

SPRING 2014 UNDERGRADUATE COURSES

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

This course, entitled “Americans in Paris,” will focus on what is perhaps *the* favorite “American Paris,” the brief period that F. Scott Fitzgerald termed the “Jazz Age”—the years between World War I and the party-ending Crash of 1929. This luminous era witnessed Sylvia Beach’s heroic publication of James Joyce’s *Ulysses* (1922); the Stein’s incalculable influences on modern art and literature; Fitzgerald’s publication of *The Great Gatsby* (1925); and Ernest Hemingway’s emergence as arguably the most influential fictionist of the 20th Century. Our brief journey back in time will be further enriched by important 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:** Department of English, *Composition and Literature 2013–2014*; Lester Faigley, *The Brief Penguin Handbook*, 4thed. (New York: Pearson Longman, 2012; ISBN 0-205-03008-4); F. Scott Fitzgerald, *The Great Gatsby* (New York: Scribner, 2004; ISBN 978-0-7432-7356-5); Adam Gopnik, ed., *Americans in Paris: A Literary Anthology* (New York: Library of America, 2004; ISBN 1-931082-56-1); Ernest Hemingway, *In Our Time* (New York: Scribner, 1996; ISBN 978-0-684-82276-1); Ernest Hemingway, *A Moveable Feast* (New York: Scribner, 2003; ISBN 978-0-684-82499-4); Ernest Hemingway, *The Sun Also Rises* (New York: Scribner, 2006; ISBN 978-0-7432-9733-2). **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 203 Topics in Reading and Writing: Expressions of Youth Rebellion. Instr. Ellis. 10:00 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* (Soft Skull 2008); Salinger, J.D. *The Catcher in the Rye* (Little, Brown and Co. 1951); Cleaver, Eldridge. *Soul on Ice* (Delta 1968); Thompson, Hunter S. *Fear and Loathing in Las Vegas* (Vintage 1971); Brown, Rita Mae. *Rubyfruit Jungle* (Bantam 1973); Carroll, Jim. *The Basketball Diaries* (Penguin 1987); Faigley, Lester. *The Brief Penguin Handbook* (Pearson, 4th edition); CAL. (KU English Department). 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 Chick Literature: Images and Ideologies. Instr. Emge. Online.

Contemporary media is saturated with what has been termed (often disparagingly) “chick culture,” including the genres of “chick lit” and “chick flicks.” While these popular novels and films are often dismissed as frivolous, they can also be viewed as important indications of shifting ideologies concerning the contemporary workplace, feminism, family roles, material culture, consumerism, and marriage. In this course, students will critically analyze several novels and short stories in order to examine various images of gender, social and familial relationships and roles, the workplace, marriage, feminism, material culture, and consumerism. Emphasis will also be placed on examining elements of fiction such as characterization, narrative structure, and point of view. Students will also enter into the contemporary critical debate about what defines the genre and will be asked to critically analyze arguments concerning the worth of “chick lit” and how it influences and is influenced by today’s culture. Assignments will include four analytical essays, shorter critical response writings, participation on online discussion boards, and writing exercises conducted using various online tools. This course will be conducted entirely online via Blackboard. **Required Texts:** Helen Fielding, *Bridget Jones’s Diary*; Lauren Weisberber, *The Devil Wears Prada*; Emily Giffin, *Baby Proof*; Jane Austen, *Pride and Prejudice*; Lauren Baratz-Logsted, ed. *This Is Chick Lit*; Elizabeth Merrick, ed. *This Is Not Chick Lit*. 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 Topics in Reading and Writing: Americans in Paris. Instr. Evans. 10:00 MWF.

This course will focus on what is perhaps *the* favorite “American Paris,” the brief period that F. Scott Fitzgerald termed the “Jazz Age”—the years between World War I and the party-ending Crash of 1929. This luminous era witnessed Sylvia Beach’s heroic publication of James Joyce’s *Ulysses* (1922); the Stein’s incalculable influences on modern art and literature; Fitzgerald’s publication of *The Great Gatsby* (1925); and Ernest Hemingway’s emergence as arguably the most influential fictionist of the 20th Century. Our brief journey back in time will be further enriched by important 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:** Department of English, *Composition and Literature 2013–2014*; Lester Faigley, *The Brief Penguin Handbook*, 4thed. (New York: Pearson Longman, 2012; ISBN 0-205-03008-4); F. Scott Fitzgerald, *The Great Gatsby* (New York: Scribner, 2004; ISBN 978-0-7432-7356-5); Adam Gopnik, ed., *Americans in Paris: A Literary Anthology* (New York: Library of America, 2004; ISBN 1-931082-56-1); Ernest Hemingway, *In Our Time* (New York: Scribner, 1996; ISBN 978-0-684-82276-1); Ernest Hemingway, *A Moveable Feast* (New York: Scribner, 2003; ISBN 978-0-684-82499-4); Ernest Hemingway, *The Sun Also Rises* (New York: Scribner, 2006; ISBN 978-0-7432-9733-2). **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), 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 Topics in Reading and Writing: The Graphic Novel: An Introduction. Instr. Hembree. 9:00 MWF. This class will explore graphic novels for the purpose of building visual literacy skills in the academic setting, along with sharpening the critical reading and writing tools that we learned in prior coursework, like in English 101 and 102. One of the chief benefits of studying graphic novels is that it allows us to analyze how words and images work together to produce meaning. By developing a shared vocabulary of the graphic novel genre, we will critically examine the visual and written components of several ‘canonical’ texts throughout the semester – from Spiegelman’s *Maus* (1991) to Bechdel’s *Fun Home* (2006). We will discuss what makes these texts important historical documents in their own rights and, in accordance with that, we will write to explore a variety of problems specific to the twentieth century, which could include: interpreting how the authors struggle to depict a sense of national or cultural belonging, identifying rhetorical decisions that shape how we read life writings set in the 80s and 90s, and examining the portrayal of characters coping with a sense of failure and aimlessness in late-twentieth-century America. There will be three units, roughly based on such topics, and each unit will culminate in a formal academic essay that covers one of the texts under discussion. Required texts: Art Spiegelman’s *Maus: A Survivor’s Tale*, Marjane Satrapi’s *Persepolis*, Craig Thompson’s *Blankets*, Alison Bechdel’s *Fun Home*, Daniel Clowes’ *Ghost World*, Chris Ware’s *Jimmy Corrigan, the Smartest Kid on Earth*, and Scott McCloud’s *Understanding Comics*. 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 Topics in Reading and Writing: Cybernetics and Cyborgs. Instr. Lowe. 9:30 TR. As digital technology continues to change how we experience and interface with the world around us, it also changes the way our stories are told and texts are produced. In this course we will engage critically with the ways fiction writers are grappling with the changing dimensions of the human condition, how they narrativize life as technologically enhanced and regulated, and the startling fluidity between organism and machine. Thus, our areas of interest include politics and governance, biotech and biopunk, and networking raced, classed, and gendered identities in the Information Age. Alongside contemporary writers, we will revisit canonical texts of technology-driven dystopias, including Orwell’s *1984* and Huxley’s *Brave New World*, and cult classics, like Philip K. Dick’s *Do Androids Dream of Electric Sheep?*. The anticipation that reality increasingly resembles science fiction means such fictions take on socio-political import beyond artistic storytelling. As such, technological literature is storytelling that decodes and recodes reality to make sense of the digital Zeitgeist. In addition to literature, we will look at theoretical essays, films, popular culture, and current events. This course is ideal for students interested in learning that combines literature with personal experience and contemporary society, and does not necessitate prior technical knowledge or skills. For this course, students will participate in online discussion threads under pseudonyms, compose blog posts utilizing hypertext to interface the writer and reader beyond the two-dimensional document, and interact in class discussions. Daily assignments will include online posts reflecting on readings and periodic contributions of relevant news articles and stories. Students will complete four electronic essays that analyze texts in conjunction with both theory and current events. The writing assignments are designed to bring together fiction and scholarship for critical inquiry into the world we live in. Along with developing students’ digital literacies, electronic research skills and development will figure largely in both the instruction and execution of course assignments, enabling students to become not only more efficient and empowered academic researchers, but engage that research with lived reality. For further

information, contact Annie Lowe via email at alowe@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 Topics in Reading and Writing: Cybernetics and Cyborgs. Instr. Lowe. 11:00 TR. As digital technology continues to change how we experience and interface with the world around us, it also changes the way our stories are told and texts are produced. In this course we will engage critically with the ways fiction writers are grappling with the changing dimensions of the human condition, how they narrativize life as technologically enhanced and regulated, and the startling fluidity between organism and machine. Thus, our areas of interest include politics and governance, biotech and biopunk, and networking raced, classed, and gendered identities in the Information Age. Alongside contemporary writers, we will revisit canonical texts of technology-driven dystopias, including Orwell's *1984* and Huxley's *Brave New World*, and cult classics, like Philip K. Dick's *Do Androids Dream of Electric Sheep?*. The anticipation that reality increasingly resembles science fiction means such fictions take on socio-political import beyond artistic storytelling. As such, technological literature is storytelling that decodes and recodes reality to make sense of the digital Zeitgeist. In addition to literature, we will look at theoretical essays, films, popular culture, and current events. This course is ideal for students interested in learning that combines literature with personal experience and contemporary society, and does not necessitate prior technical knowledge or skills. For this course, students will participate in online discussion threads under pseudonyms, compose blog posts utilizing hypertext to interface the writer and reader beyond the two-dimensional document, and interact in class discussions. Daily assignments will include online posts reflecting on readings and periodic contributions of relevant news articles and stories. Students will complete four electronic essays that analyze texts in conjunction with both theory and current events. The writing assignments are designed to bring together fiction and scholarship for critical inquiry into the world we live in. Along with developing students' digital literacies, electronic research skills and development will figure largely in both the instruction and execution of course assignments, enabling students to become not only more efficient and empowered academic researchers, but engage that research with lived reality. For further information, contact Annie Lowe via email at alowe@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 Topics in Reading and Writing: Exploring Identity in Jewish Literature of the 21st Century. Instr. Meltzer. 2:00 MWF. This course assesses the ways that novels and memoirs published in the first decade of the 21st century can broaden the scope of the themes and identities typically associated with Jewish literature. We will approach a variety of texts published by Jewish authors since 2000, with special attention to underrepresented writers (women and Mizrahi writers and writers from outside Israel and the US), and read their works alongside those of perhaps more familiar and certainly better represented authors from Israel and the US (Amos Oz, Nathan Englander). We will explore constructions of Jewish identity in relation to place (America, Israel, Europe, Latin America and the Middle East), as well as assess the ways the authors involve or abandon "typically Jewish narratives," like Aliya or the Holocaust,

