

FALL 2016 UNDERGRADUATE COURSES

Undergraduates who first matriculated at KU prior to Fall 2014 should consult the Catalog from the year of their first semester at KU for courses that fulfill major and minor requirements. The catalogs can be found here:

<http://www.ku.edu/academics/catalogs/>

Undergraduates who entered KU in Fall 2014 should consult English major requirements here:

<http://catalog.ku.edu/liberal-arts-sciences/english/ba-bgs-english/#requirementstext>

and English minor requirements here:

<http://catalog.ku.edu/liberal-arts-sciences/english/minor/#requirementstext>

Undergraduates pursuing the Creative Writing minor should consult the requirements here:

<http://catalog.ku.edu/liberal-arts-sciences/english/minor/#requirementstext>

ENGL 105 Freshman Honors English. Instr. Crawford-Parker. 9:00 MWF. How do writers relate to writers who have come before them? Why would one writer “rewrite” the work of another? In this class we will explore multiple instances of writers responding to the works of earlier writers, beginning by reading a selection of “cover versions” of Montaigne’s essays by contemporary essayists. (We’ll talk about who Montaigne is and why writers would continue to look back to his work for inspiration.) We will then examine two pairs of novels that further demonstrate the complex relation that a writer may have with a predecessor. As we work our way through these texts, reading them closely and discussing them analytically, we will also discuss in some detail ways to approach the kind of argumentative, analytical writing that is often central in college courses. Coursework will include three papers, a final project where students will have their own opportunity to do a rewrite of an earlier work, a course journal, and other regular short writing exercises in and out of class. Cioffi, Frank L. *The Imaginative Argument: A Practical Manifesto for Writers*. 2005; Patrick Madden and David Lazar, eds. *After Montaigne: Contemporary Essayists Cover the Essays*. Athens: U of Georgia P, 2015; Poe, Edgar Allan. *The Narrative of Arthur Gordon Pym of Nantucket*. New York: Penguin Classics, 1999; Johnson, Mat. *Pym: A Novel*. New York: Spiegel & Grau, 2012; Shelley, Mary. *Frankenstein* (Longman Cultural Edition). 2006. 2nd ed.; Gray, Alasdair. *Poor Things*. Urbana-Champaign, IL: Dalkey Archive, 2002; Department of English. *Composition and Literature*. 2016-2017; Lunsford, Andrea A. *Writing in Action*. Boston: Bedford/St. Martin’s, 2014.

ENGL 105 Freshman Honors English. Instr. Evans. 8:00 MWF. For many, the term “Harlem Renaissance” refers generally to the unprecedented flourishing of Black American art, literature, and culture that began around 1915 and supposedly ended, for a number of reasons, with the onset of the Great Depression. Reflecting on those halcyon days in his 1940 autobiography *The Big Sea*, Langston Hughes used the term narrowly to mean the decade of the ’20s in the city-within-a-city, Harlem; but earlier, Dr. Alain Locke, the “dean” of the “New Negro Arts Movement,” optimistically forecasted an ongoing, ever-renewing “renaissance” of Black American culture. As we will see in our survey of important texts, themes, and critical issues, while Harlem may have been the crucible of this incredibly rich period of creativity, the work of writers and artists extended far beyond the intersection of Lenox Avenue and 125th Street. Films, field trips to the

Spencer Museum of Art and Spencer Research Library, and guest appearances by faculty experts will enrich the course. Students will learn research techniques and writing strategies used by professional scholars and will have opportunities to conduct independent, original research. Course Work: Daily grade (15%); two short research essays (25% each); longer Final Paper (35%). Required Texts and Materials: Department of English, *Composition and Literature 2016–2017* (Lawrence, KS: Jayhawk Ink, 2016); Zora Neale Hurston, *Their Eyes Were Watching God* (ISBN 00611200-65); David Levering Lewis, ed., *The Portable Harlem Renaissance Reader* (ISBN 0140170367); Maimon, Elaine P., Janice H. Peritz, and Kathleen Blake Yancey. *A Writer’s Resource: A Handbook for Writing and Research*. 5th ed. New York: McGraw-Hill, 2016 (ISBN 9780078036187; Note: An earlier edition of this text is acceptable.) Claude McKay, *Home to Harlem* (ISBN 1555530249); Wallace Thurman, ed., *FIRE!! A Quarterly Devoted to the Younger Negro Artists* (ISBN 0912607009); Steven Watson, *The Harlem Renaissance: Hub of African-American Culture, 1920-1930* (ISBN 0679758895). Note: Students also will be required to download and print important course materials such as additional handouts, assignment prompts, and the like.

