

FALL 2014 UNDERGRADUATE COURSES

ENGL 105 Freshman Honors English. Instr. Conrad. 1:00 MWF.

This course explores literature that asks, explicitly or implicitly, how do we know what we think we know? What is the "reality" we think we are accessing? What limits our capacity for knowledge? We will examine a variety of texts, including poetry, essays, and novels, in order to begin to probe those questions and more, with a special focus on the relationship between humans and their tools for knowing. Topics we will consider will include metaphor, time perception, language, technology, and the concept of the "noosphere." Authors will include William Blake, Oliver Sacks, Jaron Lanier, Bram Stoker, Alan Lightman, and Daniel Suarez. This course fulfills KU Core Goal 1.1 (critical thinking) and serves as one of the two required courses for KU Core Goal 2.1 (written communication).

ENGL 105 Freshman Honors English. Instr. Crawford-Parker. 11:00 MWF.

The poet Robert Pinsky has described the relation of poets to earlier poets as being similar to a statement he heard from the Zulus about their relationship to their ancestors: "We do not worship our ancestors; we consult them." This class will examine some particular instances of writers "consulting" their "ancestors" or predecessors. We will analyze texts both individually and in relation to other texts and works to understand more fully some of the ways that writers have taken the tradition they have inherited and have "consulted" and transformed it. The course will sharpen and improve students' abilities in analysis and writing by requiring regular writing. The course work will include three critical papers, peer review workshops, one presentation, a course journal, regular short writing exercises in and out of class, and a final research-based project. Texts: Cioffi, Frank L. *The Imaginative Argument: A Practical Manifesto for Writers*. 2005; Boland, Eavan, and Edward Hirsch, eds. *The Making of a Sonnet: A Norton Anthology*. 2009; Shakespeare, William. *King Lear* (Norton Critical Edition). 2007; Smiley, Jane. *A Thousand Acres: A Novel*. New York: Anchor, 2003; Shelley, Mary. *Frankenstein: 1818 Text*. Oxford UP, 2008; Gray, Alasdair. *Poor Things*. Urbana-Champaign, IL: Dalkey Archive, 2002; Department of English. *Composition and Literature*. 2014-2015; Faigley, Lester. *The Brief Penguin Handbook*. 4th ed. 2011. This course fulfills KU Core Goal 1.1 (critical thinking) and serves as one of the two required courses for KU Core Goal 2.1 (written communication).

ENGL 105 Freshman Honors English. Instr. Evans. 9:00 MWF.

From the mid-1910s through much of the 1930s Black American art, literature, and culture enjoyed an unprecedented flourishing. Originally dubbed the "New Negro Movement," this "flowering of Negro literature" (the phrase used by James Weldon Johnson) soon popularly came to be called the "Harlem Renaissance," and many of its influences remain to this day. As we will see in our survey of important texts, themes, and critical issues, while Harlem may have been the crucible of this incredibly rich period of creativity, the work of writers and artists extended far beyond the intersection of Lenox Avenue and 125th St. The course will be further enriched by films, field trips to the Spencer Museum of Art and Spencer Research Library, and guest appearances by faculty experts. Throughout the course students will continue to develop their skills in reading, interpretation, use of evidentiary reasoning, critical thinking, research, and the writing of effective academic prose as we study intellectual issues and problems posed by the various texts. These skills are transferable to virtually any other academic setting; that is,

they are not specific to this course in particular or the study of literature in general, but should be understood as essential to all successful learning endeavors. In other words, this course involves students in what is called *engaged learning*. Course Work: Daily grade (15%); two short research essays (20% each); oral presentation (20%); longer final paper (25%). Required Texts and Materials: Department of English, *Composition and Literature 2014–2015* (Lawrence, KS: Jayhawk Ink, 2014); Lester Faigley, *The Brief Penguin Handbook* (ISBN 0205030084); Zora Neale Hurston, *Their Eyes Were Watching God* (ISBN 00611200-65); David Levering Lewis, ed., *The Portable Harlem Renaissance Reader* (ISBN 0140170367); Claude McKay, *Home to Harlem* (ISBN 1555530249); Wallace Thurman, ed., *FIRE!! A Quarterly Devoted to the Younger Negro Artists* (ISBN 0912607009); Steven Watson, *The Harlem Renaissance: Hub of African-American Culture, 1920-1930* (ISBN 0679758895). Note: Students also will be required to download and print important course materials such as additional handouts, assignment prompts, and the like. This course fulfills KU Core Goal 1.1 (critical thinking) and serves as one of the two required courses for KU Core Goal 2.1 (written communication).

ENGL 105 Freshman Honors English. Instr. Evans. 10:00 MWF.

From the mid-1910s through much of the 1930s Black American art, literature, and culture enjoyed an unprecedented flourishing. Originally dubbed the "New Negro Movement," this "flowering of Negro literature" (the phrase used by James Weldon Johnson) soon popularly came to be called the "Harlem Renaissance," and many of its influences remain to this day. As we will see in our survey of important texts, themes, and critical issues, while Harlem may have been the crucible of this incredibly rich period of creativity, the work of writers and artists extended far beyond the intersection of Lenox Avenue and 125th St. The course will be further enriched by films, field trips to the Spencer Museum of Art and Spencer Research Library, and guest appearances by faculty experts. Throughout the course students will continue to develop their skills in reading, interpretation, use of evidentiary reasoning, critical thinking, research, and the writing of effective academic prose as we study intellectual issues and problems posed by the various texts. These skills are transferable to virtually any other academic setting; that is, they are not specific to this course in particular or the study of literature in general, but should be understood as essential to all successful learning endeavors. In other words, this course involves students in what is called *engaged learning*. Course Work: Daily grade (15%); two short research essays (20% each); oral presentation (20%); longer final paper (25%). Required Texts and Materials: Department of English, *Composition and Literature 2014–2015* (Lawrence, KS: Jayhawk Ink, 2014); Lester Faigley, *The Brief Penguin Handbook* (ISBN 0205030084); Zora Neale Hurston, *Their Eyes Were Watching God* (ISBN 00611200-65); David Levering Lewis, ed., *The Portable Harlem Renaissance Reader* (ISBN 0140170367); Claude McKay, *Home to Harlem* (ISBN 1555530249); Wallace Thurman, ed., *FIRE!! A Quarterly Devoted to the Younger Negro Artists* (ISBN 0912607009); Steven Watson, *The Harlem Renaissance: Hub of African-American Culture, 1920-1930* (ISBN 0679758895). Note: Students also will be required to download and print important course materials such as additional handouts, assignment prompts, and the like. This course fulfills KU Core Goal 1.1 (critical thinking) and serves as one of the two required courses for KU Core Goal 2.1 (written communication).

ENGL 105 Freshman Honors English. Instr. Fowler. 11:00 TR.

This course will examine issues of race, gender, ethnicity, and

identity as they are constructed in the texts of male, female, black, and white twentieth-century American writers. Course requirements will include: two papers (each approximately 7 typewritten pages); response papers; reading quizzes; a midterm and a final exam. Class participation also is a requirement. Texts: William Faulkner, *Selected Stories*, William Faulkner, *As I Lay Dying*, Toni Morrison, *Beloved*, Flannery O'Connor, *A Good Man Is Hard to Find and Other Stories*, *The Norton Anthology of Short Fiction* (shorter seventh edition). This course fulfills KU Core Goal 1.1 (critical thinking) and serves as one of the two required courses for KU Core Goal 2.1 (written communication).

ENGL 105 Freshman Honors English. Instr. Fowler. 2:30 TR. This course will examine issues of race, gender, ethnicity, and identity as they are constructed in the texts of male, female, black, and white twentieth-century American writers. Course requirements will include: two papers (each approximately 7 typewritten pages); response papers; reading quizzes; a midterm and a final exam. Class participation also is a requirement. Texts: William Faulkner, *Selected Stories*, William Faulkner, *As I Lay Dying*, Toni Morrison, *Beloved*, Flannery O'Connor, *A Good Man Is Hard to Find and Other Stories*, *The Norton Anthology of Short Fiction* (shorter seventh edition). This course fulfills KU Core Goal 1.1 (critical thinking) and serves as one of the two required courses for KU Core Goal 2.1 (written communication).

ENGL 105 Freshman Honors English. Instr. Klayder. 10:00 MWF. The course will examine the power of personal and cultural myths -- presentations of self, cultural belief systems, cultural and personal metaphors, concepts of gender, art, nature, etc. -- and the relationship between as depicted in a great variety of literature. The work will consist of three critical papers, a final, a written project, and several short writing assignments. Class will emphasize discussion of the literature and related materials. Texts for the course: Selected poetry (handouts and internet);Lawn, *40 Short Stories*; Shelley, *Frankenstein*; Morrison, *Song of Solomon*; Marquez, *One Hundred Years of Solitude*; Power, *The Grass Dancer*; Moriarty, *The Center of Everything*; Fadiman, *The Spirit Catches You and You Fall Down*. This course fulfills KU Core Goal 1.1 (critical thinking) and serves as one of the two required courses for KU Core Goal 2.1 (written communication).

ENGL 105 Freshman Honors English. Instr. Lancaster. 1:00 MWF. This course will focus on how texts allow for multiple interpretations and how those interpretations happen within a larger cultural context. We will actively interpret texts in multiple ways and from multiple perspectives, examine how readers in different contexts respond to comedy, and explore how texts can help us to understand difficult topics like dying and racism. A framing unit will allow each of you to analyze your own reading processes to determine how to describe the way each person in the classroom interprets texts individually. Throughout the semester, we will practice critical analysis, synthesis, and evaluation, working individually and collaboratively. The written work of this course will be comprised of three papers and a collaborative final project. Students will also complete short written responses and interpretations for class and participate in discussions of the texts. Required Texts: Edson, Margaret. *Wit: A Play*; Gaines, Ernest. *A Lesson Before Dying*; Gaskell, Elizabeth, *Cranford*; Grossmith, George, *Diary of a Nobody*; Shakespeare, William, *Macbeth* and *The Tempest*; Faigley, Lester, *The Brief Penguin Handbook* (4th ed.) This course fulfills KU Core Goal 1.1 (critical thinking) and serves as one

of the two required courses for KU Core Goal 2.1 (written communication).