in the constructions of these identities. As we read and respond, additional Jewish narratives will be identified, and we will examine the ways that formerly marginalized Jewish experiences are represented in these contemporary texts. We will also investigate critically the social and political challenges impacting representation. Ultimately, we will focus on the diversity of "Jewish narratives" and "Jewish identities" in these texts and students will become familiar with authors, narratives, traditions, and issues that will help them form a more comprehensive response to the question: What is a Jewish text today? 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 Topics in Reading and Writing: Exploring Identity in Jewish Literature of the 21st Century. Instr. Meltzer. 3:00 MWF. This course assesses the ways that novels and memoirs published in the first decade of the 21st century can broaden the scope of the themes and identities typically associated with Jewish literature. We will approach a variety of texts published by Jewish authors since 2000, with special attention to underrepresented writers (women and Mizrahi writers and writers from outside Israel and the US), and read their works alongside those of perhaps more familiar and certainly better represented authors from Israel and the US (Amos Oz, Nathan Englander). We will explore constructions of Jewish identity in relation to place (America, Israel, Europe, Latin America and the Middle East), as well as assess the ways the authors involve or abandon "typically Jewish narratives," like Aliya or the Holocaust, in the constructions of these identities. As we read and respond, additional Jewish narratives will be identified, and we will examine the ways that formerly marginalized Jewish experiences are represented in these contemporary texts. We will also investigate critically the social and political challenges impacting representation. Ultimately, we will focus on the diversity of "Jewish narratives" and "Jewish identities" in these texts and students will become familiar with authors, narratives, traditions, and issues that will help them form a more comprehensive response to the question: What is a Jewish text today? 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 Topics in Reading and Writing: It's all Love: American Protest Literature. Instr. Ngoh. 11:00 TR. James Baldwin once said, "I love America more than any other country in the world and, exactly for this reason, I insist on the right to criticize her perpetually." In this interdisciplinary course we will examine the rich tradition of protest literature (which we will define broadly as everything from early treatises from the American Revolution to contemporary hip hop lyrics and YouTube videos of spoken word poetry), focusing on the production and consumption of dissent as a site from which to critique prevailing power structures and ideologies, and as a place from which to call for social change. We will operate under the assumption that, like Baldwin, most protest writers write from a place of love for their country/nation and are driven by their dreams of a better world. Though we will read a few of the defining/well-known authors of protest literature (cool, old, white guys), we will also focus a good deal of our time on writers whose personal identities have worked to marginalize them socially and politically. By examining the ways in which each work assaults

the status quo of an often inhumane and brutal society, we will trace a tradition of protest literature that runs parallel to and challenges hegemonic discourse in an effort to identify how authors have channeled their anger at injustice into rhetorical and discursive love.

During the course of the semester students will write four papers. These assignments will ask students to address important terms, to demonstrate an understanding of cultural/historical context through analysis, to incorporate, challenge and dialogue with outside sources/critics and to create an original piece of protest literature.

Required texts: *American Protest Literature* by Zoe Trodd; *Home Boy: A Novel* by H.M. Naqvi. This course is ideal for those students who, regardless of personal and political beliefs, value and want to explore the positive potential of our world, who feel passionately about justice, equality/equity, and human rights, and who believe in the powerful possibilities of change. 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 Topics in Reading and Writing: Are We Truly Free? Instr. Roche. 1:00 MWF. Through in-depth reading, writing, and discussion, this course will consider to what extent humans control their own choices and destinies. We will read novels and short stories that argue for the existence and importance of a free will, as well as those that suggest powerful governing forces, such as fate, carve our

paths in ways we may or may not realize. Our texts will examine human responses to crises experienced by individuals, marginalized social groups, communities, and entire nations. We will examine how various characters react to limitations imposed by others and, in many cases, by themselves. We will look at how writers construct reality in their texts, and in so doing, reveal their perception of the world and humankind's struggles within it. At the same time we will explore to what extent fiction can function as philosophy—a writer's statement on how life should best be lived. Course Texts: *The Awakening*, by Chopin, *Narcissus and Goldmund*, by Hesse, *The Plague*, by Camus, *The Collected Stories*, by Flannery O'Connor, and *The Things They Carried*, by Tim O'Brien. 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 Topics in Reading and Writing: Are We Truly Free? Instr. Roche. 2:00 MWF. Through in-depth reading, writing, and discussion, this course will consider to what extent humans control their own choices and destinies. We will read novels and short stories that argue for the existence and importance of a free will, as well as those that suggest powerful governing forces, such as fate, carve our paths in ways we may or may not realize. Our texts will examine human responses to crises experienced by individuals, marginalized social groups, communities, and entire nations. We will examine how various characters react to limitations imposed by others and, in many cases, by themselves. We will look at how writers construct reality in their texts, and in so doing, reveal their perception of the world and humankind's struggles within it. At the same time we will explore to what extent fiction can function as philosophy—a writer's statement on how life should best be lived. Course Texts: *The Awakening*, by Chopin, *Narcissus and Goldmund*, by Hesse, *The Plague*, by Camus, *The Collected Stories*, by Flannery O'Connor, and *The Things They Carried*, by Tim O'Brien. 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 Topics in Reading and Writing: American Literature of the Immigrant Experience. Instr. Smalley. 9:00 MWF. Narratives of immigration—especially, narratives of immigrants fleeing political, ethnic, or religious oppression to pursue a form of life possible only in America—occupy a central place in American mythology. After briefly tracing the rise and development of this mythos, we will examine how a variety of nineteenth- and twentieth-century writers have reshaped, re-imagined, and contributed to this dominant cultural narrative. This course will focus primarily on the literary productions of first- and second-generation American immigrants from 1887 to the present. By analyzing these works in relation to their various social, literary, historical, and political contexts, we will attempt to map the shifting cultural dynamics of the American immigrant narrative. Additionally, each of the writers examined in this course not only provides provocative reflections on American culture and history, but their narratives also invite students to become familiar with the cultural and political histories of their various countries of origin. Assignments include two short essays, in-class participation, reading responses, an oral presentation, and a research paper. *Required Texts:* Ross Murfin and Supryia M. Ray, eds. *The Bedford Glossary of Critical and Literary Terms*, Third Edition; Drudge Krog Janson, *A Saloon Keepers Daughter* (1887); Anzia Yezierska, *Hungry Hearts* (1920); Pietro Di Donato, *Christ in Concrete* (1939); Sandra Cisneros, *The House on Mango Street*

(1984); Jhumpa Lahiri, *Interpreter of Maladies* (1999); Gene Luen Yang, *American Born Chinese* (2006); Junot Díaz, *The Brief Wonderous Life of Oscar Wao* (2007). 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 Topics in Reading and Writing: Plains Literature. Instr. Thomas. Online. This course explores the varying cultures of the Great Plains of the United States. Early texts examine Native American culture in South Dakota, as well as the difficulties immigrants faced settling the land in the early 20th century. Later texts explore how the communities have developed and evolved on the prairie. As a class we will consider race, gender, class, and sexuality through a variety of texts that represent the Great Plains as they stretch from the Dakotas down to Kansas, and as far west as Colorado. 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 Topics in Reading and Writing: The Literature of Sports. Instr. Wedge. 10:00 MWF. In the Literature of Sports course students will study and write essays on a significant body of sports literature, examining such topics as sports as character-building, sports hero types, hero-worship in fans, violence in sports, corruption in sports, and so on. Required coursework consists of 3 major Essays and a revision assignment (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:** Eric Greenberg, *The Celebrant*;

John McPhee, *Levels of the Game*; Clifford Odets, *Golden Boy*; Angie Abdou, *The Bone Cage*; Anne Lamott, *Crooked Little Heart*; Don DeLillo, *End Zone*; F.X. Toole, *Million Dollar Baby*; James Dickey, *Deliverance*. 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 Topics in Reading and Writing: The Literature of Sports. Instr. Wedge. 12:00 MWF. In the Literature of Sports course students will study and write essays on a significant body of sports literature, examining such topics as sports as character-building, sports hero types, hero-worship in fans, violence in sports, corruption in sports, and so on. Required coursework consists of 3 major Essays and a revision assignment (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:** Eric Greenberg, *The Celebrant*; John McPhee, *Levels of the Game*; Clifford Odets, *Golden Boy*; Angie Abdou, *The Bone Cage*; Anne Lamott, *Crooked Little Heart*; Don DeLillo, *End Zone*; F.X. Toole, *Million Dollar Baby*; James Dickey, *Deliverance*. 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: Short Story Masterpieces. Instr. Carothers. 9:00 MWF. We'll read together a number of individual stories identified as "masterpieces" and we'll attempt to discover the meanings of this protean word and important, mysterious, concept. We shall need to move quickly beyond the murky notions of "reliability," and the like. Each of you will also read extensively in an author of whose stories you may become the expositor and champion, and we'll read together a substantial compilation of stories by a contemporary writer who as yet is not as well known as some of the "masters." Texts: Bausch, ed., *The Norton Anthology of Short Fiction*, Seventh (Shorter) edition; Barry Gifford, *The Roy Stories*. Required work: Six original essays of 1,000 – 1,500 words, three in-class and three out-of class. In-class final examination. Oral reports to the class, as assigned. Regular class attendance and participation. 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: Literature and the Lure of Cultural Signs. Instr. Fischer. 2:30 TR. It's ten o'clock on a Saturday night. Two young people notice one another in a crowded, noisy room. Without appearing to do so, they subtly communicate their interest in one another. For these two a pleasurable tension begins to develop in the room. What they are wearing, saying, and doing takes on a new importance. Anticipating what might happen, they begin to position themselves for a first meeting. In this course we will discuss familiar cultural situations and the interesting systems of meaning at work in our lives. If we imagine where the narrative above might lead, we would see these two people negotiating their interest in one another by means of signs both intentional and unintentional. The ways in which people understand and interact with one another are embedded in widespread cultural narratives. Literature, drama, television, and film participate in creating these narratives. Among our course texts: Nathaniel Hawthorne, *The Scarlet Letter*; Samuel Beckett, *Waiting*