ENGL 105 Freshman Honors English. Instr. Fowler. 11:00 MW. This course will examine issues of race, gender, ethnicity, and identity as they are constructed in fiction by male, female, black and white, nineteenth and twentieth-century American writers. Course requirements will include: two papers (each approximately 7 typewritten pages); response papers; reading quizzes; a midterm and a final exam. Class participation also is a requirement. Texts: William Faulkner, *Selected Stories*; Flannery O’Connor, *A Good Man Is Hard to Find and Other Stories*; *The Norton Anthology of Short Fiction* (shorter seventh edition).

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

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ENGL 105 Freshman Honors English. Instr. Lancaster. 2:00 MWF. This course will focus on how reading works: how texts allow for multiple interpretations and how those interpretations happen

within a larger cultural context. We will actively interpret a Shakespeare text in multiple ways and from multiple perspectives and consider how performance is a way of reading; examine how readers in different time periods respond to humor by updating scenes from two Victorian novels; and explore how texts can help us to understand the experience of others different from ourselves by reading a novel by an award-winning Nigerian author. A framing unit will allow each of you to analyze your own reading processes to determine how to describe the way each person in the classroom interprets texts individually. Throughout the semester, we will practice critical analysis, synthesis, and evaluation, working individually and collaboratively. The written work of this course will be comprised of three papers and a collaborative final project. Students will also complete short written responses and interpretations for class and participate in discussions of the texts.

ENGL 105 Freshman Honors English. Instr. Neill. 1:00 TR. In this course, we will study a variety of *Bildungsromane* in fiction and film—stories of maturation or individual development. They will range across time and media, but they will share a set of common questions about identity formation, the developing relationship of self to world, and the ways that environment shapes character. Several of the texts will invite discussion about sexual violence. Classroom time will be devoted to discussion of these works and to developing critical reading and writing skills. Texts: Thomas Hardy, *Tess of the D'Urbervilles*; Toni Morrison, *Sula*; Laura Moriarty, *The Center of Everything*; William Shakespeare, *Henry IV Part I*; Gus Van Sant, *My Own Private Idaho*; John Badham, *Saturday Night Fever*.

ENGL 105 Freshman Honors English. Instr. Rowland. 11:00 TR. This course will investigate reading and readers in literary and media culture. We will define reading broadly — reading literature, reading film and video, reading images, reading smart phones — and we will look at a variety of ways that reading has been described — reading as passive absorption, reading as creating, reading as computing, reading as feeling. We will also look at different accounts – historical, cognitive, cultural, psychological – of what is happening to our reading lives and brains in a rapidly changing media world. Texts will include novels, films, nonfiction and scholarly studies of reading.

ENGL 105 Freshman Honors English. Instr. Wedge. 10:00 MWF. We will study significant works of world literature. The primary aims are to develop reading and writing skills and to introduce the students to works of literature drawn from a variety of genres and historical periods. Required coursework consists of 4 major essays (50%) and a comprehensive final (25%). Homework (25%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. Texts: Homer, *The Odyssey*; Chaucer, *Canterbury Tales*; Shakespeare, *Henry V*; Austen, *Pride and Prejudice*; Hardy, *Tess of the d'Urbervilles*; Cather, *My Antonia*; Hosseini, *The Kite Runner*; Morrison, *Song of Solomon*.

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ENGL 177 First Year Seminar: Storytelling for a Better World. Instr. M Caminero-Santangelo. 10:00 MWF. How can literature promote justice? When is a story real enough to move you? Although we tend to think of literary texts as “fictional,” that is, made up, entertaining but somehow divorced from the most pressing social and political concerns of our day, literature has in fact had a great deal to say about issues of injustice and oppression. In fact, it is possible that one of the best ways to generate awareness and empathy for a situation of injustice is to ask readers to step imaginatively into the shoes of someone who has been oppressed. In this class we will examine literature which has addressed situations of political, social, or economic oppression or repression in order to enlist readers’ sympathies in a project of social justice. This class will read some prominent examples of stories dealing with social injustice and the curtailment of human and civil rights, including a 19th- century slave narrative, a late 20th-century Guatemalan *testimonio* about government repression and genocide, and a 21st- century account of 14 undocumented immigrants who died trying to cross the Arizona desert. We will also consider the issue of oral storytelling as well as stories told on websites, blogs, and so on, as a means of promoting human rights.