ENGL 105 Freshman Honors English. Instr. Neill. 1:00 TR. In this course, we will study a variety of *Bildungsromane* in fiction and film—stories of maturation or individual development. They will range across time and media, but they will share a set of common questions about identity formation, the developing relationship of self to world, and the ways that environment shapes character. Classroom time will be devoted to discussion of these works and to developing critical reading and writing skills. Texts: Toni Morrison, *Sula*; Laura Moriarty, *The Center of Everything*; William Shakespeare, *Henry IV Part 1*; Gus Van Sant, *My Own Private Idaho*; Jane Smiley, *A Thousand Acres*; John Badham, *Saturday Night Fever*; Thomas Hardy, *Under the Greenwood Tree*. This course fulfills KU Core Goal 1.1 (critical thinking) and serves as one of the two required courses for KU Core Goal 2.1 (written communication).

ENGL 105 Freshman Honors English. Instr. Wedge. 12:00 MWF. We will study significant works of world literature. The primary aims are to develop reading and writing skills and to introduce the students to works of literature drawn from a variety of genres and historical periods. Required coursework consists of 4 major essays (50%) and a comprehensive final (25%). Homework (25%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. TEXTS: Homer, *The Odyssey*; Chaucer, *Canterbury Tales*; Shakespeare, *Henry V*; Austen, *Pride and Prejudice*; Hardy, *Tess of the d'Urbervilles*; Cather, *My Antonia*; Hosseini, *The Kite Runner*; Moriarty, *The Center of Everything*. This course fulfills KU Core Goal 1.1 (critical thinking) and serves as one of the two required courses for KU Core Goal 2.1 (written communication).

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ENGL 177 First Year Seminar: Storytelling for a Better World. Instr. M Caminero-Santangelo. 3:00 MW. How can literature promote justice? When is a story real enough to move you? Although we tend to think of literary texts as "fictional," that is, made up, entertaining but somehow divorced from the most pressing social and political concerns of our day, literature has in fact had a great deal to say about issues of injustice and oppression. In fact, it is possible that one of the best ways to generate awareness and empathy for a situation of injustice is to ask readers imaginatively to step into the shoes of someone who has been oppressed. In this class we will examine literature which has addressed situations of political, social, or economic oppression or repression in order to enlist readers' sympathies in a project of social justice. This class will read some

prominent examples of stories dealing with social injustice and the curtailment of human and civil rights, including a 19th-century slave narrative, a late 20th-century Guatemalan *testimonio* about government repression and genocide, and a 21st-century account of 14 undocumented immigrants who died while trying to cross the Arizona desert. We will also consider the issue of oral storytelling as well as stories told on websites, blogs, and so on, as a means of promoting human rights.

ENGL 177 First Year Seminar: Performing the Selfie: Manipulating and Presenting Life Narratives. Instr. Canady. 12:30 MW. Often the weirdest, wackiest, yet most evocative creative work comes from rummaging through the scraps of our own lives. Comedians, commentators, and memoirists have proven that examining our own biographies can be not only cathartic for the investigator, but also entertaining and meaningful for his/her audience. In this course, students will begin by examining the “life writing” of a variety of writer-performance artists, ranging from monologists Mike Daisey and Spalding Gray to performers like Charlayne Woodard and Tupac Shakur to performance memoirs from writers David Sedaris and Garrison Keillor. After becoming acquainted with the wealth of approaches to performative life writing, students will craft, workshop, revise, and present their own performance pieces or presentations inspired by their own lives and experiences. Students will investigate how we define what is entertaining and worthy of being performed while also exploring ways in which we edit, revise, and rewrite our own life stories to make ourselves “stand out from the crowd.”

ENGL 203 20th Century Irish Literature. Instr. Conrad. 11:00 MWF. Irish theater critic Stephen Gwynn said of W. B. Yeats's play *Cathleen ni Houlihan*, "I went home asking myself if such plays should be produced unless one was prepared for people to go out to shoot and be shot." His comment proved prophetic: many of the Irish men and women who fought in the 1916 Easter Rising spoke of Yeats's play as their inspiration. As this anecdote suggests, writing and politics have been--and still are--closely and explicitly intertwined in Ireland. In this course, we will look not only at the literary and political responses to Ireland's history of British colonial rule, but also the challenges to contemporary Irish politics and culture articulated by contemporary writers. We will explore a variety of genres and artists, including some music and film. This will focus on writing in several genres, including the annotated bibliography and literary-critical essay genres. Our other goals for the course will be to think critically about the relationship among Irish and Northern Irish literature, history, politics, and culture; to examine the relationship between writing and the wider culture; and to think about the significance of different forms and genres. This course fulfills KU Core Goal 1.1 (critical thinking), serves as one of the two required courses for KU Core Goal 2.1 (written communication) and fulfills the humanities requirement for KU Core Goal 3.

ENGL 203 Science Fiction and the Popular Media. Instr. McKitterick. 2:30 TR. This new course examines science fiction across a range of media forms including film, television, literature, fanfic, comics, gaming, and more. Through readings, viewings, and other interactive experiences, we'll survey this exciting genre's history, follow its development through multiple media as new generations of creatives take advantage of novel tools to respond to changing social conditions, and trace the effects that – through various media forms – SF has had on today's expression of what it

means to be human living through ever-accelerating change. Students write weekly responses after reading a diversity of materials, viewing films and other multimedia expressions, and participating in discussions. Students explore their unique understanding and interpretation of the genre, and then create and share personal visions through multimedia responses. Prepare to rent, stream, or otherwise access about one feature-length movie or other media per week outside of class beyond a number of mostly short readings and one graphic novel. See the Center for the Study of Science Fiction for details: sfcenter.ku.edu/courses.htm. This course fulfills KU Core Goal 1.1 (critical thinking), serves as one of the two required courses for KU Core Goal 2.1 (written communication) and fulfills the humanities requirement for KU Core Goal 3.

ENGL 203 Exploring the World through Travel Writing. Instr. Brown. 8:00 TR. Once our ancestors ventured out of the allegorical cave, they began exploring the world around them, investigating and cataloguing their surroundings, traveling farther and farther toward the illusive horizon. The insatiable desire to travel seems to be an inherent aspect of the human condition, and along with travel arises the need to tell stories of far-off lands filled with exotic flora and fauna and populated with people seemingly different than us. Beginning with Hiram Bingham III's journal of “discovery” of Manchu Picchu in 1911 along with excerpts from works such as Mary Louise Pratt's *Imperial Eyes: Travel Writing and Transculturation* (1991), we will begin identifying the generic conventions of historical travel writing before pivoting to contemporary travel writing. The first contemporary work we will consider is journalist Mark Adams's *Turn Right at Machu Picchu: Rediscovering the Lost City One Step at a Time* (2011), in which Adams physically retraces the steps of Bingham and through his journey comically explores the history of the region and its people. From there we will travel with author and humorist Sarah Vowell to the 50th state in *Unfamiliar Fishes* (2011), which features Bingham's ancestors in another colonial project and makes clearer the murky history of Hawaiian annexation and U.S. foreign policy. Essays by Hawaiian scholar and native activist Haunani-Kay Trask will illuminate the issues of indigenous rights in Hawaii. From the Hawaiian Islands we will travel to the Caribbean with Jamaica Kincaid's *A Small Place* (1988) to explore the role of the tourist in Antigua and beyond. Kincaid with the help of passages from environmental critic Rob Nixon's *Slow Violence and the Environmentalism of the Poor* (2011) shows that travel writing is much more than umbrella-clad drinks, sunny beaches, and exotic adventures. Finally, we will make a round-the-world trip with the help of journalist Andrew Blackwell's *Visit Sunny Chernobyl* (2012). This narrative will explore the potential for travel writing to raise global consciousness and advocate for the environment. This course fulfills KU Core Goal 1.1 (critical thinking), serves as one of the two required courses for KU Core Goal 2.1 (written communication) and fulfills the humanities requirement for KU Core Goal 3.

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Manchu Picchu in 1911 along with excerpts from works such as Mary Louise Pratt's *Imperial Eyes: Travel Writing and Transculturation* (1991), we will begin identifying the generic conventions of historical travel writing before pivoting to contemporary travel writing. The first contemporary work we will consider is journalist Mark Adams's *Turn Right at Machu Picchu: Rediscovering the Lost City One Step at a Time* (2011), in which Adams physically retraces the steps of Bingham and through his journey comically explores the history of the region and its people. From there we will travel with author and humorist Sarah Vowell to the 50th state in *Unfamiliar Fishes* (2011), which features Bingham's ancestors in another colonial project and makes clearer the murky history of Hawaiian annexation and U.S. foreign policy. Essays by Hawaiian scholar and native activist Haunani-Kay Trask will illuminate the issues of indigenous rights in Hawaii. From the Hawaiian Islands we will travel to the Caribbean with Jamaica Kincaid's *A Small Place* (1988) to explore the role of the tourist in Antigua and beyond. Kincaid with the help of passages from environmental critic Rob Nixon's *Slow Violence and the Environmentalism of the Poor* (2011) shows that travel writing is much more than umbrella-clad drinks, sunny beaches, and exotic adventures. Finally, we will make a round-the-world trip with the help of journalist Andrew Blackwell's *Visit Sunny Chernobyl* (2012). This narrative will explore the potential for travel writing to raise global consciousness and advocate for the environment. This course fulfills KU Core Goal 1.1 (critical thinking), serves as one of the two required courses for KU Core Goal 2.1 (written communication) and fulfills the humanities requirement for KU Core Goal 3.

ENGL 203 Expressions of Youth Rebellion. Instr. Ellis. 1:00 MWF. *Expressions of Youth Rebellion* is a course that will survey a broad range of contemporary discourse relating to youth culture as an arena of socio-political resistance. Issues of generation, class, race, and gender will be central to our cultural analyses. Quizzes, discussions, and essays will revolve around the literature, films, and music that we study in class. In addition, students will be expected to research, write, and present a fully developed analytical research paper that focuses on a writer of "youth rebellion." Required Texts: Ellis, Iain. *Rebels Wit Attitude: Subversive Rock Humorists*; Salinger, J.D. *The Catcher in the Rye*; Cleaver, Eldridge; Thompson, Hunter S. *Fear and Loathing in Las Vegas*; Brown, Rita Mae. *Rubyfruit Jungle*; Carroll, Jim. *The Basketball Diaries*; Faigley, Lester. *The Brief Penguin Handbook*; CAL. This course fulfills KU Core Goal 1.1 (critical thinking), serves as one of the two required courses for KU Core Goal 2.1 (written communication) and fulfills the humanities requirement for KU Core Goal 3.

