

ENGL 730 Early Modern Literature and the Environment. Instr. Swann. Air pollution, acid rain, climate change, deforestation, destruction of wetlands, endangered species, debates about the ethical treatment of animals: Shakespeare, Milton and their contemporaries faced a host of environmental issues that continue to affect us today. If we understand the sixteenth and seventeenth centuries as an era of environmental crisis, how should we interpret early modern texts? What forms of “environmental imagination” do we find shaping literature and culture in early modern England?

We will develop answers to these questions by reading and discussing a wide range of literary works, historical sources, and interdisciplinary scholarship. We will examine primary texts in all genres by both canonical and non-canonical authors; consider what “ecocriticism” means for scholars of early modern literature; and explore the environmental history of early modern England. Our richly diverse reading will range from farming manuals to Shakespearean comedy, tracts on vegetarianism to *Paradise Lost*.

Throughout our time together, each student will develop an independent research project. At the end of the semester, we will share our work with each other in the form of a mini-conference, in which all students will deliver their conference papers, answer questions, and provide feedback to their colleagues. Each student will thus complete the course with a polished conference paper that s/he could present at national conferences and/or use as the basis of a publishable article.

Required texts will include: William Shakespeare, *As You Like It* and *The Tempest*; selections from the poems and prose of Margaret Cavendish; selections from the poems of Andrew Marvell; John Milton, *Paradise Lost*; Izaak Walton, *The Compleat Angler*; Lawrence Buell, *The Future of Environmental Criticism*; Keith Thomas, *Man and the Natural World: Changing Attitudes in England, 1500-1800*; and many weird and wonderful things available via the online database Early English Books Online (EEBO).

ENGL 751 Writers Workshop. Instr. Moriarty. This is an advanced fiction-writing course for students in the graduate creative writing program. Admission will be by permission of the instructor. The focus of this course will be on the criticism, discussion, and support of student work. Each student will turn in two to three stories, personal essays, or chapters of a novel in progress. Students will also write and present careful criticism of their peers' work. We will also discuss selections from the text and various websites. Required text to be announced.

ENGL 753 Writers Workshop. Instr. Johnson. English 753 is usually taught as an intensive course in writing in one or two genres (prose fiction and/or poetry), but I have taught it previously as a truly multigenre workshop and now will do so again--since I believe that students profit greatly from cross-genre discussions and critiques of their work. Therefore the course is open to upper-level undergraduates and graduate students with a serious interest in writing in one or more of the

following genres: prose fiction, poetry, drama, and creative nonfiction (and maybe some less conventional but puissant genre not on this list). Only one textbook is required: Francine Prose's *Reading Like a Writer*. The course grade will be based in part on class participation but mostly on a final portfolio of revised and polished work (the length of which will be negotiable to some extent; but poets should expect to complete at least ten or twelve poems, and writers in other genres should expect to complete at least twenty to twenty-five pages of text--with the possibility, of course, of a portfolio containing work in more than one genre).

ENGL 756 Forms: The Novel. Instr. Moriarty. In this reading course for students in the graduate creative writing program, we'll read several novels that have enjoyed critical and/or commercial success and analyze what made them successful. There won't be much literary theory in this class; rather, we'll read these novels as novelists, paying attention to their structures, narrative devices, and story arcs with the hope that we can use some of them in our own work. We'll look at what each author accomplishes in the first chapter, and what techniques he or she uses to keep the reader engaged and intrigued for several hundred pages. We'll take novel-writing axioms (e.g. “the protagonist has to want something, and want it badly”) and see if they hold up against real novels. Students will make detailed, analytical outlines of each novel, and each student will give several presentations over the course of the semester. Required texts to be announced.

ENGL 785 History of the English Language. Instr. Grund. Over the past 1,500 years or so, the English language has developed from “Ælfræd cyning hateþ gretan Wærferþ biscop” to “Hey, wassup?” In the process, it has shed many of its early characteristics, including a seemingly bewildering mass of inflections and some of its very flexible word formation strategies; at the same time, it has gained new words and new structures. In this course, we will explore the how, why, and when of these developments. We will look at how sociocultural context and attitudes toward language as well as internal linguistic processes cause or influence variation and change in language, and we will explore the issue of whether change is progress, decay, or none of the above. We will follow the traditional division of the stages of the English language (Old English, Middle English, etc.), but we will also challenge this division and explore its weaknesses. Hands-on analyses of text extracts will feature prominently in the course, which will build up toward a major analysis assignment at the end of the semester. My aim is for you to come away with a greater understanding of where English has come from and where it is going, and how we all take part in changing it.