ENGL 203 Expressions of Youth Rebellion. Instr. Ellis. 1:00 MWF. *Expressions of Youth Rebellion* is a course that will survey a broad range of contemporary discourse relating to youth culture as an arena of socio-political resistance. Issues of generation, class, race, and gender will be central to our cultural analyses. Quizzes, discussions, and essays will revolve around the literature, films, and music that we study in class. In addition, students will be expected to research, write, and present a fully developed analytical research paper that focuses on a writer of “youth rebellion.” Required texts: Ellis, Iain. *Rebels Wit Attitude: Subversive Rock Humorists* (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).

ENGL 203 Expressions of Youth Rebellion. Instr. Ellis. 2:00 MWF. *Expressions of Youth Rebellion* is a course that will survey a broad range of contemporary discourse relating to youth culture as an arena of socio-political resistance. Issues of generation, class, race, and gender will be central to our cultural analyses. Quizzes, discussions, and essays will revolve around the literature, films, and music that we study in class. In addition, students will be expected to research, write, and present a fully developed analytical research paper that focuses on a writer of “youth rebellion.” Required texts: Ellis, Iain. *Rebels Wit Attitude: Subversive Rock Humorists* (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).

ENGL 203 Professional Writing. Instr. McKinney. Online 8/22-10/14. Communicating effectively in work and school settings can be crucial to personal success. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly, competently, and appropriately for the context of your communicative situation. ENGL

203, Professional Writing, is designed to help students think critically about the ways language is used in professional contexts. This course asks students to analyze and compose in a range of professional communication genres for major and minor assignments. These genres will include emails, letters, and memos. Students will give reports on collaborative work and practice proposing projects to supervisors in professional settings. Moreover, a major component of this course requires students to prepare a research report in which multiple perspectives on a workplace problem are presented along with identified solutions. Students will think critically about face-to-face communications such as presentations, meetings, and interviews, and will compare rhetorical situations and communication strategies among oral, written, and visual materials.

ENGL 203 Professional Writing. Instr. McKinney. Online 10/24-12/16. Communicating effectively in work and school settings can be crucial to personal success. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly, competently, and appropriately for the context of your communicative situation. ENGL 203, Professional Writing, is designed to help students think critically about the ways language is used in professional contexts. This course asks students to analyze and compose in a range of professional communication genres for major and minor assignments. These genres will include emails, letters, and memos. Students will give reports on collaborative work and practice proposing projects to supervisors in professional settings. Moreover, a major component of this course requires students to prepare a research report in which multiple perspectives on a workplace problem are presented along with identified solutions. Students will think critically about face-to-face communications such as presentations, meetings, and interviews, and will compare rhetorical situations and communication strategies among oral, written, and visual materials.

ENGL 203 Science Fiction and the Popular Media. Instr. McKitterick. 12:30 MW. New generations of creatives take advantage of innovative tools to respond to changing social conditions. In this course you'll explore science fiction narratives across a range of genres including literature, film, television, comics, games, and other multimedia expressions, and trace the relationship between SF and today's expressions of what it means to be human living through ever-accelerating change. You will express your unique understanding and interpretation of the genre by writing short responses, participating in discussions, then creating and sharing your personal vision through longer written or multimedia projects. Prepare to rent, stream, or otherwise access a feature-length movie or show outside of class per week, plus read a number of short pieces. See the CSF site for details and syllabus: sfcenter.ku.edu/courses.htm

ENGL 203 "The Horror, The Horror." Instr. Mills. 11:00 TR. The goal of this course is to introduce students to the Horror genre in literature, with a secondary interest in how Horror manifests in other mediums. Required reading for this course will come from American and British literature, starting in the Gothic period and moving to the present day, with discussion of splinter movements within Horror and non-American approaches to the genre along the way whenever possible. Assigned texts will include Mary Shelley's *Frankenstein*, Internet-based Horror texts such as the Slender Man mythos, and short fiction from writers such as H.P. Lovecraft, Shirley Jackson, and Stephen King. In addition to learning various theoretical approaches and critiques of Horror and uncanny literature in general, students will also be tasked with reading and writing about Horror texts as responses to key moments or trends in history and culture, thereby deepening their understanding of Horror's purpose and functions.