ENGL 203 Expressions of Youth Rebellion. Instr. Ellis. 2:00 MWF. *Expressions of Youth Rebellion* is a course that will survey a broad range of contemporary discourse relating to youth culture as an arena of socio-political resistance. Issues of generation, class, race, and gender will be central to our cultural analyses. Quizzes, discussions, and essays will revolve around the literature, films, and music that we study in class. In addition, students will be expected to research, write, and present a fully developed analytical research paper that focuses on a writer of "youth rebellion." Required Texts: Ellis, Iain. *Rebels Wit Attitude: Subversive Rock Humorists*; Salinger, J.D. *The Catcher in the Rye*; Cleaver, Eldridge; Thompson, Hunter S. *Fear and Loathing in Las Vegas*; Brown, Rita Mae. *Rubyfruit Jungle*; Carroll, Jim. *The Basketball Diaries*; Faigley, Lester. *The Brief Penguin Handbook*; CAL. This course fulfills KU Core Goal 1.1 (critical thinking), serves as one of the two required

courses for KU Core Goal 2.1 (written communication) and fulfills the humanities requirement for KU Core Goal 3.

ENGL 203 British, American, and Southern Gothic. Instr. Hampton. 1:00 TR. In this course, we will study the rich history of the gothic genre. We will trace the modern gothic tradition (*Twilight*, *True Blood*, *Supernatural*, and etcetera) back to their roots across the ocean to the British Romantic movement and the Eastern European traditions of monstrous folklore, demonology, and magic. We will also explore the concept of "the gothic" itself: ideas of decay, monsters, good and evil, loneliness, and the scariness of nature. In addition to reading four gothic novels, we will also look at a number of poems and short-stories that fit the gothic bill. From the gut-wrenching story of Frankenstein's monster to the murderous southern-belles of Faulkner's short stories, we will be engaging with texts that will shock, scare, and even change you as a reader and a person. Turning on the television or heading out to the movies, we are surrounded by monsters, ghosts, and ghouls that we recognize on sight by their shambling thin bodies, the bolts sticking out of their necks, and the fangs that they use to eat and kill men. But these monsters didn't spring up in a vacuum; and they have been scaring people for centuries. Aside from reading some iconic and fascinating texts, this course will help you to develop rhetorical flexibility, skills in critical analysis, and a better understanding of why we, as a species, love to be scared out of our wits. We will learn about the cultural moments in which these dark and fantastic texts were generated and consumed by readers. And finally, we will also be developing our skills in making claims and arguments through a number of short written assignments—these skills will transfer out of the classroom and into your future career plans. Texts: *Frankenstein*, Mary Shelley; *Jane Eyre*, Charlotte Brontë; *Dracula*, Bram Stoker; *Rebecca*, Daphne DuMaurier; *The Fall of the House of Usher*, Edgar Allan Poe; *A Rose for Emily*, William Faulkner. Excerpts will be scanned as PDF and placed on Blackboard. Most of these editions are very affordable. I would like to include a reading of Toni Morrison's *Beloved* if time permits. This course fulfills KU Core Goal 1.1 (critical thinking), serves as one of the two required courses for KU Core Goal 2.1 (written communication) and fulfills the humanities requirement for KU Core Goal 3.

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ENGL 203 Wings as Weapons from *The Iliad* to *Iron Man*. Instr. Long. 9:00 MWF. For millennia human beings have dreamed about what it would be like to fly, but the first winged flight took place only 110 years ago. When flight was invented, did people understand its importance? How did they make sense of a new way of moving around in the world, and of the radically different perspectives of the landscape and society that flight offered? How did literature shape people's understanding of what it might be like to fly, and how the ability to fly should be used? How have these previous understandings of flight influenced the way the U.S. exercises air superiority in the world today through its use of fighter jets and drones? In this class we will examine a collection of readings from Homer, Plato, Ovid, Milton, and the British Romantics, all of which shaped Western views of flying. We will then place these readings in conversation with modern literatures—including novels, poems, and films from the twentieth and twenty-first century—that discuss several flight-related issues, including its use in war time and the ways in which seeing the world from the air made flyers both more and less aware of the problems on the ground. This course fulfills KU Core Goal 1.1 (critical thinking), serves as one of the two required courses for KU Core Goal 2.1 (written communication) and fulfills the humanities requirement for KU Core Goal 3.

ENGL 203 Wings as Weapons from *The Iliad* to *Iron Man*. Instr. Long. 10:00 MWF. For millennia human beings have dreamed about what it would be like to fly, but the first winged flight took place only 110 years ago. When flight was invented, did people understand its importance? How did they make sense of a new way of moving around in the world, and of the radically different perspectives of the landscape and society that flight offered? How did literature shape people's understanding of what it might be like to fly, and how the ability to fly should be used? How have these previous understandings of flight influenced the way the U.S. exercises air superiority in the world today through its use of fighter jets and drones? In this class we will examine a collection of readings from Homer, Plato, Ovid, Milton, and the British Romantics, all of which shaped Western views of flying. We will then place these readings in conversation with modern literatures—including novels, poems, and films from the twentieth and twenty-first century—that discuss several flight-related issues, including its use in war time and the ways in which seeing the world from the air made flyers both more and less aware of the problems on the ground. This course fulfills KU Core Goal 1.1 (critical thinking), serves as one of the two required courses for KU Core Goal 2.1 (written communication) and fulfills the humanities requirement for KU Core Goal 3.

ENGL 203 Nightmarish Short Fiction: An Examination of Identity in Horror Stories. Instr. Porter. 1:00 TR. In this course, we will explore horrifying and/or otherwise disturbing short fiction, including well known classic works by Edgar Allan Poe, William Faulkner, Flannery O'Connor, Kate Chopin, and Shirley Jackson, to name a few, as well as more contemporary works by authors ranging from Margaret Atwood to Roald Dahl to Emma Donoghue. Horror will be our point of entry into these stories, but throughout the semester we will be delving deeper, pushing past our initial reactions of fear and examining these stories' commentaries on larger issues of identity. Faulkner's "A Rose For Emily" is initially horrifying, but what kinds of things is it saying about sexuality? "The Yellow Wallpaper" is clearly a tale that deals with insanity, but what statements does it make about gender? Throughout the semester, we will examine issues of identity, including such identity facets as race, sexuality, gender, ability, and various group identities such as religion and nationality. In so doing, we will come to see identity as reliant on myriad factors; ultimately, we will make connections between these diverse texts, examining the complexity of identity and interpreting these authors' varying representations of it. This course fulfills KU Core Goal 1.1 (critical thinking), serves as one of the two required courses for KU Core Goal 2.1 (written communication) and fulfills the humanities requirement for KU Core Goal 3.

ENGL 203 Nightmarish Short Fiction: An Examination of Identity in Horror Stories. Instr. Porter. 2:30 TR. In this course, we will explore horrifying and/or otherwise disturbing short fiction, including well known classic works by Edgar Allan Poe, William Faulkner, Flannery O'Connor, Kate Chopin, and Shirley Jackson, to name a few, as well as more contemporary works by authors ranging from Margaret Atwood to Roald Dahl to Emma Donoghue. Horror will be our point of entry into these stories, but throughout the semester we will be delving deeper, pushing past our initial reactions of fear and examining these stories' commentaries on larger issues of identity. Faulkner's "A Rose For Emily" is initially horrifying, but what kinds of things is it saying about sexuality? "The Yellow Wallpaper" is clearly a tale that deals with insanity, but what statements does it make about gender? Throughout the semester, we will examine issues of identity, including such identity facets as race, sexuality, gender, ability, and various group identities such as religion and nationality. In so doing, we will come to see identity as reliant on myriad factors; ultimately, we will make connections between these diverse texts, examining the complexity of identity and interpreting these authors' varying representations of it. This course fulfills KU Core Goal 1.1 (critical thinking), serves as one of the two required courses for KU Core Goal 2.1 (written communication) and fulfills the humanities requirement for KU Core Goal 3.

ENGL 203 Literacy, Identity, and Social Justice. Instr. Sladek. 10:00 MWF. Have you ever built a website? Played the piano? Spent time in another country? Played basketball? Fixed a car? These can all be considered different forms of literacy, challenging the narrow definition of literacy as "the ability to read and write." In this class, we will explore different definitions of literacy and how these ideas are tied to the ways society sees us and the ways we see ourselves. For example, how does the education system privilege reading and writing over other forms of knowledge? How can traditional notions of literacy (with their emphasis on reading and writing) work to disenfranchise certain social groups? What are the political and

social implications of the “English Only” movement in the United States? How is our conception of literacy culturally embedded and shaped by our race, class, gender, family, and community? How has the concept of literacy evolved with the introduction of new media and digital technologies? In this course, we will examine texts from diverse fields such as education, psychology, sociology, anthropology, linguistics, and writing studies, as well as narrative and autobiographical works. Projects will range from papers exploring different definitions of literacy, to personal narratives, to multimedia projects and demonstrations of your own unconventional literacies. Required texts include: Mike Rose, *Lives on the Boundary*; Ellen Cushman et al., *Literacy: A Critical Sourcebook*; and supplemental readings posted online. For further information, contact Amanda Sladek at asladek@ku.edu. This course fulfills KU Core Goal 1.1 (critical thinking), serves as one of the two required courses for KU Core Goal 2.1 (written communication) and fulfills the humanities requirement for KU Core Goal 3.