for *Godot*; W. Somerset Maugham, *The Painted Veil* (novel and film) Henrik Ibsen, *A Doll's House*; *Sherlock* (selected episodes); Arthur Conan Doyle, Sherlock Holmes stories; William Shakespeare, *Much Ado About Nothing* (University Theatre production); *The Devil Wears Prada* (film); J.M. Barrie, *Peter and Wendy*; *Mad Men* (selected episodes). We will also read essays by authors such as Marcel Danesi, Umberto Eco, Michel Foucault, and Roland Barthes. Requirements: daily participation in class discussion, two essay-format tests, two out-of-class papers, group project. Questions? E-mail me at ifischer@ku.edu. 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: Literature of the American South. Instr. Fowler. 11:00 TR. This course focuses on novels, short stories, non-fiction, and drama by white, black, male, and female major Southern writers of the nineteenth and twentieth centuries. We will look closely at individual texts at the same time as we will try to define a Southern literary tradition. The course will be discussion-based, and it will emphasize writing. The objective of our discussions will be to examine issues of race, gender, class, ethnicity, power-relations, social justice, and American identity within the social and historical contexts of the pre- and post-Civil War South. Assigned texts will include works by Frederick Douglass, Mark Twain, Kate Chopin, William Faulkner, Richard Wright, Tennessee Williams, Flannery O'Connor, and others. Course requirements will include two papers (approximately 5-6 typewritten pages), reading response papers, and a midterm and final exam. Class participation also is a requirement. 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: Life-writing. Instr. Harrington. 9:30 TR. "Life-writing" is a catch-all category that encompasses biography, autobiography, memoir, journals, letters, and literary writing that includes elements of any of these. Our readings are generally ones that blur or cross these generic boundaries, merging autobiography with fiction, memoir with history, biography with comics or poetry. These works raise a number of important questions. How do our ways of telling stories shape the content of those stories? Is a "life" *only* a story – and what would that mean for living (or writing) one? What are some different ways to structure a "life's story," and what do they do to the story? Must a life's story be truthful, and if so, how? And what does truth mean, if we're dealing with memory? We'll approach these questions and others, both in relation to our readings and to your writings – which will include a life-writing project of your own. This is a writing-intensive course: you'll also write several papers that will be based upon close readings of the texts we read for class, as well as written responses to each reading assignment. 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: Animal Narratives. Instr. K Johnson. 1:00 TR. This course explores the many roles of animals in literature. Extensive reading ranges from ancient fables and myths through medieval beast tales and Victorian children's fiction into contemporary short fiction and novels, as we explore the many uses to which animals are put in narratives: as avatars, thinking or unthinking tools, symbols, stand-ins for

marginalized populations, and much else. Students will be responsible for quizzes, 1-3 page response papers to works, and papers or projects. 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. 10:00 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: 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: Aging in Film. Instr. Lester. 11:00 TR. Students in this course will view a variety of US and international commercial narrative films and documentaries since the 1980s that present aging in older adults and deterioration of the institutions that could support public life across the entire life course. Films about aging are proliferating not only as the proportion of adults over 65 increases to one in four over the next 20 years but also as the political will to invest in public life sinks beneath short-sighted corporate interest in profits. Through critical analysis of films and introductory readings on film, aging, culture, and neoliberalism, students will consider film as part of larger cultural processes that shape our thinking about aging, public interest, and the good life. Class is run as a discussion, and student evaluation is based on class preparation and participation, three short papers, and a final project. Required texts: Margaret Morganroth Gullette, *Aged by Culture* (2004); Amy Villarejo, *Film Studies: The*

Basics (2007); and additional readings posted on Bb. Students will be responsible for subscribing to Netflix streaming and for watching the assigned films outside of class sessions. 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: Strategies and Style. Instr. Moriarty. 9:30 TR. While reading short stories and novels that are both critically acclaimed and widely read, we will consider the strategies each writer uses to engage the reader. We'll consider the prose style of each author, and we'll look at decisions he or she makes regarding point of view, tone, pacing, characterization, plot, subtext, and what happens on the final page. Although this is not a creative writing course, this course would be a good choice for a student interested in reading like a fiction writer. Each student will write three essays; in addition, students can expect regular reading quizzes and small writing assignments. **REQUIRED TEXTS:** Burroway, *Writing Fiction*; Fallon, *You Know When the Men are Gone*; Green, *The Fault in Our Stars*; Walker, *The Color Purple*; Wolff, *Old School*. 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 302 Topics in British Literature Since 1800: Charlotte Brontë and Elizabeth Gaskell. Instr. D Elliott. 11:00 TR. Charlotte Brontë and Elizabeth Gaskell were two of the most prominent and successful women writers of the Victorian period. They were not only contemporaries, but friends. Gaskell, in fact, wrote the first biography of Brontë. Both were earnestly concerned about the plight of factory workers, expanding opportunities for women, and relationships between women and men. In addition, both were interested in psychology and perception and experimented with narrative forms. Reading these two authors for their differences, as well as their similarities, will give us important perspectives on the literary and social issues of the mid-Victorian period. The primary focus of the course will be close reading of the novels of these two writers, but we will also be reading some literary criticism that will place these novels in the context of important literary debates, particularly about women writers and feminist criticism, since several of these novels have been focal points for revision of the canon and new methods of scholarship. You will be expected to write two papers (one 4-6 pages, one 7-8) and midterm and final exams, as well as in-class writing and reading quizzes. Texts: Charlotte Brontë: *Jane Eyre*; *Shirley*; *Villette* Elizabeth Gaskell: *Mary Barton*; *Cranford*; *North and South*; *The Life of Charlotte Brontë*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 302 Topics in British Literature Since 1800: Twentieth Century Irish Drama. Instr. R Elliott. 11:00 MW. After an opening glance at the Anglo-Irish comic tradition, this course will focus on plays written during and since the Irish Renaissance that flowered about 1900. We will discuss works by the major Abbey Theatre playwrights – W. B. Yeats, John Millington Synge, Lady Augusta Gregory, and Sean O'Casey – and link their writing to the tumultuous political and social events of 1900-1925. Expatriate Irish playwrights Bernard Shaw and Samuel Beckett will receive attention, and we will tip our cap to Irish-American playwright, Eugene O'Neill. In the latter part of the course, we will examine later twentieth-century plays by Brian Friel and Martin McDonagh among others, and consider some products of the resurgent Irish film

industry. Two papers and a creative project will be required. There will be a final examination. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 308 Introduction to Literary Criticism and Theory. Instr. Lancaster. 2:00 MWF. This course introduces students to the techniques and tools of literary criticism, and it is **strongly recommended for beginning majors and juniors who have yet to complete one or both of their 500-level English requirements.** Students will learn to analyze poetry and prose using the skills of close reading, and study and practice some theoretical/methodological approaches in literary analysis, including Marxist, new-historical, psychoanalytic, feminist and postcolonial criticism. Students will also write two substantial, researched papers about literary texts. Requirements will include short papers, group projects, and two longer research papers. TEXTS: *250 Poems* (Bedford), Toni Morrison's *Beloved*, William Shakespeare's *Macbeth*, Mary Shelley's *Frankenstein*, Lois Tyson's *Using Critical Theory*, and *The Brief Penguin Handbook*. 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. Crowley. 11:00 TR. This course introduces students to the field and practice of literary criticism. We will explore the overall ways scholars and literary critics approach texts through close reading and research, then build on these approaches by introducing major theoretical methods. Theories covered in the course include post-structuralism, Marxism/materialism, post-colonialism, gender/feminism, and ecocriticism. For the final paper, students will be asked to apply one or more of these theoretical approaches in a researched argument about a literary text. Additional coursework will include daily responses to reading, two short essays, and an exam. TEXTS: Tyson, *Critical Theory Today: A User-Friendly Guide*; Lawn, *40 Short Stories*, 4th Edition; Vonnegut, *Cat's Cradle*; Conrad, *Heart of Darkness*; Mda, *Heart of Redness*; Morrison, *Tar Baby*. This course is strongly recommended for beginning majors and juniors who have yet to complete one or both of their 500-level English requirements. 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. Crowley. 2:30 TR. This course introduces students to the field and practice of literary criticism. We will explore the overall ways scholars and literary critics approach texts through close reading and research, then build on these approaches by introducing major theoretical methods. Theories covered in the course include post-structuralism, Marxism/materialism, post-colonialism, gender/feminism, and ecocriticism. For the final paper, students will be asked to apply one or more of these theoretical approaches in a researched argument about a literary text. Additional coursework will include daily responses to reading, two short essays, and an exam. TEXTS: Tyson, *Critical Theory Today: A User-Friendly Guide*; Lawn, *40 Short Stories*, 4th Edition; Vonnegut, *Cat's Cradle*; Conrad, *Heart of Darkness*; Mda, *Heart of Redness*; Morrison, *Tar Baby*. This course is strongly recommended for beginning majors and juniors who have yet to complete one or both of their 500-level English requirements. 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. Martinez. 4:10 W. Edwards Campus. This course surveys British literature from the Medieval, Early Modern, Restoration, and Augustan periods. Readings will include selections from *Beowulf*; *Sir Gawain and the Green Knight*; Chaucer's *The Canterbury Tales*; Malory's *Le Morte D'Arthur*; Spenser's *The Faerie Queene*; Milton's *Paradise Lost*; Swift's *A Modest Proposal*, among other works. We will simultaneously explore the individual cultural and historical moments that produced our readings, as well as try to gain an understanding of how specific genres and foundational ideas evolved over time. Requirements: participation in class discussion, quizzes, short essays, midterm exam, final exam, and a research paper. Text: *The Norton Anthology of English Literature*, 9th edition preferable [8th edition acceptable]. Package 1 (3-volume set). This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Instr. Schieberle. 11:00 TR. This course surveys British literature from the Anglo-Saxon period through the 18th century. Our goal is to emphasize comprehensive and careful reading in order to achieve an understanding of the English literary tradition. Readings may include *Beowulf*; *Sir Gawain and the Green Knight*; selections from Chaucer's *Canterbury Tales* and Milton's *Paradise Lost*; Webster's *The Duchess of Malfi*; Marlowe's *Tragical History of Doctor Faustus*; and Swift's "A Modest Proposal," among others. As we progress throughout the course, we will examine how later writers choose to represent and reinvent earlier literary, intellectual, and social attitudes. Text: *The Norton Anthology of English Literature*, 9th Edition (3 volume set). Requirements: regular class attendance and participation, quizzes, informal written assignments, two essays (one will require research), midterm, and comprehensive final exam. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Instr. Sousa. 9:30 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* (Books 1 & parts of 2), Marlowe's *Doctor Faustus*, John Donne's poetry, Ben Jonson's *Volpone*, 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. Conrad. 2:30 TR. This course is a survey of British literature of the Romantic, Victorian, Modernist, and contemporary periods. We will be concerned in this course not only with literary form but also with some of the political, economic, and social issues that serve as context for the literature. Our readings will include essays, poetry, drama, short fiction, and novels; do note that this will be a poetry-intensive course. Attendance is mandatory. Students will be expected to participate in classroom and online discussion, take a midterm and a final examination, and write two papers. Each paper will focus on close readings of one or two texts; one paper must be on poetry. Students should have a registered e-mail address and be able to access Blackboard, although the primary course website will be at <http://people.ku.edu/~kconrad/314s14.html>. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Wedge. 11:00 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 318 Topics in American Literature Since 1865: Literature of Social Justice. Instr. M Caminero-Santangelo. 2:30 TR. This class will examine 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 (mostly) 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 ENGL 322 or equivalent requirement for the English major.