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ENGL 203 How to Find True Love: Romantic Comedies from Shakespeare to Nora Ephron. Instr. Scupham. 9:00 MWF. How and why do we fall in love? How and why do we stay in love? Love is usually portrayed as overwhelming, terrifying, and even tragic, but this course will focus on one particular genre in the annals of love: the romantic comedy. Romantic comedies in text, television, and film are often dismissed by critics and audiences for their conventional plots, reliance on tropes, and lack of cultural subversion. However, in this course, students will be challenged to think of how romantic comedies in literature and film function as cultural commentary on our views of sex, love, and marriage. In the beginning of this course, students will explore the main tropes and conventions that create the genre of romantic comedies. Starting with Shakespeare's *Much Ado About Nothing*, we will consider how love and relationships form an intrinsic aspect of the human experience. From there, we will delve into the humorous social faux pas of courtship in the works of Francis Burney's *Evelina*, Jane Austen's *Emma*, and Oscar Wilde's *The Importance of Being Earnest*. With this foundation, the course will then make a move toward modernity with E.M. Forster's *A Room With a View* and Nancy Mitford's *The Pursuit of Love* guiding students towards a modern understanding of the complexities of love, class, and humor. Finally, we will transition into the much-maligned chick-lit genre of romantic fiction and Rom-Com films, exploring how these works use humor to reveal larger critiques of modern sexuality and the contemporary marriage market. Students will read Helen Fielding's *Bridget Jones' Diary* and excerpts from Candace Bushnell's sex column, *Sex and City*, and Kate Bolick's nonfiction essays, *Spinster: Making a Life of One's Own*. The end of the semester will culminate in a viewing and discussion of Nora Ephron's film *When Harry Met Sally*. Students will be asked to engage in classroom discussion, complete low-stakes reading response papers, write two longer papers, and craft and present a collaborate review of a romantic comedy film in this course.

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ENGL 205 Animals, Technology, and Culture. Instr. Drake. 9:30 TR. This course examines depictions of animals and animality as they develop and evolve alongside technological changes in recent centuries, as well as the implications of these changes in both historical and contemporary contexts. We will explore these issues through a diverse set of texts that include environmental literature, science fiction, science writing, and more. These genres each introduce conventions and perspectives that texture animality as it is expressed in conversation with (and/or in contrast to) ideas of human-ness, gender, race, nature, power, and more. Our inquiries and discussions will cover a range of subjects, including questions about literary conventions, scientific practices, economic enterprise, colonialism, globalization, sexual practices, racism, speciesism, individuality and the pack, and encounters with radical otherness. The broader goal of the course is to foster critical tools and perspectives to better conduct ourselves as social and ecological actors. Assignments will include three major papers, a midterm exam, a presentation, and several informal response papers. Texts: Shelley, *Frankenstein*; Wells, *The Island of Dr. Moreau*; Woolf, *Flush: A Biography*; Ackerley, *We Think the World of You*; Vonnegut, *Galapagos*; and shorter works will be posted on Blackboard.

ENGL 205 Performing the Real. Instr. Fischer. 1:00 TR. The real. We think we know what this word means: everyday life, the world of sensation, "the real world." Learning in a classroom prepares students for the real; finding a job after graduation involves the real. But why isn't classroom experience part of the real? Why isn't what we feel and think when we're reading a novel or watching a film considered to be real? Don't people say after watching an exciting action movie, "That was so real!" In fact, the real is a usefully slippery term that incorporates a rich diversity of experiences. This course focuses on how we experience and represent the real in literature and film. We go to the theatre for pleasure, but also to connect through art with the world, to make our own experience more vivid and varied, our understanding greater, our power to act stronger and better informed. In short, witnessing and absorbing a performance of "the real" can teach us how to perform in our own lives. This course examines plays and films that perform realities particularly important to contemporary audiences. In this course, we will ask: How do we experience the real? How can we as readers and spectators build our imaginations to bring about new realities? Requirements: Daily participation in class discussion; several papers involving different types of writing, in class and outside of class; a project and oral presentation. Questions? Contact me at ifischer@ku.edu.