ENGL 203 Literacy, Identity, and Social Justice. Instr. Sladek. 11:00 MWF. Have you ever built a website? Played the piano? Spent time in another country? Played basketball? Fixed a car? These can all be considered different forms of literacy, challenging the narrow definition of literacy as “the ability to read and write.” In this class, we will explore different definitions of literacy and how these ideas are tied to the ways society sees us and the ways we see ourselves. For example, how does the education system privilege reading and writing over other forms of knowledge? How can traditional notions of literacy (with their emphasis on reading and writing) work to disenfranchise certain social groups? What are the political and social implications of the “English Only” movement in the United States? How is our conception of literacy culturally embedded and shaped by our race, class, gender, family, and community? How has the concept of literacy evolved with the introduction of new media and digital technologies? In this course, we will examine texts from diverse fields such as education, psychology, sociology, anthropology, linguistics, and writing studies, as well as narrative and autobiographical works. Projects will range from papers exploring different definitions of literacy, to personal narratives, to multimedia projects and demonstrations of your own unconventional literacies. Required texts include: Mike Rose, *Lives on the Boundary*; Ellen Cushman et al., *Literacy: A Critical Sourcebook*; and supplemental readings posted online. For further information, contact Amanda Sladek at asladek@ku.edu. This course fulfills KU Core Goal 1.1 (critical thinking), serves as one of the two required courses for KU Core Goal 2.1 (written communication) and fulfills the humanities requirement for KU Core Goal 3.

ENGL 205 Freshman-Sophomore Honors Proseminar: African Americas Science Fiction and Fantasy. Instr. Anatol. 11:00 TR. In this course we will read literature by Black authors from the U.S., Canada, and the Caribbean who write in the conventional genres of science fiction and fantasy, but also those who stretch the boundaries of these categories. We will investigate how these writers employ utopian and dystopian fiction, fantasy, the gothic, horror, and conventional sci fi to question the realities established by the legacies of slavery, colonial regimes, neo-colonial powers, and contemporary legal, social, and political structures. Students can expect 3 analytical papers, several in-class essays and/or short quizzes, a midterm exam, and an oral presentation. Texts may include short stories by Charles Chesnutt, W.E.B. DuBois, Samuel R. Delany, and Nisi Shawl, and novels such as Octavia Butler’s *Kindred* and/or *Parable of the Sower*; Nalo Hopkinson’s *Midnight Robber* and/or *Brown Girl in the*

Ring; Tananarive Due’s *The Between*; Colson Whitehead’s *Zone One*; Toni Morrison’s *Beloved* and/or *Song of Solomon*. This course serves as one of the two required courses for KU Core Goal 2.1 (written communication) and fulfills the humanities requirement for KU Core Goal 3.

ENGL 205 Freshman-Sophomore Honors Proseminar: Literary Wildness and Incivility. Instr. Kaminski. 11:00 MW. This course will explore the wilderness through various literary depictions. We will look at texts that resist cultivation in favor of wildness—a collection of feral longings and weedy appetites. We will trace the concept of the wild across history and through a multiplicity of voices, with a particular interest in environmental concerns and issues of gender, class, and social justice. The class will explore a variety of literary genres—essays, fiction, and poetry—and student work will include both critical and creative possibilities. The requirements for the class will include active participation, regular reading quizzes, and three papers. Readings for the course include work by: Henry David Thoreau, Annie Dillard, John Clare, Gary Snyder, Pam Houston, Wangari Maathai, Juliana Spahr, Sherwin Bitsui, Marilynne Robinson, and more. This course serves as one of the two required courses for KU Core Goal 2.1 (written communication) and fulfills the humanities requirement for KU Core Goal 3.

ENGL 205 Freshman-Sophomore Honors Proseminar: Ways of Seeing. Instr. Klayder. 11:00 MWF. The course will focus on the concepts of perception, perspective, and vision in literature. How do we see things? How do we view the world? How does literature show our different ways of seeing? We will consider different perceptions of art, nature, gender, and culture; we will investigate various cultural and personal perspectives; and we will address the notion of vision as a metaphor in literature. There will be four papers, a final exam, a project, and assorted short assignments throughout the semester. Satisfies: Goal 1 Outcome 1 (GE1.1); Goal 2 Outcome 1 (GE2.1); Goal 3 Arts and Humanities (GE3H) H
Texts: Lakoff and Johnson, *Metaphors We Live By*; Donne, *Selected Poetry*; Dickinson, *The Collected Poems*; Edson, *Wit*; Joyce, *A Portrait of the Artist as a Young Man*; Woolf, *To The Lighthouse*; Whitehead, *The Intuitionist*; Garcia, *The Aguero Sisters*; Silko, *Storyteller*, selected essays and poetry handouts. This course serves as one of the two required courses for KU Core Goal 2.1 (written communication) and fulfills the humanities requirement for KU Core Goal 3.

ENGL 205 Freshman-Sophomore Honors Proseminar: Biotechnology and the Posthuman. Instr. Outka. 3:00 MW. This seminar will examine the threat and promise of emerging biotechnologies, and the fundamental ways they challenge our sense of what it means to be human. Topics might include genetic engineering, stem cell research, cloning, bioterror, nanotechnology, human/machine interfaces, psychopharmacology, and longevity enhancement. Students will be expected to participate actively in discussion (including giving a formal oral presentation), be consistently prepared for class (think regular reading quizzes), and offer both weekly written responses as well as two longer critical papers. Readings will include speculative fiction, cultural theory, and scientific journalism. This course serves as one of the two required courses for KU Core Goal 2.1 (written communication) and fulfills the humanities requirement for KU Core Goal 3. This course serves as one of the two required courses for KU Core Goal 2.1

(written communication) and fulfills the humanities requirement for KU Core Goal 3.

ENGL 301 Arthurian Literature. Instr. Schieberle. 1:00 TR. Arthurian literature may be the medieval equivalent of popular entertainment, but medieval and post-medieval treatments of King Arthur also reveal the values, ideals, and anxieties of the cultures that produced them. We will trace the development of the English Arthurian legend from its mythic and quasi-historical beginnings through medieval romance and early modern royal propaganda. Questions driving the course will include how Arthur and his knights are represented differently in different genres, what cultural issues and problems authors use Arthurian literature to address, and how authors reinvent Arthurian narratives to reflect changing social ideals over hundreds of years. Requirements: regular class attendance and participation, quizzes, informal written assignments, two essays (one with research), and two exams. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 302 Topics in British Literature Since 1800: The Victorian Novel. Instr. Rowland. 7:10p M. Edwards Campus. Over the course of the nineteenth century, the novel emerged as the pre-eminent cultural form of the modern age. Innovative and complex, socially engaged and escapist, popular and sensational, the Victorian novel used a variety of strategies and forms to represent and engage a rapidly changing world. We will address such questions as: how does the novel represent individual experience, the gendered self, the workings of the mind? how does the novel situate the individual in the larger social world of family, region, nation or empire? how do the complexities of the modern world – new technologies, sciences, landscapes, laws, new ways of working and living – make their way into the novel? how are novels published, read and consumed in the nineteenth-century? Authors we will read include: Charlotte Brontë, Charles Dickens, George Eliot, Anthony Trollope and Robert Louis Stevenson. Students will be expected to keep up with a heavy reading load and to write three papers. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 308 Introduction to Literary Criticism and Theory. Instr. D Elliott. 3:00 MW. What is the difference between reading literature for fun and reading it as a literary critic? What do literary critics and scholars do and what are the major ideas and theories they use? This course will help you to answer these questions and to become an active literary critic yourself. You will further develop skills such as close reading, literary analysis, and research on literary topics. You will learn how to respond to critical articles and how to identify the assumptions behind literary arguments and theories. We will also focus on the relationship between literature and historical background, looking at the ways literary texts function in history. We will read selected theoretical texts as well as literary texts, noticing how theories are applied to the practical business of reading literature. You'll also learn how to apply your literary skills to non-literary texts. You will write several short papers and exercises, one 4-6 page close reading paper, and a longer research paper, plus exams. Required texts include: Tyson, *Critical Theory Today: A User-Friendly Guide*; Acheson, *Writing Essays about Literature*; Murfin and Ray, *The Bedford Glossary of Literary Terms*; Gilman, "The Yellow Wallpaper"; Coleridge, "The Rime of the Ancient Mariner" (Bedford-St. Martin's Case Studies in Contemporary Criticism); James, *The Turn of the Screw* (Bedford-St. Martin's Case Studies in Contemporary Criticism); Conrad, *The Heart of Darkness*.

Also strongly recommended: Lunsford, *The Everyday Writer*, and English Department, *CAL*. This course fulfills Goal 3, Arts and Humanities for the KU Core and the 308 or equivalent requirement for English majors.

ENGL 308 Introduction to Literary Criticism and Theory. Instr. Harrington. 11:00 MW. This course will help you develop essential skills that will serve you in good stead in English studies, in your college career, and in your career beyond college. You will study the basic elements of literary texts (words, sentences, paragraphs), as well as their changes over time. And you will develop the skill of "close reading," or explication, which forms the basis for literary criticism and theory. In addition to the three major writing assignments there will be weekly quizzes, along with a mid-term exam and final exam.

This course fulfills Goal 3, Arts and Humanities for the KU Core and the 308 or equivalent requirement for English majors.