ENGL 318 Topics in American Literature Since 1865: Faulkner and Hemingway. Instr. Carothers. 11:00 MW. Contemporaries, Rivals, and Nobel Laureates, Faulkner and Hemingway are generally recognized as the two greatest novelists of their time, though the differences between them are numerous and obvious. In this class we'll read several of their major works, and seek to understand and to question the ways they are usually read, individually, and together.

We'll see that Hemingway's fictions are often, perhaps too often, read in the context of his biography, and in relation to a "code" that he neither wrote nor endorsed. Faulkner, similarly, is too often read in terms of some overwhelming generalization: as a Southern writer, as a humanist, as a cynic and pessimist, as a writer who became a "genius" in 1929 and stopped being one in 1942, or as a writer whose iconic Nobel Prize address of 1950 accounts for all of his work.

Texts: Hemingway: *Short Stories of Ernest Hemingway*; *The Sun Also Rises*; *A Farewell to Arms*; *For Whom the Bell Tolls*; *The Old Man and the Sea*. Faulkner: *The Sound and the Fury*; *As I Lay Dying*; *Light in August*; *Go Down, Moses*; *Intruder in the Dust*. Required Work: regular class attendance and participation. Quizzes on each novel (20%). Two papers of 1,000-1,500 words (20 % each), mid-term examination (20%), final examination (20%). This course fulfills the ENGL 322 or equivalent requirement for the English major.

ENGL 318 Topics in American Literature Since 1865: Kerouac and Ginsberg. Instr. Irby. 11:00 TR. In this course we will be primarily focusing on eight of Jack Kerouac's major novels and a large body of Allen Ginsberg's most important poetry, looking at the historical and cultural, etc., contexts as well as the literary, the reception of the work, its on-going presence. There will be quizzes, a couple of essays, and a final exam. Texts: Kerouac: *On the Road*, *Visions of Cody*, *Dr. Sax*, *Maggie Cassidy*, *The Subterraneans*, *The Dharma Bums*, *Desolation Angels*, *Big Sur*; Ginsberg: *Collected Poems, 1947-1980*. This course fulfills the English 322 or equivalent requirement for the English major.

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

ENGL 320 American Literature 1. Instr. Outka. 11:00 MW. This course offers a broad survey of a remarkable period in American literature, with a particular emphasis on the intersection between that remarkable literature and its political, cultural, economic, and other contexts. The course is organized chronologically, and is divided roughly into the following periods: the early literature of contact, exploration, and colonization; the New England Puritan tradition; the

Revolution and the earliest attempts to construct America; transcendentalism, the gothic, and American romanticism in the antebellum period; and abolition, slave narratives and the literature of the Civil War. Through the course we will be centrally concerned with how writers used literature to imagine America and Americans, to create their own and others' gender, race, class, and status as citizens, and to justify or repent for their individual and collective actions. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 320 American Literature 1. Instr. Tigchelaar. 11:00 TR. This course examines the literature produced in America from its pre-Columbian beginnings through the Civil War. Through our reading in multiple genres we will work to understand how different forces (cultural, political, religious, and economic, for a start) inform the writing of this vast period. In addition, we will examine some of the anxieties of the age: what does it mean to be an American? How do these writers imagine their writing shaping the young country? How do writers of different classes, races, and genders address the social and cultural issues facing America during this formative era? The course is arranged chronologically and will include units on Explorations and Early Contact, Puritan Settlements, American Enlightenment, the Age of Reform, and American Transcendentalism, among others. Course grades will be based on two tests, one critical analysis paper, and a final paper project including a paper proposal and annotated bibliography. Required text: Belasco and Johnson, eds. *The Bedford Anthology of American Literature*, 1st ed., volume 1 (Bedford 2008). This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 320 American Literature 1. Instr. Tigchelaar. 4:10 T. Edwards Campus. This course examines the literature produced in America from its pre-Columbian beginnings through the Civil War. Through our reading in multiple genres we will work to understand how different forces (cultural, political, religious, and economic, for a start) inform the writing of this vast period. In addition, we will examine some of the anxieties of the age: what does it mean to be an American? How do these writers imagine their writing shaping the young country? How do writers of different classes, races, and genders address the social and cultural issues facing America during this formative era? The course is arranged chronologically and will include units on Explorations and Early Contact, Puritan Settlements, American Enlightenment, the Age of Reform, and American Transcendentalism, among others. Course grades will be based on two tests, one critical analysis paper, and a final paper project including a paper proposal and annotated bibliography. Required text: Belasco and Johnson, eds. *The Bedford Anthology of American Literature*, 1st ed., volume 1 (Bedford 2008). This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Fitzgerald. 11:00 MW. This course surveys the diversity of American literature from the end of the Civil War to the present. We'll situate the texts in their cultural, historical, and literary contexts, and explore such major movements as realism, regionalism, modernism, and postmodernism. We will also examine how our chosen texts (poetry, short stories, and novels) strive to define "America" in a rapidly changing world. See instructor for more information. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Tidwell. 7:00p W. 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 326 Introduction to African Literature. Instr. B Caminero-Santangelo. 12:30 MW. In this course, we will read and discuss poetry, drama, and fiction from a wide spectrum of African nations. Some of the reading will be drawn from older, now canonical figures such as Chinua Achebe, Okot p'Bitek, Ama Ata Aidoo, Nuruddin Farah, Ngugi wa Thiong'o, and Wole Soyinka. However, we will also focus on writing by younger authors such as Chimamanda Ngozi Adichie, Doreen Baingana, and Helon Habila. As the course progresses, you will have the opportunity to trace common thematic and formal features and to compare and contrast specific texts in terms of these features. In addition, you will be introduced to literary, historical, and cultural contexts for African literature which will enable you to develop a deeper understanding of its significance. It is my hope that the texts and our discussions will result not only in an increased knowledge of African literature and its contexts but also in an examination (and perhaps revision) of your conceptions of Africa. You need not have any prior background in African literature to take (or enjoy) this course. Readings include: *Things Fall Apart* (Chinua Achebe), *Purple Hibiscus* (Adichie), *Dilemma of a Ghost* (Aidoo), *Tropical Fish* (Doreen Baingana), *Crossbones* (Farah), *Oil on Water* (Helon Habila), *I Will Marry*

When I Want (Ngugi), *Song of Lawino* (Okot p'Bitek), *Death and the King's Horseman* (Soyinka). Requirements include reading quizzes, a midterm, a final, and two papers. This course fulfills KU Core Goal 4.2 (global awareness) and also the English 314 or equivalent requirement for the English major.

ENGL 326 Introduction to African Literature. Instr. B Caminero-Santangelo. 3:00 MW. In this course, we will read and discuss poetry, drama, and fiction from a wide spectrum of African nations. Some of the reading will be drawn from older, now canonical figures such as Chinua Achebe, Okot p'Bitek, Ama Ata Aidoo, Nuruddin Farah, Ngugi wa Thiong'o, and Wole Soyinka. However, we will also focus on writing by younger authors such as Chimamanda Ngozi Adichie, Doreen Baingana, and Helon Habila. As the course progresses, you will have the opportunity to trace common thematic and formal features and to compare and contrast specific texts in terms of these features. In addition, you will be introduced to literary, historical, and cultural contexts for African literature which will enable you to develop a deeper understanding of its significance. It is my hope that the texts and our discussions will result not only in an increased knowledge of African literature and its contexts but also in an examination (and perhaps revision) of your conceptions of Africa. You need not have any prior background in African literature to take (or enjoy) this course. Readings include: *Things Fall Apart* (Chinua Achebe), *Purple Hibiscus* (Adichie), *Dilemma of a Ghost* (Aidoo), *Tropical Fish* (Doreen Baingana), *Crossbones* (Farah), *Oil on Water* (Helon Habila), *I Will Marry When I Want* (Ngugi), *Song of Lawino* (Okot p'Bitek), *Death and the King's Horseman* (Soyinka). Requirements include reading quizzes, a midterm, a final, and two papers. This course fulfills KU Core Goal 4.2 (global awareness) and also the English 314 or equivalent requirement for the English major.

ENGL 332 Shakespeare. Instr. Irby. 2:30 TR. We will be dealing with about a dozen plays -- probably three comedies, two histories, five tragedies, and two romances, proceeding in a roughly chronological sequence. The various historical, cultural, gender, etc., contexts and questions involved will definitely be considered, as well as aspects and problems of stagecraft, acting, and production, at the same time keeping the main focus very much on the particulars of what does happen in each work, the words, characters, setting, plot, imagery, themes -- the plays themselves as basis of whatever further discussion. There will be quizzes, two essays, a midterm, and a final exam. Text: *The Complete Works of Shakespeare*, ed. David Bevington, 6th ed. (Longman, 2008). This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Lamb. 3:00 MW. In this course, we will read plays across Shakespeare's career, possibly including *The Merchant of Venice*, *As You Like It*, *Hamlet*, *Othello*, and *The Tempest*. We will study these texts for their formal complexity, for their engagement with ideas in their historical moments and across time, for a sense of Shakespeare's development as a dramatist and poet, and for an understanding of how such questions work with respect to performance and print publication. We will also be using new, digital methods of literary study to explore Shakespeare's works, including data visualization software and video markup software. The ultimate goal will be to investigate how Shakespeare's powerful imaginative worlds were created and made public. Our approaches will be as diverse as the works themselves, covering the whole spectrum of critical methodologies and engaging in all kinds of approaches to learning. Preparation, attendance, and participation

are absolutely necessary. Written work will include several papers, two exams, online writing, and creative projects. Texts: *The Complete Works of Shakespeare*, ed. David Bevington, 7th ed. This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Sousa. 11:00 TR. This class will survey Shakespeare's works, focusing on close readings of selected plays. Class sessions will consist of lecture, discussion, presentations, group work, and performance. Students are expected to contribute to classroom discussion; to master the material from lectures, discussion, and readings; to participate in performance projects and other group work; and to work independently on a research project. As an upper-level English class, this course assumes more advanced writing and research skills and commensurate proficiency and experience in reading and interpreting literature. Assignments and exams demand careful reading and study of primary texts and an ability to master and *apply* concepts and approaches discussed in class. The primary goal of this class is to help students to gain knowledge of Shakespeare; but it also reflects, supports, and helps you 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 performances and writing about literary texts; introduction to literary scholarship and critical approaches; understanding of a literary period and different dramatic genres; and engagement with research through independent research projects. Written work includes two exams; two papers, one of which is a critical research paper; and quizzes, written homework, presentations, reports, and performance. Texts—*The Complete Pelican Shakespeare*, ed. Stephen Orgel and A. R. Braunmuller; or paperback editions of the plays studied. Recommended: Joseph Gibaldi, *MLA Handbook for Writers of Research Papers* (latest edition). This course fulfills the Shakespeare requirement for English majors.

