Petropolis* (Russia), and Junot Diaz's *The Short Wondrous Life of Oscar Wao* (Dominican Republic). This is a chance to construct the course you want to take!

ENGL 800 Methods, Theory, and Professionalism. Instr. Rowland. 1:00 T. The goal of English 800 is to prepare students for subsequent graduate coursework and exams, the writing of a scholarly thesis or dissertation, and the submission of work to the larger scholarly community. Assignments will facilitate the acquisition of skills essential to these activities. Students will produce a wide range of professional genres, including textual analyses, conference proposals, and book reviews; learn more about their selected areas of study and the best venues for sharing work in those areas; and develop a comprehensive plan for their graduate studies. Throughout the semester, we will also take time to reflect on the state and status of English studies and the academic profession through readings on such topics as the history of the discipline and its subfields; the current financial woes of higher education; and debates about the future of graduate studies and the professoriate.

ENGL 880 Topics in Composition Studies and Rhetoric: Eyes beyond the Prize: Rhetorical, Political and Pedagogical Legacies of the Civil Rights Movement. Instr. D Holmes, Langston Hughes Visiting Professor of English. 4:00 M. Notwithstanding the election of the first African American President, the legacies of the civil rights movement continue to be contested. From debates and demonstrations surrounding economic, educational and political access to a romanticizing of colorblindness and new nationalism, pundits of every political stripe have co-opted narratives, heroes and symbols from the movement. This course will sample selected speeches, popular films, documentaries and pertinent rhetoric/composition scholarship. Our overall goal will be to excavate the epistemic, persuasive and aesthetic core elements of these civil rights artifacts that still resonate in our academic, popular and political imagination.

ENGL 905 Seminar in English Language Studies: Stylistics. Instr. Grund. 4:00 W. The field of stylistics, broadly conceived as the linguistic study of style, has a checkered past, and the methods and purview of stylistics have been (sometimes hotly) contested over the past century. Since the mid-1990s, in particular, there has been a resurgence in the interest in the field witnessed by, among other things, more than half a dozen new textbooks on stylistics in the past decade alone, and the growing prominence of journals such as *Language and Literature* and *Scientific Study of Literature*.

In this course, we will explore what stylistics actually entails and how the methods and theories that make up stylistics can help us gather information about, identify, analyze, evaluate, and appreciate the style of a particular author, text, or genre. Naturally, this exploration also involves tackling the thorny issue of what style is. We will draw on a number of stylistic frameworks (borrowed from various fields of linguistics), including politeness theory, schema theory, cognitive metaphor theory, and conversational analysis. We will look at quantitative approaches, which involve anything from manually counting features in a text to the application of specialized computer software to texts in an electronic format. We will also investigate texts and text extracts from a more localized, qualitative perspective, using the lenses of the frameworks listed earlier and

others. Primary texts from a number of different genres and periods, literary as well as non-literary, written by a wide range of authors will feature in our discussions, and we will read recent as well as classic research studies in the field. There will be a number of smaller papers where you get the opportunity to apply the methods and theories discussed in the course. These will also give you practice for a larger research project on an author, text, genre, or feature of your own choice. We will do conference-style presentations, and we will discuss how to prepare class papers for publication in journals on stylistics or elsewhere. I hope you will come away with an enhanced understanding of how writers make sophisticated use of various linguistic strategies for a number of different purposes and for a number of different effects. No previous knowledge of linguistics is necessary. Required text: Lesley Jeffries and Dan McIntyre. 2010. *Stylistics*. Cambridge: Cambridge University Press. Research articles and book extracts will be provided on Blackboard or through KU Libraries electronic journals.

ENGL 920 Seminar in Renaissance Literature: Theory and Practice of Genre. Instr. Sousa. 9:30 TR. Genre theory and practice cut across multiple disciplines and have provided lively conversations in such diverse fields as literary studies, film, art history, anthropology, composition and rhetoric, and creative writing. Our seminar will attempt a study of the concepts of genre, and the multifaceted production and reproduction of form in the early modern period. As Rosalie Colie argues, genre functions as a resource for writers who seek a “cultural transfer” of inherited conventions, plots, storylines, myths and legends and negotiate the representation of events and experiences from real life.

Indeed, Polonius in *Hamlet* encapsulates the complexity of genre when he humorously boasts of the best actors’ ability to perform “tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral; scene indivisible, or poem unlimited. Seneca cannot be too heavy, nor Plautus too light.”

After an interdisciplinary overview of genre studies, we will explore the experimental, self-reflexive, and vibrant ways the playwrights of the early modern period confront the contingencies of mimetic art and negotiate tradition and convention. We will read such works as Norton and Sackville, *Gorboduc*; Shakespeare (e.g., *Comedy of Errors*, *Taming of the Shrew*, *Troilus and Cressida*, *Othello*); Francis Beaumont, *The Knight of the Burning Pestle*, Beaumont and Fletcher, *Philaster*; Thomas Middleton, *A Chaste Maid in Cheapside*; Jonson, *The Alchemist*; Middleton and Rowley, *The Changeling*.

Students from other disciplines and areas of specialization are welcome, and will be given the opportunity to design research projects tailored to their particular areas of scholarly interest. Coursework will consist of 2-3 short essays, a major research paper, and written and oral reports.