ENGL 312 Major British Writers to 1800. Instr. Sousa. 11:00 TR. This course will survey British literature from the Old English period, Middle Ages, and early modern period, such as *Beowulf*, *Canterbury Tales*, Spenser's *Faerie Queene* (Bks 1 & parts of 2), Marlowe's *Doctor Faustus*, John Donne's poetry, Webster's *Duchess of Malfi*, Milton's *Paradise Lost*, and Swift's *Gulliver's Travels*. We will read, analyze, and discuss a fair amount of material at a rather fast pace. Class sessions will consist of lecture, discussion, and some student presentations/reports and group work. Students are expected to contribute to classroom discussion; to master the material from lectures, discussion, and readings; to participate in various group projects; and to work independently on a research project. As an upper-level English class, this course assumes commensurate writing and research skills, as well as proficiency in reading and interpreting literature. This class also reflects, supports, and helps students to achieve the overall goals of the English undergraduate major. To this end, the assignments in the class offer opportunities for close readings of texts and writing about literary texts; introduction to literary history, scholarship and critical approaches; understanding of literary periods and different genres of literature; and engagement with literary research. Writing assignments include two essays and other short papers, written homework, and exams. Assignments and exams demand an ability to master and *apply* concepts and approaches discussed in class. Attendance is required. Text: *The Norton Anthology of English Literature*. Ninth edition. 3-volume set: Package 1: A, B, C—ISBN 978-0-393-91300-). This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Irby. 11:00 TR. This course will provide a roughly chronological survey of major aspects and works of British literature through the Romantic, Victorian, and Modern periods, and into the Post-Modern, from the start of the 19th century to the present. A number of notable poets will be covered, but we will also be reading a fair amount of important fiction. The artistic concerns will be examined in each case, and also, quite centrally, the other historical and cultural, etc., contexts very crucially involved, keeping the focus at the same time on the particulars of what does happen in each work. There will be quizzes, a mid-term exam, two essays, and a final. Texts: *The Norton Anthology of English Literature*, 8th ed. (2006), vol. 2; Emily Bronte: *Wuthering Heights*; Virginia Woolf: *To the Lighthouse*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Wedge. 9:30 TR. 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*; Austen, *Persuasion*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 317 Topics in American Literature to 1865: Literature of Slavery and Abolition. Instr. Mielke. 11:00 TR. The war over slavery in the U.S. was waged with words as well as weapons. In this course, we will study a broad range of works produced between the late-eighteenth century and the start of the Civil War that ask whether slavery should persist in a country founded on the proposition that all men are created equal. We will read: slave narratives testifying to the humanity of the enslaved and the inhumanity of their owners; anti-slavery fiction and poetry appealing to the sympathy of white readers; calls to African Americans for armed resistance; fictions touting the benevolence of masters; dramas (including minstrel sketches) that establish enduring stereotypes; and speeches contesting slavery's basis in scripture, science, and law. In addition to studying how and why authors framed their arguments concerning slavery, we will explore how the literature of slavery preserves the experience of enslaved people—and how it should inform the fight against human trafficking in the twenty-first century. Readings to be drawn from works by: Olaudah Equiano, Phillis Wheatley, David Walker, William Lloyd Garrison, Lydia Maria Child, Frederick Douglass, William Wells Brown, Angelina Grimké, Harriet Beecher Stowe, John Greenleaf Whittier, Frances E. W. Harper, Harriet Jacobs, Solomon Northup, Hannah Bond, Sojourner Truth, John Brown, Dion Boucicault, Edgar Allan Poe, William Gilmore Simms, Mary Eastman, and Herman Melville. We will also view *Django Unchained* and *Twelve Years a Slave*—two recent films inspired by nineteenth-century literature that, in very different ways, reflect on the legacy of slavery in American life. In addition to actively participating in class discussion, students will complete in-class quizzes, two exams, two papers, a research project, and a presentation. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 318 Literature of Social Justice. Instr. M Caminero-Santangelo. 2:30 TR. This class will examine primarily U.S. literature, including fiction, drama, autobiography, and narrative journalism, which has addressed situations of political and economic oppression or repression with the potential function of enlisting readers' sympathies 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 examples of 20th and 21st-century literary texts dealing with social injustice and the curtailment of human and civil rights (including an autobiography about Jim Crow-era segregation, a recent novel about a Sudanese refugee, and a non-fictional account of fourteen men who died in the Arizona desert in 2001 while trying to cross the border). We will

address vexed debates surrounding cultural authority and authenticity, identity politics, attempts to represent the voice of the "oppressed," revision of strategies used in slave narrative or in *testimonio*, and ethical and rhetorical appeals to an assumed readership. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Barnard. 9:30 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 322 American Literature II. Instr. Tidwell. 1:00 TR. Welcome to this survey of American Literature, 1865 to the present. Given the enormous proliferation of writing in this period, students should expect only a suggestive survey, not a comprehensive one. Nevertheless, our course expands the canon of "traditionally" anthologized texts and authors to include those whose earlier significance has been rediscovered and reaffirmed. Instead of looking only at a handful of familiar names or the canonical figures who, for political reasons, have come to constitute a standard by which all other writers should be measured, students can expect to examine a few others that help us see conceptually an American literature that is broader in scope and more inclusive in theme, subject, and style. Our course will be organized in three parts and address issues of gender, race, and class as interpretive categories. As we encounter this new, richly diverse collection of writers and texts, we shall be guided not only by an attention to formal qualities but by historical contexts too. In the time we have together, we shall also work to sharpen skills in critical reading, thinking and writing. 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 325 Recent Popular Literature. Instr. Ortiz. 11:00 TR. This course examines popular works of fiction, non-fiction, and poetry from the past ten years. We will work to define what exactly is “recent popular literature” by investigating distinctions between “serious” literature and “popular” literature. Because contemporary literature often reflects a sense of our present society and selves, this course will venture through themes of race, class, and gender as we grapple with the works that have topped recent best-seller lists. We will consider the parameters of genres such as memoir and Young Adult literature with the intention of interrogating the state of reading cultures in the U.S today. Required texts are to be determined. Assignments will include several short response papers, two longer papers or examinations, and an oral presentation. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 331 Chaucer. Instr. Schieberle. 11:00 TR. This course focuses on Chaucerian Tragedy and Comedy. We will begin with Chaucer’s analysis of the tragic love affair in *Troilus and Criseyde* and trace his expressed attitudes towards political power, gender, and class status through selected *Canterbury Tales*. We will interrogate what “tragedy” means for Chaucer and his readers as well as examine what makes his depictions of the human condition inherently humorous, even 630 years after his works’ first circulation. Additionally, we will explore medieval manuscripts and practice reading the Middle English language. No prior knowledge of Chaucer or Middle English is expected. Texts: *The Canterbury Tales*, Norton Critical Edition, ed. V. A. Kolve and Glending Olson; *Troilus and Criseyde*, Norton Critical Edition, ed. S. Barney. Requirements: regular class attendance and participation, quizzes, informal written assignments, two essays (one with research), and two exams. This course fulfills the English 312 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. R Elliott. 11:00 MW. This course is an introductory survey of the comedies, tragedies, histories, and romances of William Shakespeare. We will read and discuss approximately twelve of Shakespeare’s plays spanning his entire career. We will also use *The Bedford Companion to Shakespeare* to help us explore a number of topics related to Shakespeare study, such as his theatrical, literary, and social environment. Attendance at local productions of Shakespeare plays may be required. Required coursework includes two papers of moderate length, a production-oriented creative project, midterm and final examinations, and of course, attendance and participation. This course fulfills the Shakespeare requirement for English majors.

ENGL 332 Shakespeare. Instr. Evans. 9:00 MWF. Online Lawrence. In this introductory survey students will learn a great deal about the “Shakespearean trajectory”—that is, the “arc” of Shakespeare’s growth and achievement as a poetic dramatist—by examining in depth eight of the author’s major works representing various genres of the early modern English stage (comedies, histories, tragedies, romances). To supply 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*. While this is an on-line course, the Instructor will be available to meet personally with students during his Lawrence campus office hours (TBA). **Written work:** Two short papers (4-5 pages of text), with one revision opportunity (20% each); two exams (20% each); five short Engagement Exercises (20% total). **Required texts:** Stephen Greenblatt, ed., *The Norton Shakespeare. Based on the Oxford Edition: Essential Plays / The Sonnets*, 2nd ed. (Norton, 2009; ISBN 978-0-393-93313-0); James Shapiro, *A Year in the Life of William Shakespeare: 1599* (Harper Perennial, 2006; ISBN 978-0060088743). **Note:** Students are expected to use **only** *The Norton Shakespeare*, as all Study Guides, readings, prompts, and more are geared to that text. **Recommended text:** Emma Smith, *The Cambridge Introduction to Shakespeare* (Cambridge University Press, 2007; ISBN 978-0-521-67188-0). **Prerequisite:** Prior completion of the KU Core Written Communication requirement. **Recommended:** Prior completion of one 200-level English course. This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Evans. 9:00 MWF. Online Edwards Campus. In this introductory survey students will learn a great deal about the “Shakespearean trajectory”—that is, the “arc” of Shakespeare’s growth and achievement as a poetic dramatist—by examining in depth eight of the author’s major works representing various genres of the early modern English stage (comedies, histories, tragedies, romances). To supply 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*. While this is an on-line course, the Instructor will be available to meet personally with students during his Lawrence campus office hours (TBA). **Written work:** Two short papers (4-5 pages of text), with one revision opportunity (20% each); two exams (20% each); five short Engagement Exercises (20% total). **Required texts:** Stephen Greenblatt, ed., *The Norton Shakespeare. Based on the Oxford Edition: Essential Plays / The Sonnets*, 2nd ed. (Norton, 2009; ISBN 978-0-393-93313-0); James Shapiro, *A Year in the Life of William Shakespeare: 1599* (Harper Perennial, 2006; ISBN 978-0060088743). **Note:** Students are expected to use **only** *The Norton Shakespeare*, as all Study Guides, readings, prompts, and more are geared to that text. **Recommended text:** Emma Smith, *The Cambridge Introduction to Shakespeare* (Cambridge University Press, 2007; ISBN 978-0-521-67188-0). **Prerequisite:** Prior completion of the KU Core Written Communication requirement. **Recommended:** Prior completion of one 200-level English course. This course fulfills the Shakespeare requirement for the English major.

ENGL 336 Jewish American Literature and Culture. Instr. Lester. 9:30 TR. Of a Jewish population of almost 14 million, nearly 12 million live in the United States and Israel, with the remainder mostly in Europe, Latin America and Canada. This course focuses primarily on the literature and culture of the 5.4 million Jews who live in the US. We examine the literature and culture of US Jews, however, as practices of a diaspora community—a population whose dispersion breaks connections that may bind self, community, culture, and place. From *The Jazz Singer*, the first talking film, to Taglit-Birthright Israel, a program that sponsors free pilgrimage tours of Israel for college-age diaspora Jews, US Jewish culture has constructed Jewish identity through the construction of symbolic, social, and sentimental connections with multiple communities and places. The course is structured around faculty lectures, student presentations, and student-centered conversations. Apart from class participation, students will have opportunities to demonstrate their learning about the cultural construction of US Jewish identity through literature, film, and tourism by writing two short papers, a midterm, and a final project. Cross-listed with JWSH 336-1200 (25788) and AMS 344-1500 (23567). This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 351 Fiction Writing I. Instr. Desnoyers. 11:00 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. 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. Leavens. 11:00 TR. A study of narrative techniques and practice in the writing of fiction. Prerequisite: Prior completion of the freshman-sophomore English requirement or its equivalent.