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

ENGL 338 Introduction to African-American Literature. Instr. Tidwell. 1:00 TR. Welcome to ENGL 338, an introduction to both written and oral traditions of African American writing, from its beginnings in 1746 to the present. This course was designed to fill a void created by enthusiastic students, eager to learn, but coming to upper-division Black literature classes with little or no history of the writers, their works, or the socio-political context that inspired the writing. Thus one of our primary tasks is to provide that background. Because the literature is so extensive, this course cannot possibly be comprehensive, only representative. For our thematic focus, I have chosen to explore one facet of an admittedly complicated literary experience: the continuing effort to define the relationship between vernacular and “formal” cultures. Beginning with oral literatures and continuing on into written forms, African American authors have shaped their creative works or have had them shaped by the traditions of the spoken word and written texts. Using this approach enables us to connect the nameless “author(s)” of the oral tales,

ballads, blues, and sermons with the more recent Black expressive artists, who created rap and performance poetry. We are also able to trace the different ways in which oral literatures have been profoundly adapted by authors of written-down works. Although the course centers on literary analysis, it does not ignore the historical and political contexts spawning the texts. Instead, the importance of extra-literary background emerges from the discussion of textual analysis. By examining variations of this problem, we shall be able to think about and define how different writerly strategies coalesce into a literary tradition shared by nearly all African American writers. In so doing, we will accept the course's ultimate challenge: to sharpen our critical reading, thinking, and writing skills. <http://www.people.ku.edu/~tidwelje>, email tidwelje@ku.edu This course fulfills KU Core Goal 4.1 (U.S. Diversity) and the English 322 or equivalent requirement for the English major.

ENGL 351 Fiction Writing I. Instr. Canipe. 9:30 TR. This course is an introduction to fiction writing. We'll look at a range of contemporary short stories and examine how different writers handle basic writing choices, such as character development, setting, point of view, details, and so on. We'll also read some work about writing, written by contemporary authors. Students will write and workshop two stories of their own, one of which will be revised as a final project. Written critiques of student work and responses to published stories will also be expected.

ENGL 351 Fiction Writing I. Instr. Colatosti. 9:30 TR. This introduction to fiction writing will focus on the art of writing short stories. Close attention will be paid to basic elements of craft, such as point of view, dialogue, setting, structure, plot and character development, as well as conventions of discussing fiction in a workshop setting. We will read a variety of short stories, both classical and contemporary, as well as several essays and one book on craft. Students will produce original works of short fiction, two of which will be workshopped, and one of which must be revised for resubmission at the end of the semester. Students will also be expected to provide written critiques of peer work.

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

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

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

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

ENGL 351 Fiction Writing I. Instr. 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. Moriarty. 11:00 TR. Although each student will turn in creative fiction for class workshop, much of the course will focus on asking students to first read literary fiction as writers. In other words, while reading short stories and novels that are both critically acclaimed and widely read, we will consider the strategies each writer uses to engage the reader. We'll consider the prose style of each author, and we'll look at decisions he or she makes regarding point of view, tone, pacing, characterization, plot, subtext, and what happens on the final page. In addition to creative-writing assignments, students can expect regular reading quizzes and analytical assignments. **REQUIRED TEXTS:** Burroway, *Writing Fiction*; Fallon, *You Know When the Men are Gone*; Green, *The Fault in Our Stars*; Walker, *The Color Purple*; Wolff, *Old School*. Honors students are encouraged to enroll in this section.

ENGL 352 Poetry Writing I. Instr. Buchen. 9:30 TR. In this course, we will form a supportive community of working writers, writing poems throughout the semester. We will explore and practice poetic craft, form, voice, style, and figurative language, among others, as well as read contemporary poetry. We will workshop poems, responding to the poetry of our peers in conversation and in writing, and engage in thoughtful revision. In addition to completing a portfolio of poems, students should plan to actively participate, engage with craft and course texts, take risks and revise writing, and use a generous, engaged approach to the writing of others.

ENGL 352. Poetry Writing I. Instr. Frost. 1:00 TR. This workshop will explore essential elements of poetic craft, such as image, line, form, metaphor (and other figures), voice, and revision. You should expect to write, at least, one poem per week. By the end of the semester, you will have produced a portfolio of revised poems. Beyond writing your own poetry, you will be expected to critique the work of your fellow students. Outside readings will serve to increase your familiarity with contemporary American poetry, helping you begin to place your own work within a current context.

ENGL 353 Screenwriting I. Instr. Ohle. 11:00 TR. No text is required for the course. We will use Celtx, a free, downloadable screenwriting software. Course Requirements: After learning to use the screenwriting software, you will complete two original Screenplays, one 5 pages and one 10 pages. The final project will be to write a Treatment for a 30-page screenplay (your screenplay story written in prose form, usually three-to-five pages) and a Logline (conveys the dramatic story of a screenplay in the most abbreviated

manner possible, usually one or two sentences). You will also complete weekly assignments (leading to the final draft of your screenplay, treatment and logline) and post them on Blackboard for other class members to read and offer feedback. Postings will also be accessed in class and projected on a large screen for class discussion. You will be expected to enroll in the online Blackboard course site for ENGL 353 and check it on a daily basis. Final grade will be based on: (1) quality of writing (and adherence to proper screenwriting formats); (2) class participation and attendance and (3) timely completion of all assignments. (There will be no final exam.)

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

ENGL 355 Nonfiction Writing I. Instr. Crawford-Parker, 10:00 MWF. This course introduces students to the craft and art of the essay, a form that artfully enacts one writer's engagement with the world. Students do a significant amount of reading since, as Patricia Hampl says, "A writer is, first and last, a reader." Students read so they may examine and respond effectively to their own writing as well as to the writing of fellow class members. The course is a workshop where students learn how to talk about essays, to respond better to what they read, and to better revise their own work. We begin the semester by looking at very short examples of the form to inspire our own writing of very short essays. Part of our consideration of writing focuses on a writer's materials. To write requires an affection and concern for one's materials. To that end, we spend some time learning more about how sentences work and how to construct better ones. Course work includes a short piece, two essays, a 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. **REQUIRED TEXTS:** Stanley Fish. *How to Write a Sentence: And How to Read One* Harper, 2011; Judith Kitchen, ed. *Short Takes: Brief Encounters with Contemporary Nonfiction*. Norton, 2005; Phillip Lopate. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present*. Anchor, 1997; Dinty Moore. *Crafting The Personal Essay: A Guide for Writing and Publishing Creative Non-Fiction*. Writers Digest, 2010. Lex Williford and Michael Martone, eds; *Touchstone Anthology of Contemporary Creative Nonfiction: Work from 1970 to the Present*. Touchstone, 2007.

ENGL 355 Nonfiction Writing I. Instr. Krug. 9:30 TR. This course will introduce students to the craft and art of various types of nonfiction writing. From memoir to science and medical writing, students will learn the importance of the fine line between fiction and nonfiction, creativity, honesty, and voice in nonfiction. Requirements include writing in more than one of the genre subtypes: the personal essay, the lyric essay, the memoir, food writing, nature writing, travel

writing, or nonfiction writing that defies traditional form (think John D'Agata's *The Lifespan of a Fact*). While we will read examples of all these types of writing from a wide variety of authors, we will spend much of our class time reading each other's work (students will be required to submit their work through Blackboard for class members to read). The course will be a workshop where students learn to talk about nonfiction, to respond better to what they read, and to better revise their own work. A willingness to write, offer and receive feedback, and complete a demanding reading load are musts for this course. Required text: *Touchstone Anthology of Contemporary Creative Nonfiction: Work from 1970 to the Present*, eds. Lex Williford and Michael Martone, Touchstone 2007.

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

ENGL 355 Nonfiction Writing I. Instr. Torres. 10:00 MWF. This introductory course will serve as a survey of the various types of nonfiction writing. From memoir to the nature essay, students will immerse themselves in learning the importance of the fine line between fiction and nonfiction (a hotly debated topic), creativity, craft, and voice in nonfiction. Requirements include writing in one or more of the following nonfiction genre subtypes: the personal essay, the lyric essay, the memoir, humor writing, nature writing, travel writing, or nonfiction essay that defies traditional form (ex. Anthony Farrington's *Kissing*). While we will read examples of all of these types of writing from a wide variety of authors, the bulk of our work will happen in workshop format, with students examining, critiquing, and responding to their own work and that of their classmates. Students will learn how to discuss essays, respond better to what they're reading, and to revise their own work. A willingness to write, offer and receive feedback, and read some immensely entertaining stories and books is a must for this course. Some required texts: *Keeping it Real*, ed. by Lee Gutkind; *Under the Banner of Heaven*, by Jon Krakauer; *Me Talk Pretty One Day*, by David Sedaris; *Stealing Buddha's Dinner*, by Bich Minh Nguyen, and other selected texts.

ENGL 360 Advanced Composition: Exploring Composition in Multiple Dialects and Languages. Instr. Bloom. 11:00 TR. In this advanced writing course, students will examine, explore, and compose projects that use various languages and dialects. While being multilingual is not a requirement for this course, students may discover their own "multilingualism" through the different voices, vocabularies, and dialects of English and other languages that they use in various rhetorical contexts. The writing projects in this course will work to complement and complicate Standard Written English by exploring various ways of composing in academic and professional settings. Students will choose a topic concerning social or personal "language issues" and compose multiple pieces throughout the semester to make statements about that topic to

specific audiences. In addition to informal writing assignments, students will continuously work on a portfolio of their writing throughout the semester to create a final project that demonstrates their progress and discoveries. Students will work together to analyze their rhetorical choices while inventing and revising these multi-lingual/dialectical pieces. Students will also create their own "translation" guide for their projects and discuss choices of translation and access for audiences. There is no required text for this course; readings and other materials will be uploaded to Blackboard. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 362 Foundations of Technical Writing. Instr. Bloom. 9:30 TR. This course provides an introduction to technical writing with an emphasis on the rhetorical considerations and choices that inform successful technical communication. Students will work in groups and individually on developing, writing, organizing, designing, and revising a variety of technical documents such as reports, proposals, presentations, instructions, memos, and webpages. The course helps to prepare students to compose effectively in a variety of professional and disciplinary fields. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite requirement for English 562 and 564. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration.

ENGL 362 Foundations of Technical Writing. Instr. Dance. 1:00 TR. This course is designed to help students understand the fundamentals of technical communication. Mike Markel defines technical communication as "the process of making and sharing information and ideas with others in the workplace, and as a set of applications---the documents you write" (4). Thus, students will learn how to develop, organize, compose, write, edit, and revise documents used in professional settings. Among the various documents are reports, proposals, memos, resumes, manuals, oral presentations, and Web sites. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration.