ENGL 205 Whitman and Dickinson. Instr. Outka. 11:00 MW. This course will provide the opportunity to read extensively in the work of two of America's most significant poets. We'll read most of Whitman's poetry, all of Dickinson's, and a substantial selection of both writers' prose as well. Discussion will alternate authors biweekly to encourage intertextual connections between two artists at once sharply different stylistically and culturally, and yet profoundly linked by (among many other things) their queer sexuality, the textuality of gendered embodiment, the creation and politics of authoritative voice, and an engagement with the wider culture.

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ENGL 306 Global Environmental Literature. Instr. Echterling. Online 8/22-10/14. This course will offer a survey of the development of the field of ecocriticism from its roots in an Anglo-American tradition to the recent increase in articles, anthologies, and monographs that focus on the intersection of ecocriticism with postcolonial cultural studies. We will start by reading foundational writers like William Wordsworth, John Clare, Henry David Thoreau, and Aldo Leopold to begin to recognize the lineage of our own cultural assumptions about conservation, preservation, and the redemptive power of nature. We will connect these ideas to contemporary environmental movements and expand our consideration of environmentalism to a global scale. Global traditions of environmentalism explicitly link environmental problems and social problems, and we will survey some recent ecocritical scholarship that brings attention to the ways political and economic relationships shape the environment as well as to the intersection between traditions of environmentalism and social justice. Particular attention will be paid to how race, gender, class, sexuality, and geography produce and are produced by various representations of environments and environmentalism. The majority of course content will be devoted to non-Western materials in order to raise student awareness of cultural traditions outside the United States. This course qualifies as an elective for the KU Leadership Engagement Certificate.

ENGL 306 Global Environmental Literature. Instr. Echterling. Online 10/24-12/16. This course will offer a survey of the development of the field of ecocriticism from its roots in an Anglo-American tradition to the recent increase in articles, anthologies, and monographs that focus on the intersection of ecocriticism with postcolonial cultural studies. We will start by reading foundational writers like William Wordsworth, John Clare, Henry David Thoreau, and Aldo Leopold to begin to recognize the lineage of our own cultural assumptions about conservation, preservation, and the redemptive power of nature. We will connect these ideas to contemporary environmental movements and expand our consideration of environmentalism to a global scale. Global traditions of environmentalism explicitly link environmental problems and social problems, and we will survey some recent ecocritical scholarship that brings attention to the ways political and economic relationships shape the environment as well as to the intersection between traditions of environmentalism and social justice. Particular attention will be paid to how race, gender, class, sexuality, and geography produce and are

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ENGL 308 Introduction to Literary Criticism and Theory. Instr. D Elliott. 12:30 MW. What is the difference between reading literature for fun and reading it as a literary critic? What do literary critics and scholars do and what are the major ideas and theories they use? This course will help you to answer these questions and to become an active literary critic yourself. You will further develop skills such as close reading, literary analysis, and research on literary topics. You will learn how to respond to critical articles and how to identify the assumptions behind literary arguments and theories. We will also focus on the relationship between literature and historical background, looking at the ways literary texts function in history. We will read selected theoretical texts as well as literary texts, noticing how theories are applied to the practical business of reading literature. You'll also learn how to apply your literary skills to non-literary texts. You will write several short papers and exercises, one 4-6 page close reading paper, and a longer research paper, plus exams. Required texts include: Parker, *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*; Acheson, *Writing Essays about Literature*; Gilman, "The Yellow Wallpaper"; Coleridge, "The Rime of the Ancient Mariner" (Bedford-St. Martin's Case Studies in Contemporary Criticism); James, *The Turn of the Screw* (Bedford-St. Martin's Case Studies); Conrad, *The Heart of Darkness* (Bedford-St. Martin's).

ENGL 312 Major British Writers to 1800. Instr. Sousa. 9:30 TR. "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested," wrote Francis Bacon. He added that "reading" makes us fully human, conversation makes us "ready," and "writing" makes us "exact." This course will focus on some of the greatest literary pieces written in the English language, such as *Beowulf*, *Canterbury Tales*, Spenser's *Faerie Queene* (Bks 1 & parts of 2), Marlowe's *Doctor Faustus*, John Donne's poetry, Webster's *Duchess of Malfi*, Milton's *Paradise Lost*, and Swift's *Gulliver's Travels*. We will read, analyze, discuss, and write about these and other early texts from different genres and authors. In the process, we will have an introduction to literary history, scholarship and exciting new critical approaches. For additional information, contact Dr. Sousa: sousa@ku.edu.