ENGL 790 Studies in: Native American Renaissance 1968-Present. Instr. Fitzgerald. In 1969, American Indian writing burst into the American literary consciousness with the awarding of the Pulitzer Prize to N. Scott Momaday (Kiowa) for his novel *House Made of Dawn*. Taking its title from a Navajo chantway and fusing Native oral traditions with

modernist techniques, it forever changed the course of American Indian writing. Since the landmark publication of Momaday's novel, the field of American Indian literatures has grown exponentially. In essence, this course provides an overview of the construction of the field itself. We will focus on contemporary Native fiction and poetry from the "Native American Renaissance," a movement that runs roughly from 1968 to 1983, into the 21st century along with an examination of current critical approaches and key debates in the field. Along with Momaday's novel, primary texts may include works by Leslie Marmon Silko, Joy Harjo, Louise Erdrich, James Welch, and Craig Womack, among others. Secondary texts will cover key debates over Native nationalism, cosmopolitanism and ethnocriticism from critics such as Craig Womack, Robert Allen Warrior, Jace Weaver, Gerald Vizenor and Paula Gunn Allen.

ENGL 800 Introduction to Graduate Studies in English.

Instr. Sousa. English 800 is designed to introduce graduate students in English to the history, methods, resources, conventions, and issues peculiar to English studies and to prepare them to go forward in their graduate careers. Its basic divisions are the history and present status of English studies; the nature and analysis of texts; reference sources and bibliographical tools in all pertinent areas of English studies; and current critical approaches to language and literature. More specifically, this course will focus on literary scholarship, research, and editing in an attempt to heighten awareness of professional and scholarly issues and of professional approaches to scholarship and writing, to foster an understanding of essential library and archival resources, and to increase skills in documentation and preparation of professional papers. Along the way, we will explore the academic life, the history of the material book, book production, editing, and the history of reading and of writing about books. Coursework includes library/research exercises, book review, editing project, research paper, written and oral reports, exams, and tests. Texts: David Lodge, *Small World* (a novel); Simon Winchester, *The Professor and the Madman*; A. Leigh DeNeef and Craufurd D. Goodwin, eds., *The Academic's Handbook*; Alberto Manguel, *A History of Reading*; P. Gaskell, *A New Introduction to Bibliography*; Gibaldi, *MLA Handbook* (6th ed); Recommended: David G. Nicholls, ed., *Introduction to Scholarship in Modern Languages and Literatures* (3rd ed).

ENGL 802 Practicum in the Teaching of College English.

Instr. Lancaster. The practicum is designed to be a practical help and support to you in your first semester of teaching English 102 at KU, as well as an opportunity to discuss the pedagogical issues underlying classroom work. The course builds upon your 801 experience, emphasizing teaching with collaboration and secondary source use. I also want to work to create a collaborative classroom where you all can work together and share your ideas with the hope that you will develop a community of colleagues with whom to share teaching materials and support. This practicum meets once a

week, for only one hour, so much of the coursework will take place on Blackboard. In class we will discuss pedagogical topics related to your teaching of 102, but the individual units and assignments will be created by you collaboratively on Blackboard. Your groups will meet with me in group conferences to discuss your plans for each unit.

You will have one writing project in this class that will be divided into two short written assignments, each of which is directly related to your teaching. You will be visiting a peer from 802's class and writing up your observations and working with a peer to create an assignment and assess how well it worked. In addition you will be collaborating with your colleagues to create assignments and units for your 102 classes on Blackboard.

ENGL 885 Writing Center Theory and Administration.

Instr. Thonus. This course explores theories motivating writing center administration and practice. Students will investigate the multiple functions of writing centers, from writing labs associated with college composition instruction, to decentralized resources for writing faculty teaching writing across the disciplines, to elementary, secondary, and community support centers for writers, to online administrative perspective, design a research study and propose actions such as creating policy, developing curricula, designing materials, or conducting assessments. Prerequisite: LA&S 400, ENGL 400, or consent of instructor.