ENGL 351 Fiction Writing I. Instr. Lorenz. 3:00 MW. 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, setting, detail. 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 of student stories. Each student will be required to complete three short stories and one revision. Text: *The Contemporary American Short Story*, Nguyen and Shreve.

ENGL 351 Fiction Writing I. Instr. Zaruba. 2:30 TR. This course is an introduction to fiction writing, exploring basic concepts like point of view, characterization, setting, and plot development. We will read short stories as examples of these elements and each student will write three short stories over the semester. Students will also participate in workshops, where they will provide constructive and developed feedback for their peers.

ENGL 352 Poetry Writing I. Instr. Ash. 3:00 MW. In this class you will become familiar with a variety of contemporary American poets and their work, develop a critical vocabulary which will help you understand and discuss contemporary poems, learn various poetic techniques, gain experience in writing and revising poetry, and participate actively and thoughtfully in workshop discussions. You will be expected to write and revise poems throughout the semester and respond to the work of your peers both in class and in writing. In addition to writing, workshopping, and revising poems, you will extend your exploration of contemporary American poetry by reviewing a book of poetry written within the last five years. Required texts include *Milk and Filth* (Carmen Gimenez Smith), *Incanadine* (Mary Szybist), *Phrasebook for the Pleiades* (Lorraine Doran), *National Anthem* (Kevin Prufer), and *Crush* (Richard Siken)

ENGL 352. Poetry Writing I. Instr. Daldorph. 4:10 W. Edwards Campus. This class is a poetry writing workshop. Most class periods, we will be reading and critiquing student poems. Most classes will include free writing too. The basic requirement is one poem per week over the course of the semester. Poem assignments in “fixed” forms and “free verse.” Students will be graded on both critical and creative work. Focus will be on an end-of-semester portfolio. We will assemble our own poetry anthology, and I’ll be using handouts rather than a text book. Meets with ENGL 552.

ENGL 352. Poetry Writing I. Instr. Gabbard. 1:00 TR. This is a course that aims to introduce students to the basics of writing poetry, in terms of both craft and creative process. Students will be expected to write and workshop at least one new poem every other week. Although there will be a “forms” component to the course (meaning students will learn to write a sonnet, a villanelle, a *ghazal*, or what have you) a great deal of this course will be devoted to challenging students’ preconceived notions of what a poem actually “is” as well as what it can actually accomplish. Students will look at the work of

established contemporary poets such as Jorie Graham and Mark Strand, as well as the more experimental work of emerging or “middle career” poets such as Heidi Lynn Staples and Carmen Gimenez-Smith.

ENGL 352. Poetry Writing I. Instr. Savannah. 11:00 TR. This workshop will focus on writing and responding to poetry. It will consist of workshopping student work and close readings of contemporary outside texts. Additionally, we will examine the technical aspects of writing in order for students to develop a vocabulary with which to discuss literary/poetic techniques. Our class discussions and activities will be geared toward providing students with the critical tools necessary for assessing, critiquing, and appreciating various forms of poetry. Students will engage critically both the assigned readings and the work of their peers, and will be asked to respond through various writing activities. Additionally, students will be required to turn in one poem per week, and they will be expected to respond to poems written by their peers. In this workshop, students should expect to receive substantial feedback on their work from the instructor and their peers. For the final project, students have an option of either compiling a portfolio of at least 12 poems with a one-page introduction/artist statement or creating a chapbook of at least 12 pages with a short introduction.

ENGL 355 Nonfiction Writing I. Instr. Crawford-Parker. 3:00 MW. This creative writing course introduces students to the art and craft of the essay, a form that artfully enacts one writer’s engagement with the world. In this course students do a significant amount of reading since, as Patricia Hampl says, “A writer is, first and last, a reader.” Students read to learn better what the essay is and to better examine and discuss their own writing and the writing of fellow class members. The course is a workshop where students learn how to talk about essays, to respond more effectively 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., and then we move into examining how sentences work and looking at multiple examples of longer essays, both older and more recent. Part of the course’s consideration of writing focuses on a writer’s materials. To write requires an affection for and attention to 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 revision 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:** Judith Kitchen, ed. *Short Takes: Brief Encounters with Contemporary Nonfiction*, Norton, 2005; Brooks Landon, *Building Great Sentences: How to Write the Kinds of Sentences You Love to Read*, Plume, 2013; 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. Pacioainu. 11:00 TR. What does it mean to tell a true story? This course invites students to explore the craft of nonfiction writing through reading, writing, and responding to peers’ writing in a workshop setting. Students will be exposed to the different types of nonfiction writing (memoir, lyric essay, travel writing, personal essay, and others) and will learn

techniques for responding thoughtfully but constructively to each other’s writing. Students can expect a significant amount of reading and will complete several pieces of writing for workshop (submitted through Blackboard.) Students will also be required to submit written critiques of their peers’ work. In addition to workshop and reading discussions, students will learn about the ongoing, hotly debated issues of honesty and creativity in the art of nonfiction writing. What does it take to tell a true story well and what is a writer’s responsibility to the reader? Required text: *Touchstone Anthology of Contemporary Creative Nonfiction: Work from 1970 to the Present*, eds. Lex Williford and Michael Martone, Touchstone 2007. Additional texts may be required and other readings will be posted to Blackboard.

ENGL 362 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 writing documents (e.g., letters, manuals, presentations, proposals, reports, résumés, Web sites) often needed in business, engineering, and scientific settings. The course also will include an introduction to technical-writing software. The course mimics the “real” working world in that students are expected to *attend regularly* and submit required work in a timely manner. **Prerequisite:** English 102 (or equivalent) or completed undergraduate degree. **Required Text:** Mike Markel, *Technical Communication*, 10th edition (Bedford / St. Martin’s, 2012; ISBN 0312679483). Students also will be responsible for purchasing materials needed for two major projects. 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 Technical Writing. Instr. McKitterick. 5:00 W. This new, hybrid version of the course meets in person one hour per week and online for the rest of our interactions. It introduces students to the principles of technical communication while working collaboratively via the internet. Students learn to organize, develop, write, peer-review, and revise technical documentation (e.g., proposals, specification documents, technical reports, websites, oral presentations, manuals) for engineering, business, design, science, and other specialized fields. Includes an introduction to technical-communication software. Requires regular participation and collaboration with other students online. 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 Technical Writing. Instr. Summers. 9:30 TR. As technical communication skills are valuable in every career field and professional circumstances, this course attempts to equip students with the skills they will need to be successful in their careers. Students in this course will develop their technical writing skills by applying this process to a variety of projects, including instructions, memos, reports, proposals, and collaborative presentations. 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 Technical Writing. Instr. Summers. 4:10 T. Edwards Campus. As technical communication skills are valuable in every career field and professional circumstances, this course attempts to equip students with the skills they will need to be successful in their careers. Students in this course will develop their technical writing skills by applying this process to a variety of projects, including instructions, memos, reports, proposals, and collaborative presentations. 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 380 Introduction to Rhetoric and Composition. Instr. Reiff. 3:00 MW. What do we know about writing and about what motivates, inspires, and influences successful writers? Is it possible to define and describe individuals' writing processes? Is writing a goal-oriented or organic process? How is writing connected to thinking? To self-expression? How is writing shaped by the situations and contexts in which writers communicate? This course will introduce you to the field of rhetoric and composition, a field that investigates these (and other) questions about the complex activity of writing. Over the course of the semester, you will learn about the historical traditions of writing and writing instruction and will survey the key issues, themes, debates, and trends that inform the work of scholars working in this field. Additionally, as you examine writing through various lenses—theories of writing, research on writing, perspectives on teaching writing—you will get a sense of how rhetoric and composition has developed and changed over time, both in and outside of schools and universities.

There will be three major units and projects in the course, along with informal writing projects and an oral presentation. The first unit will focus on examination of your own processes as writers or histories as writers, culminating in an autoethnography or literacy autobiography that analyzes home, school, and other social/cultural influences writing. In the second unit, you will analyze writing within communities or cultures (with focus on a community of your choosing), and for the final unit/project, you will select and research an issue related to rhetoric and composition and will situate this issue/problem/debate within the larger conversation within the field; components of this final project will include a proposal, an annotated bibliography, and a presentation. Required texts will include the following: *Writing about Writing* (Wardle and Downs, 2E); *Bibliographic Research in Composition Studies* (Vicki Byard), plus additional online readings. This course fulfills Goal 3, Arts and Humanities, for the KU Core. It also counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 387 Introduction to the English Language. Instr. Grund. 12:30 MW. This course will introduce you to the characteristics of the English language and a number of different frameworks used to describe it. A fundamental idea in the course will be that the English language is characterized by variation and change. The aim is to help you acquire the tools and language to discuss such variation and to explore the factors governing how people speak and write in different situations, where such situational conventions come from, and how these conventions have changed over time and are still changing. We

will look at English in the US and around the world, spoken and written, dipping into the history of English as well as predicting its future. I hope you will come away with the idea that language is frequently not about what is “right” or “wrong” but what is situationally suitable, and that language variation is not arbitrary but occurs for a number of social, cultural, geographical, and historical reasons. There will be two tests, a number of hand-in assignments, and a short paper. Required text: Curzan, Anne, and Michael Adams. 2011. *How English Works: A Linguistic Introduction*. 3rd ed. New York: Longman. This course fulfills Goal 3, Arts and Humanities, for the KU Core. It also counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 400 Teaching and Tutoring Writing. Instr. Thonus. Hybrid 4:30 T/Online. This course explores writing instruction, especially how it is worked out in the setting of a university writing center. Together 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, which is 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.