ENGL 314 Major British Writers after 1800. Instr. Long. 11:00 TR. This survey course focuses on British literature from the Romantic, Victorian, and Modern periods, including postcolonial, diasporic, and immigrant literature of the contemporary period. Part of our extensive reading will be works by William Blake, William Wordsworth, H.G. Wells, Virginia Woolf, James Joyce and Evelyn Waugh, among others. These authors and their texts will be treated in the context of literary, scientific, technological, and political developments of the nineteenth and twentieth centuries, and our discussions will consider significant cultural and historical questions of science, empire, gender, race, class, nationalism and cosmopolitanism. Reading responses, exams, and papers will make up the required coursework.

ENGL 314 Major British Writers after 1800. Instr. Long. 7:10p W. Edwards. Outstanding works of British literature, from 1800 to the present, studied in chronological sequence and with some attention to the characteristics of the various periods of English literary history embraced. Prerequisite: Prior completion of the KU Core Written

Communication requirement. Recommended: Prior completion of one 200-level English course.

ENGL 317 Topics in American Literature to 1865: Literature of Slavery and Abolition. Instr. Mielke. 11:00 MW. The war over slavery in the U.S. was waged with words as well as weapons. In this course, we will study a broad range of works produced between the late-eighteenth century and the start of the Civil War that ask whether slavery should persist in a country founded on human equality. In addition to studying how authors of slave narratives, speeches, novels, and dramas framed their arguments concerning slavery, we will explore how the literature of slavery preserves the experience of enslaved people. Throughout the semester we will consider the legacy of this literature for contemporary civil rights movements, including Black Lives Matter and efforts to end human trafficking.

ENGL 318 Topics in American Literature Since 1865: American Modernist Poetry. Instr. Outka. 3:00 MW. This seminar will focus on one of the richest periods in American poetry. Emerging from the collapse of Victorian ideals in and around the First World War, Modernism expressed both cynicism, despair, and a shattering loss of cultural and religious authority for many, as well as a new freedom, acceptance, and quest for new forms of literary and personal expression for others. We will examine the different responses of a variety of poets to this charged moment in America's cultural self-definition, especially with respect to race, gender, sexual orientation, and aesthetic philosophy. We will discuss roughly a poet a week, including the high Anglo-American Modernism of T.S. Eliot and Ezra Pound; the canonical local American versions of Robert Frost, Wallace Stevens, William Williams, and Hart Crane; Langston Hughes' voice from the Harlem Renaissance; and women modernists Mina Loy, Edna St. Vincent Millay, and Marianne Moore. We will finish the course with a look at Elizabeth Bishop, a later writer who arguably brings modernism into our own time.

ENGL 320 American Literature I. Instr. Barnard. 9:30 TR. This course is an introduction to American literature from European colonization to the 1860s. It covers three broad periods—Contact and Colonialism (1500-1700), Eighteenth century and Enlightenment (1700-1790s), and Early National and Antebellum (c1790s-1860s)—and gives special emphasis to the national period between the 1790s and the 1860s. The general presentation explores literature and culture in historical context, i.e. literature and culture in relation to the social, ideological, economic, and scientific-technological transformations that they reflect and influence. We discuss the broad artistic, sociocultural, and intellectual trends that characterize each period, and ask how individual writers and their works relate to them. We ask how each period understands literature differently and how the audiences and social functions of literature change in each period. The course samples major genres (novels, tales, poetry, history, autobiography, essays) and selected major writers. In class discussion and written assignments, each text is examined both as a literary work in its own right and as it represents larger sociocultural developments. Required Texts: Paul Lauter, et al, eds., *The Heath Anthology of American Literature*, 5th Edition, volumes A and B (Houghton Mifflin); Charles Brockden Brown, *Edgar Huntly*; or, *Memoirs of a Sleep-Walker, with Related Texts*. (Hackett Publishing); Edgar Allan Poe, *The Narrative of Arthur Gordon Pym of Nantucket* (Broadview).

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.

ENGL 324 Major Authors: McCarthy and Woodrell. Instr. Luce. 7:10p. Edwards.