ENGL 362 Foundations of Technical Writing. Instr. Dance. 2:30 TR. This course is designed to help students understand the fundamentals of technical communication. Mike Markel defines technical communication as "the process of making and sharing information and ideas with others in the workplace, and as a set of applications---the documents you write" (4). Thus, students will learn how to develop, organize, compose, write, edit, and revise documents used in professional settings. Among the various documents are reports, proposals, memos, resumes, manuals, oral presentations, and Web sites. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration.

ENGL 362 Foundations of Technical Writing. Instr. Evans. 8:00 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 produce required work *as assigned*. **Required Text:** Mike Markel, *Technical Communication*, 10th edition (Bedford / St. Martin’s, 2012; ISBN 0312679483). Students also will be responsible for producing materials needed for two major projects. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration.

ENGL 362 Foundations of Technical Writing. Instr. Evans. 11:00 TR. This course introduces students to the principles of technical communication. Students will learn to organize, develop, write, and revise various technical 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 produce required work *as assigned*. **Required Text:** Mike Markel, *Technical Communication*, 10th edition (Bedford / St. Martin’s, 2012; ISBN 0312679483). Students also will be responsible for producing materials needed for two major projects. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration.

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

ENGL 362 Foundations of Technical Writing. Instr. McKitterick. Online. The online version of this course introduces students to the principles of technical communication while working collaboratively via the internet. Students learn to organize, develop, write, and revise technical documentation (e.g., proposals, specification documents, technical reports, websites, oral presentations, manuals) for such technical fields as engineering, business, and science. Includes an introduction to technical-writing software. Requires regular participation and collaboration with other students online, but does not require students to meet in person. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree. This course 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 387 Introduction to the English Language. Instr. Grund. 3:00 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. Online. Students explore theories and strategies of teaching and tutoring writing across academic disciplines. They learn more about themselves as writers as they build a repertoire of writing techniques useful in their studies, in the workplace, and in their personal lives. By observing and consulting in the writing center, they understand how reflection leads to responsible/responsive and engaged practice. (Same as LA&S 400.) ENGL 400 is a blended course, with two credits online and one credit as a weekly practical internship in the KU Writing Center. It also qualifies as a service-learning course per the Certification in Service Learning offered by KU’s Center for Civic and Social Responsibility.

ENGL 507 Science, Technology, and Society: Examining the Future through a Science-Fiction Lens. Instrs. Baringer & McKitterick. 4:00 T. Science and technology offer countless benefits to individuals and to societies, yet they also present new challenges. In this course we read nonfiction works and science fiction to explore the past, present, and possible future effects of science and technology on society and humankind as a species. The only thing certain about our future is that it will be different than today! Participants write weekly reading responses, a mid-term paper, a research paper or creative work as final project, and take part in a group discussion. Everyone leads at least one session's discussion. This is a capstone course for the major, and is relevant to KU Core Goals 3, 6.1, and 6.2. More details on the CSSF website: <http://www.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).

ENGL 508 Contemporary Literary Theory. Instr. Barnard. 9:30 TR. This course offers an advanced introduction to key strands of contemporary cultural and literary theory, from post-structuralism to the present. A theory, for our purposes, is an advanced model for understanding a basic question or problem in the humanities and social sciences. This is not a course in applied theory or criticism; rather, it is an intellectual history course that surveys the history and development of contemporary cultural theory seen from the perspective of literary studies. We will work through a historical survey of the basic fields of inquiry (and their disciplinary roots) that generate the range of currently influential theoretical and critical models, from the advent of post-structuralism in the 1960s to the

current emphasis on interdisciplinary modes of historical contextualization. In order to understand how literary studies has developed from a discipline based on largely-unexamined 19th-century assumptions related to aesthetic idealism to today's historically-informed scholarship that shares its theoretical and analytical models, and its foundational concepts, with the rest of the human sciences, we will review critical and theoretical models of formal linguistic and cultural systems (formalism and structuralism); models of the subject and basic identity categories (psychoanalysis; sex-gender and ethnic studies); models of interpretation and meaning (deconstruction and hermeneutics); and end with an overview of recent interdisciplinary models geared toward understanding the cultural dynamics of historical and social relations (post-Marxist models; Birmingham-school cultural studies; postcolonial theory, world-systems theory, etc.). Coursework will consist in reading and four short papers. This is a useful course for students who plan to enroll in graduate programs in literary studies, where basic knowledge of these models and their implications will be a valuable asset. Required text: Vincent B. Leitch, ed. *The Norton Anthology of Theory and Criticism*. 2nd edition. WWW Norton & Co. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity). This course also fulfills the ENGL 308 or equivalent requirement for the English major.

ENGL 551 Fiction Writing II. Instr. Daldorph. 4:10 M. Edwards Campus. We'll study the basic elements of short story writing, including characterization, narrative development and dialogue. Most of the classes we will be workshopping student-written fiction. Students will be expected to complete several exercises and three short stories, or the equivalent, perhaps three chapters of a novel. 551 students will be required to complete several extra requirements. Meets with Daldorph's ENGL 351. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity).

ENGL 551 Fiction Writing I. Instr. Desnoyers. 11:00 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. 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 Brenda Sieczkowski, Shane McCrae, and Heidi Lynn Staples. 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. Texts: *Like Oysters Observing the Sun*, Brenda Sieczkowski; *Blood*, Shane McCrae; *Noise Event*, Heidi Lynn Staples. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity).

ENGL 553 Screenwriting II. Instr. Ohle. 1:00 TR. No text is required for the course. We will use Celtx, a free, downloadable screenwriting software. Course Requirements: You will complete either one 60-page or two 30-page Screenplays, along with a Treatment and Logline for each of them. You will also post your ongoing work on Blackboard once a week and lead the class in discussing it. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity).

ENGL 555 Nonfiction Writing II. Instr. Luce. 7:10 R. Edwards Campus. When Truman Capote wrote *In Cold Blood*, he did more than just document a brutal killing, he created a whole new approach to the "writing" of fact. From that starting point, this introductory course will serve as a survey of the various types of literary nonfiction writing. From the personal essay to reviewing live performances, from humor to column writing, students will immerse themselves in learning the importance of creativity, craft, and voice in non-fiction. Requirements will include a personal essay, three columns, a review of a live performance, humor writing and a final project. While we will read examples of all of these types of writing, the bulk of our work will come in workshop format, with students critiquing one another's work. Meets with Luce's ENGL 355. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity).

ENGL 571 American-Indian Literature: American Indian Literature, Ecocriticism, and Environmentalism. Instr. Fitzgerald. 12:30 MW. This course will be an undergraduate digital humanities course with a focus on ecocriticism and environmentalism. If, as popular wisdom, seems to say, American Indians are a people "close to nature," then why are the reservations many Native people live on contaminated by uranium tailings, toxic chemicals, and have been ravaged by deforestation and resource extraction by multinational corporations? This course will examine such contradictions by exploring contemporary American Indian literatures through the lens of ecological literary criticism, or ecocriticism, and environmentalism. We will be using digital tools as well as traditional literary methods to conduct our analysis and research. No prior knowledge of computing is necessary. This

course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity). It also fulfills KU Core Goal 4.1 (U.S. Diversity) and the English 322 or equivalent requirement for the English major.

ENGL 574 African-American Literature: Black Speculative Fiction. Instr. Anatol. 9:30 TR. The term “speculative fiction” was coined by science fiction writer Robert Heinlein in the mid-twentieth century to describe works set either in the future or in the past that speculate about society, time, and space. Instead of science fiction’s narrower focus on scientific and technological ideas, a looser array of styles and genres are encompassed by speculative fiction: utopian fiction, dystopian fiction, fantasy, the gothic, horror, and conventional sci fi. In this class, we will investigate how writers of African descent have employed these genres to question the realities established by colonial regimes, neo-colonial powers, and racist legal, social, and political structures. We will also question how writers explore the variety of ways that the past permeates the present. Texts may include short stories and novels by Samuel R. Delany, Octavia Butler, Nalo Hopkinson, Walter Mosley, Tananarive Due, Colson Whitehead, Charles Chesnutt, and Toni Morrison. Course Requirements: weekly response papers (1-2 pp each), one short essay (4-5 pp), one longer research paper (8-10 pp), oral presentation. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity). It also fulfills KU Core Goal 4.1 (U.S. Diversity) and the English 322 or equivalent requirement for the English major.

ENGL 575 Literature of the American South. Instr. Fowler. 2:30 TR. This course focuses on novels, short stories, non-fiction, and drama by white, black, male, and female major Southern writers of the nineteenth and twentieth centuries. We will look closely at individual texts at the same time as we will try to define a Southern literary tradition. The course will be discussion-based, and it will emphasize writing. The objective of our discussions will be to examine issues of race, gender, class, ethnicity, power-relations, social justice, and American identity within the social and historical contexts of the pre- and post-Civil War South. Assigned texts will include works by Frederick Douglass, Mark Twain, Kate Chopin, William Faulkner, Richard Wright, Tennessee Williams, Flannery O’Connor, and others. Course requirements will include two papers (approximately 7 typewritten pages), reading response papers, and a midterm and final exam. Class participation also is a requirement.

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 322 or equivalent requirement for the English major.

ENGL 579 Poetry since 1945. Instr. Harrington. 11:00 TR. This course will focus on North American poetry. We’ll begin by taking Lorine Niedecker and Charles Olson as our latter-day Emily Dickinson and Walt Whitman, and expand from there into “The New American Poetry,” as the title of Donald Allen’s 1960 anthology styled it – poetry that revises, continues, parodies and morphs the experiments of modernism, rather than rejecting them. That would include “Black Mountain” poets, the “New York school,” the beats, the Black Arts movement, the “Language” poets, and all the younger poets since who have drawn from all of these (and earlier) tendencies, right down to the present. Ideal for aspiring poets and poetry readers alike. 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 322 or equivalent requirement for the English major.