ENGL 904 Digital Griots: Story, History, Technology, and an African American Rhetoric 2.0.

Instr. Banks. Overview: Mix, Remix, Mixtape. In a moment when rhetorical and technical practices introduced and cultivated by African American DJs have come to define composition's responses to the challenges of writing in a digital age, what might composition and rhetoric learn from the culture that created the remix? To put the question differently, how might African American rhetorical traditions and practices and Black engagements with technology inform composition theory, teaching, and practice in a multimedia age? This course will be an examination of African American rhetoric at the intersections of story, history, and technology, asking how such an examination can help to redefine study in both African American rhetoric and composition/rhetoric.

We will pursue this particular synthesis of story, history, and technology for several reasons. Our central question for this course asks how can African American rhetoric be defined and theorized so that it balances oral traditions, print literacies, and digital technologies. Additionally, storytelling and historiography have been central genres in African American rhetorical traditions: the ability to tell one's story on one's own terms has been a critical act of resistance to oppressive social orders and of everyday living, identify formation, community building and communication. Thus, the epistemologies, tropes, and strategies to be found in storytelling and the recording of histories provide a useful path into the broader African American rhetorical tradition. Finally, technologies—and a community's engagements with

technologies—are grounded in its stories and histories, and therefore we need to ask what African American history can bring to studies in technology design, function, and use.

Course Texts: Bell, Derrick, *And We Are Not Saved: The Elusive Quest for Racial Justice*. Cannon, Katie, *Katie's Canon: Womanism and the Soul of the Black Community* and *Teaching Preaching: Isaac Rufus Clark and Black Sacred Rhetoric*. Dance, Daryl Cumber, *From My People: 400 Years of African American Folklore*. Dinerstein, Joel, *Swinging the Machine: Modernity, Technology, and African American Culture Between the World Wars*. Gilyard, Keith, *Composition and Cornel West: Notes Toward Deep Democracy*. Kelley, Robin D. G., *Freedom Dreams: The Black Radical Imagination*. Marable, Manning, *Living Black History: How Reimagining the African American Past Can Remake America's Racial Future*. Miller, Paul D. ed., *Sound Unbound: Sampling Digital Music and Culture*. Nelson, Alondra, et al, eds., *Technicolor: Race, Technology and Everyday Life*. Purnell, Carol, ed., *A Hammer In Their Hands: A Documentary History of Technology and the African American Experience*. Sinclair, Bruce, ed., *Technology and African American Experience: Needs and Opportunities for Study*. Weheliye, Alexander, *Phonographies: Sonic Grooves in Afro-Modernity*.

ENGL 980, Seminar in: Different Modernisms: Wharton, Cather, Woolf. Instr. Sharistanian. Nearly a century after its beginnings, there is still no standard definition of modernism. Early proselytizers of the movement, all male, knew without thinking about it that modernism was all male and proceeded accordingly in their criticism; later, some of them added Woolf to the mix. Now we have a lively journal, *Modernism/Modernity*, which, along with other resources and a multitude of scholars, have re-opened the question of modernism to include such elements as minority and women writers, to broaden study of this movement by putting literary texts back into their original contexts (such as the material details of publication, especially in journals), to connect modernism in literature more carefully with artistic movements in art, music, etc., and to re-open broader historical frameworks. This seminar will use a combination of theoretical and critical texts and selected works by Wharton, Cather, and Woolf to ask what “modernism” means at the moment and whether any or all of these three writers can be described as modernist, whether they are “merely” modern, and what the connections between these concepts are. We will read three novels by each—for Wharton, probably *The Custom of the Country*, *Summer*, and either *The Age of Innocence* or *The Reef*; for Cather, *The Professor's House*, *A Lost Lady*, and probably *One of Ours*; and for Woolf, *To the Lighthouse*, *Mrs. Dalloway*, and possibly *Between the Acts*. We will also read in and around these authors' definitions of and responses to modernism in essays, letters, etc., and in current theory and criticism that participates in redefinitions of modernism. In addition to a term paper on an independently-chosen topic, each student will (depending upon enrollment) either deliver two oral presentations accompanied by a written handout or do

one oral presentation/handout followed by a short paper. For more information please email me at sharista@ku.edu.