An in-depth examination of two accomplished contemporary American writers. While the two write in different styles and settings, Cormac McCarthy and Daniel Woodrell possess surprising similarities, especially in the importance of place and family. We will examine these similarities through a survey of each author's work. Readings will include: *Give Us a Kiss*, *Death of Sweet Mister*, *Ride with the Devil*, *The Outlaw Album*, *The Maid's Version*, *The Road*, *All the Pretty Horses*, *Blood Meridian*, *Child of God*, *No Country for Old Men*, and others.

ENGL 325 Recent Popular Literature. Instr. Ngoh. 1:00 TR.

"Popular fiction" is often defined as literature that is well-known to a wide audience, but short-lived, over-exposed, and soon forgotten when its moment in popular culture passes. This course will examine the relationship between popular fiction and popular contemporary culture, but it will do so in a new way. Rather than reading the top best sellers of the past several years, we will consciously seek out and focus our attention on the recently published popular fiction of marginalized authors. By exploring the popular fiction of socially – and often politically – marginalized authors, we will explore what these works can teach us about contemporary popular culture. Because popular culture enables large heterogeneous groups of people to identify collectively, and to unite around ideals of acceptable forms of behavior, some scholars argue that it is used by the elite to control those below them. Yet popular culture also provides opportunities for the "masses" to change prevailing sentiments and norms of behavior, thus serving as a vehicle for rebellion against the culture of dominant groups. During the course of the semester, we will consider this latter position as we explore the relationships among the popular literature of marginalized authors and contemporary popular culture. Through close reading, careful writing, critical thinking, expanded cultural understanding, and the application of literary, historical and social scientific theories we will explore the following questions: How is it possible that marginalized authors write texts that become popular? How does this fiction rebel against aspects of popular culture that may be oppressive? Finally, how do the authors with whom we'll be working use language and storytelling to construct, explore, obscure, or change a reality? For more information, please contact Sarah Ngoh: sarahngoh@ku.edu

ENGL 325 Recent Popular Literature. Instr. Valk. 3:00 MW.

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, 7 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.

ENGL 326 Introduction to African Literature. Instr. B Caminero-Santangelo. 9:30 TR.

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, 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, students 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, they will be introduced to literary, historical, and cultural contexts for African literature. However, the goals of the class include not only an increased knowledge of African literature and its contexts but also an examination (and perhaps revision) of students' conceptions of Africa. Prior background in African literature or African studies is not necessary to enroll in (or enjoy) this course.

ENGL 327 Topics in Twentieth-Century Drama: British Drama from Wilde to Stoppard. Instr. R Elliott. 11:00 MW.

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

ENGL 328 Literature and Film: Literature of Sports. Instr. Wedge. 11:00 TR.

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

ENGL 328 Literature and Film: Radicalized American Literature and Film, 1955-1975. Instr. Tidwell. 12:30 MW. This course focuses on a range of writing (fiction, non-fiction, life writing, drama) and film from the so-called Power Eras (Black Panthers, American Indian Movement, Chicano Power) of the 1960s through the 1980s. Through readings, film viewings, and class discussion, we will trace the way these civil rights and social movements dramatically transformed American literature and popular culture. Meets with Fitzgerald's MW ENGL 340.

ENGL 332 Shakespeare. Instr. Evans. Online 8/22-10/14. In this brief introductory survey students will learn a great deal about what is called the "Shakespearean trajectory"—that is, the "arc" of Shakespeare's growth and achievement as a poetic dramatist—by examining in depth seven of the author's plays representing various genres of the early modern English stage (comedies, histories, tragedies, romances). While this is an online course, the Instructor will hold regular office hours (Lawrence campus, TBA) in order to meet with students. Note: Before enrolling, students should be aware that this is a reading- and writing-intensive course. *Written work:* Two short papers (20% each), with one revision opportunity; two exams (20% each); five short Engagement Exercises (20% total). *Required text:* Stephen Greenblatt, gen. ed., *The Norton Shakespeare: Essential Plays / The Sonnets*, 3rd ed. (Norton, 2016; ISBN 978-0-393-93863-0). Note: Students are expected to use *only* this edition of *The Norton Shakespeare*, as all course materials and assignments are based on this text. *Recommended text:* Toby Widdicombe, *Simply Shakespeare* (Longman, 2002; ISBN 0-321-07704-0).