ENGL 580 Rhetoric and Writing: Public Rhetoric. Instr. Reiff. 3:00 MW. Public deliberation is at the heart of the rhetorical tradition; however, the notion of informed citizen-rhetors rationally deliberating current issues has been challenged by the current climate of political polarization and increasingly toxic public debate; in addition, a media-saturated world of sound bites and participatory media culture have also raised the stakes for informed, reasoned debate and civil discourse. In such a climate, are traditional models of rhetoric viable? Can citizen voices still be heard? This course will examine theories of rhetoric and persuasion as they apply to public discourse, drawing on insights from classical and contemporary rhetoric, public sphere theory, composition studies, and media studies, with a focus on web-based public discourse and online activism. We will examine the role rhetoric plays in constructing a sense of what a “public” is; explore theories about how “public opinion” is formed; analyze how “publics” and “public rhetoric” represent dominant interests and how “counterpublics” and “counterpublic rhetorics” are formed in response; and examine social action within digital public spheres. Since the goal of the course is to increase both your understanding of and participation in persuasive public discourse, there will be three writing projects, including 1) a short advocacy piece (that might take the form of a public letter or op-ed), 2) a rhetorical analysis of a public argument, and 3) a final multi-genre (and possibly multimodal or multimedia) public advocacy project that speaks on behalf of an issue of public concern and that applies theoretical knowledge about public rhetoric. Readings will consist of various articles and essays on public rhetoric and public discourse that will be posted to the course Blackboard site. 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: From Rags to Riches: Cultural Capital and Social Mobility in 19th- & 20th-Century English and American Literature. Instr. D Elliott. 1:00 TR. Terms like “the American Dream,” “Rags to Riches,” and “Self-Help” all refer to the narrative of social mobility through hard work, which is central to our modern idea of ourselves and our nation. This course will explore the cultural work performed by “Rags to Riches” narrative in nineteenth- and twentieth-century English and American literature and film. Students will be encouraged to think and write about the history of this cultural narrative and about the way it shapes contemporary thinking about important social issues, including the place of the university, contemporary politics, and modern media and advertising. Beginning with key nineteenth-century versions of this narrative, particularly Samuel Smiles’s *Self-Help* and the short stories of Horatio Alger, the course will also consider ways that the rags-to-riches myth is both represented and challenged in several representative canonical literary works, in works by immigrants, minorities, and members of the working classes, and in influential popular films. These literary texts will be examined in the context of recent cultural theory, particularly essays that focus on the notion of cultural capital. Creative and critical thinking, careful reading of texts, active engagement in exploration and discussion of ideas, and original research and writing on the part of all students will be imperative. One 5-6 page paper and one 10-12 page research paper, plus a reading journal. Literary works and primary texts: Samuel Smiles, selections from *Self-Help*; Horatio Alger, *Ragged Dick*, and *Struggling Upward*; Charles Dickens, *Great Expectations*; George Eliot, *The Mill on the Floss*; William Dean Howells, *The Rise of*

Silas Lapham; George Bernard Shaw, *Pygmalion*; Clifford Odets, *Golden Boy*; Lorraine Hansberry, *A Raisin in the Sun*; Louise Erdrich, *Bingo Palace*. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity). It also fulfills the Honors Proseminar requirement for Departmental Honors in English and the English 314 or equivalent for the English major.

ENGL 598 Honors Proseminar: Arthurian Literature. Instr. Schieberle. 2:30 TR. Arthurian literature may have begun as the medieval equivalent of popular entertainment, but medieval and post-medieval romances also reveal the values and concerns of the cultures that produced them. In this course, we will analyze the texts most influential on the Arthurian legend in English, Malory and Tennyson, against less-canonical versions and later interpretations. Questions driving the course include the following: What cultural issues and problems do writers address through Arthurian literature, what is at stake in writing Arthurian literature, and how do later writers and films reinvigorate the tradition or adjust the content to modern audiences' expectations? The major texts for the course will be the *Morte D'Arthur* and *Idylls of the King*, but we will also explore popular medieval ballads, early American Arthuriana, and *Monty Python and the Holy Grail*. Students will be encouraged to employ a variety of theoretical perspectives. Requirements: careful reading of all assigned texts; participation in class discussions; two brief presentations; a short close reading essay; and a researched essay. The short essay must focus on a course reading; the researched essay may combine course material with the student's own area of specialty, since Arthurian literature has continued to fascinate audiences throughout the centuries. This course is a capstone course for the major, and as such fulfills KU Core Goal 6 (integration and creativity). It also fulfills the Honors Proseminar requirement for Departmental Honors in English and the English 312 or equivalent for the English major.

ENGL 633 Milton. Instr. Lamb. 12:30 MW. Here are a few things John Milton did: he wrote a masque about rape and had a girl above his social station play the leading part; he wrote a classical drama about terrorism; and he put the Christian narrative of the fall of humanity into classical epic form and gave Satan the part of the hero. And that was just his poetry. In his prose writings, Milton argued for the legality of divorce, for the freedom of the press in an age of default censorship, and for a people's right to kill their king. He also composed one of the most beautiful lyric poems in the English language (which incidentally took a shot at the Church of England), wrote a theological treatise questioning the doctrine of the Trinity, and worked as a civil servant for the government that took over after the English Civil War, which more or less ended when (you guessed it) the people killed the king. This course will provide a substantial introduction to Milton's writings. We will follow a roughly chronological pattern, working our way through the shorter poetry (including a sustained focus on "Lycidas"), prose (featuring *Areopagitica* and *The Tenure of Kings and Magistrates*), and long poetry (including of course *Paradise Lost*). **Students who enroll in this course should expect to do a lot of reading, and for that reading to be totally worthwhile.** Students will complete two or three short papers and a long final project. 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 312 or equivalent requirement for the English major.

ENGL 690 Studies In: Semiotics. Instr. Fischer. 11:00 TR. Semiotics examines, not meaning, but how meaning is created. It has been used to discuss cultural phenomena of many kinds, whether to reveal how a novel, play, or film woos its audience, or to articulate the cultural work such works perform. In its relation to phenomenology, semiotics also illuminates how meaning and experience inform one another, such as understanding a play through both text and staging, the sensuality of poetry, or the visceral impact a work acquires in moving from the page to the screen. Literature, theatre, and film studies, along with gender and culture studies, have benefited greatly from semiotics by borrowing its rich foundational vocabularies. This course surveys several important types of semiotics and develops tools for textual, performance, and cultural analysis. First, we will explore the two primary branches, Saussure's semiology and Peirce's semeiotic, and their intersections with Freudian and Lacanian psychoanalysis. Important concepts will be tested on several texts. Possibilities include Nathaniel Hawthorne's *The Scarlet Letter*, Toni Morrison's *Beloved*, W. Somerset Maugham's *The Painted Veil*, the Guillermo del Toro film *Pan's Labyrinth*, William Shakespeare's *Much Ado About Nothing*, Sherlock Holmes stories by Arthur Conan Doyle, and Henrik Ibsen's *A Doll House*. We turn then to later developments in the field, among them Althusser's scene of hailing, feminist rewritings of Saussure's binary sign, the queering of the term performativity by Butler, Muñoz, and others, the uses of semiotics in critical race theory, and Bhabha's ideas on post-colonial mimicry. Texts (partial listing): Rivkin and Ryan, *Literary Theory: An Anthology*, 2nd ed. (Wiley-Blackwell, 2010); Sheriff, *The Fate of Meaning: Charles Peirce, Structuralism, and Literature* (Princeton UP, 1989); Silverman, *The Subject of Semiotics* (Oxford UP, 1984); additional essays.

Requirements: Daily participation; short paper; research paper; oral presentation, final exam. This section of English 690 is open to both undergraduates and graduate students in English as well as other departments. Previous coursework in theory is not required; students may do their research projects in their areas of specialty. Questions? Contact me at ifischer@ku.edu. 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 308 or equivalent requirement for the English major.

SPRING 2014 GRADUATE COURSES

ENGL 633 Milton. Instr. Lamb. 12:30 MW. Here are a few things John Milton did: he wrote a masque about rape and had a girl above his social station play the leading part; he wrote a classical drama about terrorism; and he put the Christian narrative of the fall of humanity into classical epic form and gave Satan the part of the hero. And that was just his poetry. In his prose writings, Milton argued for the legality of divorce, for the freedom of the press in an age of default censorship, and for a people's right to kill their king. He also composed one of the most beautiful lyric poems in the English language (which incidentally took a shot at the Church of England), wrote a theological treatise questioning the doctrine of the Trinity, and worked as a civil servant for the government that took over after the English Civil War, which more or less ended when (you guessed it) the people killed the king. This course will provide a substantial introduction to Milton's writings. We will follow a roughly chronological pattern, working our way through the shorter poetry (including a sustained focus on "Lycidas"), prose (featuring *Areopagitica* and *The Tenure of Kings and Magistrates*), and long poetry (including of course *Paradise Lost*). **Students who enroll in**

this course should expect to do a lot of reading, and for that reading to be totally worthwhile. Students will complete two or three short papers and a long final project.

ENGL 690 Studies In: Semiotics. Instr. Fischer. 11:00 TR. Semiotics examines, not meaning, but how meaning is created. It has been used to discuss cultural phenomena of many kinds, whether to reveal how a novel, play, or film woos its audience, or to articulate the cultural work such works perform. In its relation to phenomenology, semiotics also illuminates how meaning and experience inform one another, such as understanding a play through both text and staging, the sensuality of poetry, or the visceral impact a work acquires in moving from the page to the screen. Literature, theatre, and film studies, along with gender and culture studies, have benefited greatly from semiotics by borrowing its rich foundational vocabularies. This course surveys several important types of semiotics and develops tools for textual, performance, and cultural analysis. First, we will explore the two primary branches, Saussure's semiology and Peirce's semeiotic, and their intersections with Freudian and Lacanian psychoanalysis. Important concepts will be tested on several texts. Possibilities include Nathaniel Hawthorne's *The Scarlet Letter*, Toni Morrison's *Beloved*, W. Somerset Maugham's *The Painted Veil*, the Guillermo del Toro film *Pan's Labyrinth*, William Shakespeare's *Much Ado About Nothing*, Sherlock Holmes stories by Arthur Conan Doyle, and Henrik Ibsen's *A Doll House*. We turn then to later developments in the field, among them Althusser's scene of hailing, feminist rewritings of Saussure's binary sign, the queering of the term performativity by Butler, Muñoz, and others, the uses of semiotics in critical race theory, and Bhabha's ideas on post-colonial mimicry. Texts (partial listing): Rivkin and Ryan, *Literary Theory: An Anthology*, 2nd ed. (Wiley-Blackwell, 2010); Sheriff, *The Fate of Meaning: Charles Peirce, Structuralism, and Literature* (Princeton UP, 1989); Silverman, *The Subject of Semiotics* (Oxford UP, 1984); additional essays. Requirements: Daily participation; short paper; research paper; oral presentation, final exam. This section of English 690 is open to both undergraduates and graduate students in English as well as other departments. Previous coursework in theory is not required; students may do their research projects in their areas of specialty. Questions? Contact me at ifischer@ku.edu.

ENGL 709 Critical Theory: Problems and Principles: Ecocriticism. Instr. Outka. 3:00 MW. This course will be a study of the relationship between various modes of representation and environmentalism. Particular attention will be paid to the intersection between ecocriticism and other forms of contemporary literary theory, including, for example, critical race studies, poststructuralism, postcolonial theory, gender and sexuality studies, class-based criticism, animal theory, and the new materialisms. Requirements include a twenty-page final paper, heavy reading, regular participation in class discussion.