The 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 your discipline, 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. You will use reflective tools to build awareness of your writing and tutoring practices and work toward adjusting them as you learn more each day. This is a three-credit hybrid class. The course includes two hours of Blackboard-mediated online work: Reading, writing, responding, discussing, and exploring instruction and consultation. Each week, you will spend one hour at the KU Writing Center on the Lawrence campus, being tutored, observing tutoring, and tutoring with a buddy (a current writing consultant) and on your own. ENGL/LA&S 400 qualifies as a 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: A 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.

ENGL 479 Topics in: Graphic Novels. Instr. Luce. 7:10p R. Edwards Campus. While many have demeaned anything drawn with panels as little more than comics, there has been a boom in the quality and quantity of graphic novels in the last three decades. These works continue to grow in sophistication – tracing the horrors of the Bosnian conflict, serving as adaptations of novels, tackling questions of violence and vigilantism, and even serving as a different form of memoir. Such texts certainly require a particular brand of visual literacy and raise questions of how, exactly, to write about such

literature. In this course we will survey some of the major writers and works in the genre, while working to develop the mixture of visual acumen and critical writing about such texts. Representative titles include *Understanding Comics*, *The Watchmen*, *Persepolis*, and *Fun Home*.

ENGL 506 The Science Fiction Novel. Instr. McKitterick. 4:00 R.

Texts are 25 novels that shaped the direction of the genre. The class discusses important works and their place in the evolution of the SF novel, from Wells to modern works. Students write reading responses, lead discussions, write a mid-term research project, participate in presentations, and create a final project demonstrating understanding of the material. See the Center for the Study of Science Fiction website for full details:

sfcenter.ku.edu/SFworkshop.htm. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity).

ENGL 508 Contemporary Literary Theory. Instr Fowler. 11:00 MW.

The objective of the course is to introduce students to the fundamentals and recent conflicts and controversies in current theoretical discourse in psychoanalytic theory, feminist theory, gender theory, critical race theory, and ethnic and postcolonial theory. While our focus will be to become fluent in theoretical approaches to literature, we will be ever mindful that the purpose of theory is to interpret literature; and we will read theory intertextually with works of American fiction. In other words, we will not only read literature through the lens of theory, we will read theory through the lens of literature. Fiction readings will include short works by William Faulkner, Mark Twain, Toni Morrison, and Kate Chopin.

The course will be discussion-oriented rather than lecture-based, and students will deliver one presentation, which will analyze a theoretical essay. Students will also write 2 short papers that apply theoretical models to literary texts. 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. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity).

ENGL 525 Shakespeare: Life & Theater. Intr. Sousa. 9:30 TR.

Shakespeare biographer, Sam Schoenbaum invites us to reflect on Shakespeare's life as "a tale of two towns," Stratford-upon-Avon and London, "a simple life story" of a young man, who commuted between Stratford, where his family lived, and London, where he pursued a career as a professional playwright, actor, and theater impresario. London was the vibrant capital of a nation on the verge of building a vast global empire. Its population grew from approximately 75,000 in 1550 to 200,000 in 1600. An equally vibrant professional theater provided for the entertainment needs of this nation on the move. This capstone course focuses on Shakespeare's life, plays, and career as a professional man of the theater, as well as the theatrical and cultural conditions of his time. Life and theater often intersect, as Jaques of *As You Like It* states: "All the world's a stage, / And all the men and women merely players." Our readings include a biography of Shakespeare; selections from Andrew Gurr's *The Shakespearean Stage* and Gurr and Ichikawa's *Staging in Shakespeare's Theatres*; and selected plays especially concerned with metatheatrical representation, such as *Taming of the Shrew*, *Comedy of Errors*, *As You Like It*, *Hamlet*, and *The Winter's Tale*.

Students in an English capstone course are expected to demonstrate mastery of skills and knowledge but also to develop confidence to innovate, to move forward from materials and positions they have

been taught to staking out their own positions and supporting them with original research. Assignments in the course include two essays, involving research, research projects and reports, and exams. Attendance is required. *Required Texts* include: Duncan-Jones, *Shakespeare: An Ungentle Life*; Gurr and Ichikawa, *Staging in Shakespeare's Theatres*, and paperback editions of selected plays. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity).

ENGL 551 Fiction Writing II. Instr. Desnoyers. 2:30 TR.

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. *Required Texts:* *The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity).

ENGL 551 Fiction Writing II. Instr. Lorenz. 7:00p W.

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. 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. A revision of one may be allowed, with instructor's permission. *Text:* *The Contemporary American Short Story*, Nguyen and Shreve. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity).

ENGL 552 Poetry Writing II. Instr. Daldorph. 4:10 W.

Edwards Campus. This class is a poetry writing workshop. Most class periods, we will be reading and critiquing student poems. Most classes will include free writing too. The basic requirement is one poem per week over the course of the semester. Poem assignments in "fixed" forms and "free verse." Students will be graded on both critical and creative work. Focus will be on an end-of-semester portfolio. We will assemble our own poetry anthology, and I'll be using handouts rather than a text book. Meets with ENGL 352. 552 students will have additional writing assignments, including a longer end-of-semester portfolio. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity).

ENGL 552. Poetry Writing II. Instr. Harrington. 12:30 MW.

The main object is to write in twenty-first-century North America. That means reading a lot of poetry published in this time and place. It also means writing – and revising – constantly. It also implies a willingness to write outside your comfort zone. We will try a number of writing experiments to this end.

My philosophy: some poems are about love, some are about nature, some are about alcoholism, some don't really have any

subject matter, but all poems are about words. Words (and combinations of words) are objects: toys (or machines) made of sound or images. They may use us, rather than vice versa . . . indeed, when they do, good writing can result.

You'll be required to compose a poem (or its equivalent) every week. Some of these pieces will be critiqued in class; and you will critique all your classmates' poems either on-line or in class. We will try to take each poem on its own terms – that is, we'll determine what the poem is doing, and how it can do that better. You will submit a mid-term portfolio and a final portfolio (with an introduction). You'll also do a short in-class presentation about one of the contemporary poets we read (and his/her poetics). The rest of the grade will be based on the quality of your attendance, participation, and commentary on the writing of others. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity).

ENGL 552 Poetry Writing II. Instr. Kaminski. 3:00 MW. This workshop will be focused on student writing and 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. We will have class visits from visiting poets. We will make chapbooks as a way of collecting our work. Thoughtful and engaged participation in the collective enterprise is essential, and will be the basis for your grade in the class. ENGL 552 can be taken twice for credit. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity).

ENGL 572 Women and Literature: Women in Victorian England. Instr. D Elliott. 11:00 MW. Many of our stereotypes about gender—the roles of both women and men—derive from 19th-century England. The “Angel in the House,” the “Lady with the Lamp,” the self-sacrificing mother, the hysterical woman, the femme fatale, the “strong-minded” woman, the typewriter girl—these are just a few of the common Victorian images of women. This course will examine the construction of the category of woman in Victorian England by looking at a number of key literary works that were part of the Victorian debate on “the woman question.” We will consider a variety of 19th-century texts, mostly by women, that helped to create, reinforce, or challenge conventional gender definitions and roles. We will also look at some key pieces of feminist literary criticism of 19th-century writers. A short paper plus a research paper will be required, as well as in-class writing and a final exam. Primary readings will include selections from Sarah Ellis, *The Women of England*; John Ruskin, *Of Queen's Gardens*; John Stuart Mill, *The Subjection of Women*; Eliza Lynn Linton, *The Girl of the Period*; and Florence Nightingale, *Cassandra*. Full-length texts will include Elizabeth Gaskell, *Cranford*; Elizabeth Barrett Browning, *Aurora Leigh*; George Eliot, *Mill on the Floss*; Charlotte Yonge, *The Clever Woman of the Family*; M. E. Braddon, *Lady Audley's Secret*; and Olive Schreiner, *The Story of an African Farm*. Secondary readings on each of the novels will be available on Blackboard. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity). This course also fulfills the English 314 or equivalent requirement for the English major.

ENGL 580 Rhetoric and Writing: Multimedia Rhetorics. Instr. Reiff. 12:30 MW. 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. The required text is *Understanding Digital Literacies* (Jones and Hafner); in addition, 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 is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity). This course also counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing concentration.

ENGL 598 Honors Proseminar: American Literary Environmentalism. Instr. Outka. 11:00 MW. This class will examine literary representations of nature and human/nature relations and their political, social and environmental consequences. We will focus on works from nineteenth- and twentieth-century American writers, including the transcendentalist writing of Emerson and Thoreau, the work of late nineteenth-century conservationists like John Muir and Mary Austin and their twentieth-century counterpart Aldo Leopold, on the figuration of nature in slave narratives by Douglass and Jacobs, postbellum racial violence and the urbanization of African American culture in the Harlem Renaissance, and on the concern over toxins and environmental justice in works by Rachael Carson, Susan Steingraber, Don DeLillo and others. Throughout our conversation we will be concerned to distinguish between nature as a real thing, outside of human language and representation, and the various consequences of bringing that extra-textual referent into human discourse. In addition to the primary and secondary reading and regular and engaged class discussion, there will be two essays, a final examination, and regular reading quizzes. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity).

ENGL 674 South African Fiction, Politics, and Culture. Instr. B Caminero-Santangelo 11:00 TR. This course introduces students to South African fiction from the beginning of apartheid (1948) to the present, as well as to critical theoretical issues concerning language, literature, literacy, race, ethnicity, and power generated by the country's often violent history. Towards these goals, we will read and explore the relationships among novels, short stories, theoretical

and critical essays, and political manifestoes. We will also be drawing on a short, excellent history of South Africa which will help us better understand the historical trajectory leading up to 1948 as well as the apartheid era itself. During reading and discussion, students may well find interesting parallels with American history and literature. Texts: J.M. Coetzee *Disgrace*, Nadine Gordimer *July's People*, Karen Jayes *For the Mercy of Water*, Zakes Mda *The Whale Caller*, Phaswane Mpe *Welcome to Our Hillbrow*, Alan Paton *Cry, The Beloved Country*, Robert Ross *A Concise History of South Africa*, Zoe Wicomb *You Can't Get Lost in Cape Town*. This course fulfills the English 314 or equivalent requirement for the English major. This course is also a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity).