ENGL 750 British Literature of the 19th Century: Strange Stories: Victorian Literature and Evolutionary Science. Instr. Neill. 1:00 R. It is common to think of the Victorians as hawkish social Darwinists who used the theory of natural selection to support imperialist and eugenicist ambitions. However both scientific and imaginative writers of the period offer enormously diverse accounts of biological and social development, and often foreground literature as a special sort of symbolic communication that has the power to shape human destiny. In contrast with the efforts of scientific racism to provide biological evidence for "primitive" and "advanced"

characteristics among different human groups, these writers portray a fluid evolutionary process in which fantastic landscapes not only map out possible evolutionary futures but also aim to shape how readers navigate social environments of the present. With extraordinary boldness, they also aim to influence how behavioral and cognitive human traits either flourish or decline.

Through its focus on evolutionary theory, this course will bring a key preoccupation of the Victorian period to bear on both cultural and disciplinary tensions of our own time. What complexities in the history of evolutionary thought are overlooked when we subordinate culture to biology? What role can literary studies play in the investigation of human development? In order to address such questions, we will read a combination of: 1) evolutionary science texts; 2) children's literature that explores the impact of imaginative forms on development; 3) speculative fiction that depicts the evolutionary outcomes of particular social behaviors; and 4) a combination of critical articles and cognitive and evolutionary approaches to the analysis of literary texts. Evolutionary science readings will include extracts from works by Charles Darwin, J.B. Lamarck, Herbert Spencer, Samuel Butler, T.H. Huxley, and Ernst Haeckel. The novels and stories we will read are as follows: Edwin Abbott, *Flatland*; Samuel Butler, *Erewhon*; Lewis Carroll, *Alice's Adventures in Wonderland*; Rudyard Kipling, *Just So Stories*; Charles Kingsley, *The Water Babies*; George Macdonald; *The Princess and the Goblin*; William Morris, *News from Nowhere*; H. G. Wells, *The Time Machine* and *The Island of Dr. Moreau*. Participants will offer a presentation and two short essays leading to a final research paper.

ENGL 751 Fiction Writing III . Instr. K Johnson. 7:00p R. This is an advanced course in fiction writing for students in the graduate creative writing program. While the majority of our time will be spent discussing works in progress, students will also be responsible for writing reader responses to published books and short stories, and discussing elements of craft that they demonstrate.

ENGL 752 Poetry Writing III. Instr. Kaminski. 4:30 M. This course will be an intensive and advanced poetry workshop. Our focus will be on student writing, and we will consider assigned readings as a guide to possibilities. 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. Other topics to be discussed: revision, developing individual poems into a manuscript, literary journals, book reviews, book presses, and publishing. We will have class visits from Shane McCrae and Heidi Lynn Staples. To receive a grade, students must submit all assignments and attend all meetings. Those requirements being satisfied, grades are based entirely on student contributions to the workshop conversation, spoken and written. Texts: *A Beautiful Marsupial Afternoon*, CA Conrad; *Blood*, Shane McCrae; *Noise Event*, Heidi Lynn Staples, more TBD.

ENGL 756 Forms: Playwriting. Instr. Canady. 7:00p T. An intensive course in the creation and development of scripts for the stage. Utilizing a workshop model students will craft original manuscripts, critique the work of peers, and meet regularly with the instructor for further development. By analyzing the basic structure of strong dramatic storytelling, students will craft a series of scripts employing a variety of text-creation methods. The course is

especially recommended for fiction writers interested in improving their skill at writing dialogue. May be repeated for credit.

ENGL 774 Topics in Literatures of Africa and the African Diaspora: African American Poetry from Spirituals to Kevin Young. Instr. W Harris. 11:00 TR. We will trace the African American poetic tradition from the 18th century to the present, attempting to find both continuity and change over the centuries. We are trying to identify what the poet Amiri Baraka calls, “the changing same.” Moreover, we will pay close attention to both the oral and written traditions which inform the poetry. This is one reason we are starting with the spirituals and seculars instead of Phillis Wheatley and we will continue this focus on black music throughout the course since it is a profound influence on the poetry. Of course, we will read Wheatley too. In the 20th and 21st centuries, we will examine the oral presentation styles of poets and therefore will listen to recordings and watch videos, as well as read texts. The anthologies we are using are: Dudley Randall’s classic, *The Black Poets*, Michael Harpers’s plentiful *The Vintage Book of African American Poetry* and Charles Rowell’s hot off the press, *Angles of Ascent*. Our two featured poets will be Harryette Mullen and Kevin Young; we will read Mullen’s *Sleeping with the Dictionary* and Young’s *To Repel Ghosts: The Remix*. There will be two 12 page papers and one oral presentation.

ENGL 785 History of the English Language. Instr. Grund. 11:00 MW. Over the past 1,500 years or so, the English language has developed from “Ælfræd cyning hateþ gretan Wærferhþ biscop” to “Hey, wassup?” In the process, it has shed many of its early characteristics, including a seemingly bewildering mass of inflections and some of its very flexible word formation strategies; at the same time, it has gained new words (such as “bromance”) and new structures (such as “He was *like* you’re so cool”). In this course, we will explore the how, why, and when of these developments. We will look at how sociocultural context and attitudes toward language as well as internal linguistic processes cause or influence variation and change in language, and we will explore the issue of whether change is progress, decay, or none of the above. We will follow the traditional division of the stages of the English language (Old English, Middle English, etc.), but we will also challenge this division and explore its weaknesses. Throughout the course, we will engage with various methodologies and approaches, both past and current, to the study of the history of English, and we will use various web-based tools (such as *Google’s n-gram viewer*, *Oxford English Dictionary Online*, and *The Corpus of Historical American English*) to trace trends in language usage and change. There will be a number of research-based assignments and papers, which will build up toward a major project at the end of the semester. My aim is for you to come away with a greater understanding of where English has come from and where it is going, and how we all take part in shaping it.

ENGL 800 Methods, Theory, and Professionalism. Instr. Rowland. 1:00 T. The goal of English 800 is to prepare students for subsequent graduate coursework and exams, the writing of a scholarly thesis or dissertation, and the submission of work to the larger scholarly community. Assignments will facilitate the acquisition of skills essential to these activities. Students will analyze or produce a wide range of professional genres, including conference proposals, journals, articles and reviews; they will learn more about their selected areas of study and the best venues for sharing work in those areas; and they will develop a comprehensive plan for their graduate studies. Throughout the semester, we will

also take time to reflect on the state and status of English studies and the academic profession through readings on such topics as the history of the discipline and its subfields and the challenges of teaching in the humanities in a twenty-first century university.

ENGL 802 Practicum in the Teaching of College English. Instr. M Caminero-Santangelo. 4:30 W. The practicum is designed to be a practical help and support to you in your first semester of teaching English 102 at KU, as well as an opportunity to discuss the pedagogical issues underlying classroom work. The course builds upon your 801 experience, emphasizing designing sequences of assignments, teaching with collaboration and secondary source use and helping students read difficult texts. 802 will be a collaborative classroom where you all can work together and share your ideas with the hope that you will develop a community of colleagues with whom to share teaching materials and support. This practicum meets once a week, for one hour, so much of the coursework (e.g. creating assignments collaboratively) will take place on Blackboard. In class we will discuss pedagogical topics related to your teaching of 102.

ENGL 904 Seminar in Composition Theory: Perspectives on Audience. Instr. Reiff. 12:30 M. Most of us have heard or have given the advice to “consider your audience.” But what does this mean? Are audiences “fictionalized” or “imagined” by the writer? How are they “invoked” through textual cues or “implied” in the text? What does it mean to see audiences as part of a discourse community or interpretive community? What does it mean to conceive of audiences as “universal” vs. “multiple”? In what sense is the audience a co-creator? We will take up these questions and others in this seminar as we examine a variety of interdisciplinary perspectives on audience including rhetorical, linguistic, reader-response, communication and new media perspectives, such as recent scholarship on “engaged,” “participatory,” or “co-creative” new media audiences and recent connections between audiences and publics. With this interdisciplinary focus, the seminar welcomes all graduate students interested in issues of audience, readership, or reception theory and invites a range of research interests/projects in which audience may be explored. The course will present an historical and theoretical overview of audience, from classical rhetoric to the present; examine multiple perspectives on audiences and approaches over the last 30 years; and examine current approaches, debates, and lines of development in the study of audience. We will explore cognitive perspectives on how a writer’s “sense of audience” or audience awareness influences rhetorical choices, along with textual perspectives from linguistic and literary critical theory (formalist, structuralist, psychoanalytic and phenomenological views) that have informed our understanding of the ways in which textual cues are used to invoke audiences. We will also explore social perspectives on how audience not only shapes but creates discourse and on how the sociocultural context shapes interactions among writers, audiences, and texts; we will then move to postmodern and poststructuralist theories of “multiple audiences” that acknowledge the diverse, heterogeneous audiences who bring multiple and conflicting perspectives to the negotiation of meaning. Finally, we will examine new lines of inquiry on audience within new media contexts—research on how new media genres and virtual, networked genre systems create spaces for new social configurations and writer/reader relations. In addition to online articles, tentative texts include *Engaging Audience: Writing in an Age of New Literacies*; *A Sense of Audience in Written Communication*; *Audience and Rhetoric: An Archaeological Composition of the Discourse Community*; *Media and Audiences: New Perspectives*; *Spreadable*

Media. Assignments will include two presentations, a short conference-length paper, and a seminar paper (15-20 pages) geared toward publication in an appropriate journal or other forum.

ENGL 970 Seminar in American Literature: Mark Twain, World Citizen. Instr. S Harris. 7:00p W. This seminar will read the works of Mark Twain through the political, racial, and imperialist events and discourses of his time. We will approach Twain as a topical writer, a man deeply engaged in local, national, and global issues, and we will be reading his works within thematic, historical, and generic contexts. Twain's voice is at the center of the course, but we will contextualize it through voices from literary, political, and economic spheres. For instance, we will compare short essays on Chinese immigration produced in the late 1860s by both Twain and Frederick Douglass—men who had met through the agency of Twain's in-laws. We will probe the effects of first-person narrative and dialect writing on U.S. race relations when we read *Huck Finn*, *Puddn'head Wilson*, and "A True Story," and we will see how nationals of other countries (such as José Martí) responded to Twain's work. We will read *A Connecticut Yankee in King Arthur's Court* and "To the Person Sitting in Darkness" within the context of American capitalism, anti-Catholicism, and imperialism; *Following the Equator* as an American's critique of British colonial rule in India, South Africa, Australia, and New Zealand; "The United States of Lyncherdom" and "A Defense of General Funston" within the contexts of national identity and social justice; and Twain's involvement with the Children's Theater wing of the Jewish Educational Alliance in relation to discourses about immigration and citizenship. Throughout, we will be thinking about Twain as a mid-19th-century American moving from a small town, slave-owning district of Missouri out into an urban and increasingly complex world, and we will be talking about how global events shaped and reshaped the vision of this "typical American." Because so much excellent material by and about Twain is available on the web, we will be using the internet both in and outside of class.