ENGL 690 Studies In: The Science Fiction Short Story. Instr. McKitterick. 4:00 R. Become fluent in SF by becoming familiar with some of the most-influential short works that shaped the genre. The class discusses the works and their place in the evolution of SF, from the earliest prototypical examples to modern works. Texts are the first four volumes of James Gunn's six-volume anthology, *The Road to Science Fiction*. Students write reading responses, lead discussions, write a mid-term research project, participate in presentations, and create a scholarly, educational, or creative final project demonstrating understanding. See the Center for the Study of Science Fiction for details: sfcenter.ku.edu/courses.htm. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity).

FALL 2014 GRADUATE COURSES

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ENGL 708 Marx And Cultural Theory. Instr. Barnard. 1:00 T. This course develops a high-level exploration of historical materialism (aka Marxism, Marxist theory, etc. etc.) and some of its implications for literary and cultural studies, although it does not assume a prior knowledge of Marx or other historical materialist theory. Using Wallerstein and others, we will try to keep the historical development of this body of theory and scholarship in view as we explore it, to use it to better understand the current juncture in scholarly and historical terms. After a review of the tradition's beginnings in Marx and Engels, we will examine major keywords and concepts (reification, uneven development, totality, and so on) before looking in more detail at Raymond Williams and Fredric Jameson, the two major late-twentieth century Anglophone scholars for work in literary and cultural studies. Following Anderson and others, we can divide the tradition into three general periods: "Classical" Marxism (1840-1918), "Western" (as opposed to "State" or Soviet) Marxism (1918-68), and contemporary Marxism (1968-present). As we move through our readings we will explore some of the core insights of historical materialism that remain basic to virtually all cultural theory today, including: 1) the relations between culture and the rest of society (mode of production); 2) the sociology or geoculture of particular cultural practices and forms (notably literature); 3) theory of mass culture and mass-mediatic informational forms (the death of art, to use the Hegelian formula); 4) and theory of ideology (in Althusser and Williams). Like all theory, historical materialism is in one sense a path, and our goal in this course will be to start you on your way.

ENGL 752 Poetry Writing III. Instr. Irby. 2:30 TR. This is an advanced poetry workshop, for serious writers. Admission is by permission of the instructor. A selection of half a dozen or so recent poems should be submitted well in advance of the enrollment period. The course will involve students' discussions and critiques of one another's in-process work and also oral and written presentations on a variety of other poetry and statements on poetics. A body of work is expected to be produced over the progress of the semester, roughly adding up to about a poem a week at the least. The quality of this collection, together with an accompanying statement of self-assessment of one's work, handed in at the end of the term, is the major factor in the grade, along with the critiques and presentations, presence and participation. Students are expected to have some developed awareness and acquaintance with traditional and contemporary poetry, and to be concerned to continue to use and extend this, but it is not, of course, a class in the scholarship of poetry. However, the work of poetry involves the whole of who we are, what we know and do, how we are aware, how we live. The major texts will be the students' own writing, plus material provided by the instructor.

ENGL 753 Writing Workshop. Instr. Canady. 7:00p M. The craft and "creative muscles" behind captivating fiction, dramatic writing, and creative works for digital media are not nearly as separate as they may first appear. At the heart of all these forms is excellent storytelling. This workshop will set its foundation in Robert McKee's *Story* and Samuel Delany's *About Writing*, but will focus primarily on the development and discussion of students' trans-genre narratives. Students will be expected to develop a narrative treatment for a screenplay from an original short piece of fiction, the opening for the screenplay, as well as propose how the original piece of writing could be re-imagined in digital and/or social media spaces. Active, invested, and open discussion of peers' work is expected.

ENGL 770 Instr. Graham. 7:00p T. Autobiography is a “construct of a construct,” says critic Carol Holly. We can’t always agree about what it is, we know a good bit about how it came to be, but we are most interested in where it is going today as a genre and a cultural act. While the intense ritual focus on the affirmation of identity and understanding of the self may have given birth to what we know to be autobiography and the autobiographical impulse, the form itself has been subjected to constant reshaping and renewal. Life writing has become one of the most malleable forms of written expression, the most experimental, and the most discussed. This course examines the foundations of life writing as it has been theorized and practiced in American literature. As is the case with autobiography, we will do a lot of boundary crossing, as we look at memoir, nature writing, and the confession: narratives of the “American” experience: slavery, immigration, war, exile, and disaster; and narratives of development: coming of age, literacy, disability, illness, etc. Regional life writing has expanded considerably, and travel narratives have reclaimed a resurgence in our global society. Are they literature or what, we will continue to ask. While we will read a series of assigned texts, the principle focus will be term-long investigation into a life writing genre or a particular theme of life writing. The course easily lends itself to students in creative writing, composition and rhetoric, and in literature as well as grad students in American Studies, History, and Anthropology. Background reading on the history of life writing or autobiography would be good. Bjorklund’s *Interpreting the Self: Two Hundred Years of American Autobiography* (Chicago, 1998) is an excellent beginning. Everyone will be required to purchase Watson and Smith’s *Reading Autobiography: A Guide for Interpreting Life Narratives*, used copies of which should be easily available.

ENGL 774 Fiction of the “Harlem” Renaissance. Instr. Tidwell. 4:00 R. In African American writing, there is no question that the period receiving the greatest attention from scholars, students, and general readers is the “Harlem” Renaissance or New Negro Movement. Despite their differences, recent scholars seemingly agree that the era is characterized by “the *diversity* of aims and aesthetics, of social and cultural assumptions, and of political positions adopted” by its participants. In the words of literary historian George Hutchinson: “Their implicit and explicit critiques of each other combined with their sense of collective identity to produce a field of discourse rather than a singular ‘school’ or tradition.” In keeping with the department’s new focus on creating literary surveys at the 700-level, this course seeks to explore broadly representative fiction from 1912-1937—from Johnson’s *Autobiography of an Ex-Colored Man* to Hurston’s *Their Eyes Were Watching God*. Our efforts will be guided by an attention to exploring the works in terms of fresh interpretations and new critical ideas. We shall see whether we can make the novels “new” again and relevant to twenty-first century literary concerns. Other authors might include Langston Hughes, Jean Toomer, Jessie Fauset, Claude McKay, and Nella Larsen. In addition to the reading, students will be asked to do the following: (1) find a work of criticism to report on to the class; (2) submit a weekly interpretative response to the reading; (3) prepare a 10-12 page annotated bibliography in advance of their final project; (4) make an oral presentation to the class; and (5) at semester’s end, submit a major essay based on the annotated bibliography.

ENGL 801 The Study and Teaching of Writing. Instr. Devitt. 11:00 TR. English 801 offers teachers of writing at KU the theoretical and pedagogical background needed to teach writing more effectively. The course will introduce some of the scholarship within the large field of rhetoric and composition studies that is most

relevant to teaching writing in KU’s first-semester college composition course. While reading and discussing the scholarship, students will apply what they read to their own teaching of English 101, working to develop effective pedagogical practices and choosing specific teaching strategies based on the best theory and research on the subject. We will work together to understand the “why” behind “what we do” and “how we do it” when we teach writing. Text: Glenn, Cheryl, and Melissa A. Goldthwaite. *The St. Martin’s Guide to Teaching Writing* 7th ed. New York: Bedford/St. Martin’s, 2007. Multiple articles and chapters online.

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ENGL 904 Rhetorics of Outsider Writing: Travels in the Extracurriculum. Instr. Farmer. 3:00 W. One of the legacies of Surrealism was a fascination with *art brut*, the term used by Jean Dubuffet to describe art that emerged outside the boundary lines of official culture. Later critics translated this phrase as “outsider art,” and used it to describe art that did not receive (and often did not want) recognition from mainstream or established authorities. This course extends that idea and proceeds on the assumption that there likewise exists *outsider writing*, and furthermore, that such writing need not be limited to aesthetic forms and intent. Outsider writing, understood here, is defined simply by the fact that it has no official status and (little or) no institutional legitimacy.

Despite the fact that outsider writing has public significance, it largely flourishes in places out of conspicuous public view: in union halls, in jails and prisons, in online fandom sites, in recovery shelters, in underground communities, and even, as Anne Ruggles Gere reminds, in places as familiar as kitchens and rented rooms. Moreover, outsider writing can encompass an impressive array of genres—from crowdfunded novels to “disposable literature” such as flyers, leaflets, bills, and pamphlets; from settlement house narratives to zine discourses; from prison diaries to sidewalk and graffitiic inscriptions.

Two questions will guide our inquiries: How, and to what extent, are the rhetorics that accompany such writings determined by a self-consciousness of their outsider status; and how, and in what ways, do these rhetorics differ from one another, and why? As a map for our travels, we will use *Circulating Communities* (Mathieu, Parks, and Rousculp), supplemented by other titles and articles to be announced later.

ENGL 950 Seminar in 19th Century British Literature: Keats and Fans. Instr. Rowland. 1:00 M. This course has two main components: 1) an in-depth study of the poetry and letters of John Keats, and 2) an exploration of Keats’ posthumous reception and influence as framed by new theories of reception, reading, and

media. Keats' poems have been described as some of the "most perfect in the English language," and his letters articulate ideas about poets, poetry and literary creativity that have had a lasting influence on other writers. But the details of his biography – the cruel reviews of his early poetry, his tortured love affair with Fanny, his premature death of consumption in Rome – have also made Keats into the iconic and beloved figure of the young, tragic poet. We will read his major work with close attention to the entanglements of biography and text that readers of Keats inevitably confront, examining how Keats's writing anticipates his own posthumous state and guides its own reading and reception. We will then look at a variety of the affective reading practices, material cultures, social relations and remediations that sprang up around the figure, story and writings of Keats: the poems and paintings of the Pre-Raphaelites, Oscar Wilde's cultish devotion to Keats and the late-Victorian queering of the poet, American tourism to the major sites of Keats' life and death and the transatlantic construction of the Keats' reputation specifically and "English literature" more generally, to name just a few. These case studies of Keats' various "after-lives" will be framed by critical readings from the newly emerging fields of author-love, literary fan culture, book history, the history of reading, literary tourism, and media theory. Students will be invited to use these theoretical tools to examine the author, literature, media, or fan culture of their choosing.