ENGL 332 Shakespeare. Instr. Evans. Online 8/22-10/14. Edwards. In this brief introductory survey students will learn a great deal about what is called the "Shakespearean trajectory"—that is, the "arc" of Shakespeare's growth and achievement as a poetic dramatist—by examining in depth seven of the author's plays representing various genres of the early modern English stage (comedies, histories, tragedies, romances). While this is an online course, the Instructor will hold regular office hours (Lawrence campus, TBA) in order to meet with students. Note: Before enrolling, students should be aware that this is a reading- and writing-intensive course. *Written work:* Two short papers (20% each), with one revision opportunity; two exams (20% each); five short Engagement Exercises (20% total). *Required text:* Stephen Greenblatt, gen. ed., *The Norton Shakespeare: Essential Plays / The Sonnets*, 3rd ed. (Norton, 2016; ISBN 978-0-393-93863-0). Note: Students are expected to use *only* this edition of *The Norton Shakespeare*, as all course materials and assignments are based on this text. *Recommended text:* Toby Widdicombe, *Simply Shakespeare* (Longman, 2002; ISBN 0-321-07704-0).

ENGL 332 Shakespeare. Instr. Evans. Online 10/24-12/16. In this brief introductory survey students will learn a great deal about what is called the "Shakespearean trajectory"—that is, the "arc" of Shakespeare's growth and achievement as a poetic dramatist—by examining in depth seven of the author's plays representing various genres of the early modern English stage (comedies, histories, tragedies, romances). While this is an online course, the Instructor will hold regular office hours (Lawrence campus, TBA) in order to meet with students. Note: Before enrolling, students should be aware that this is a reading- and writing-intensive course. *Written work:* Two short papers (20% each), with one revision opportunity; two exams (20% each); five short Engagement Exercises (20% total). *Required text:* Stephen Greenblatt, gen. ed., *The Norton Shakespeare: Essential Plays / The Sonnets*, 3rd ed. (Norton, 2016; ISBN 978-0-393-93863-0). Note: Students are expected to use *only* this edition of *The Norton*

Shakespeare, as all course materials and assignments are based on this text. *Recommended text:* Toby Widdicombe, *Simply Shakespeare* (Longman, 2002; ISBN 0-321-07704-0).

ENGL 332 Shakespeare. Instr. Lamb. 3:00 MW. In this course, we will read plays across Shakespeare's career, including *The Merchant of Venice*, *As You Like It*, *Hamlet*, *Othello*, and *The Winter's Tale*. 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. 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, and digital and creative projects. Texts: *The Complete Works of Shakespeare*, ed. David Bevington.

ENGL 332 Shakespeare. Instr. Sousa. 11:00 TR. "To thine own self be true," wrote Shakespeare in *Hamlet*. Throughout his plays and poems, Shakespeare gives us insights into what it means to be true to ourselves and to one another and the different choices we make about how to live our lives. This course will focus on Shakespeare's life, selected poems and plays, and career as a professional man of the theater, and the theatrical and cultural conditions of his time. Life and theater often intersect, as Jaques of *As You Like It* memorably states: "All the world's a stage, / And all the men and women merely players." For additional information contact Dr. Sousa: sousa@ku.edu.

ENGL 336 Jewish American Literature and Culture. Instr. Lester. 9:30 TR. The course covers the literature of American Jews from arrival during the colonial period to the present. From a population of 250,000 by 1860 to 2.5 million by the 1920s, the size of the US Jewish population today is contested, reckoned anywhere from 5.4 to 6.8 million. Controversial questions such as who counts as a Jew, what it means to be Jewish, or the various meanings of Jewishness at various times and places in the US figure throughout this rich literature, written and published in English, Yiddish, and Hebrew. No prior knowledge of Jewish culture or Hebrew or Yiddish language is expected or required. Keys to student success in this course are keeping up with the reading and preparation for class and participating in class discussion. Student comprehension will be evaluated through regular quizzes, two short papers, a midterm, and a final exam. The required text is Jules Chametzky, et al., eds., *Jewish American Literature: A Norton Anthology* (New York: W.W. Norton: 2001). Recommended: Prior completion of one 200-level English course.

ENGL 340 Topics in U.S. Ethnic Literature: Radicalized American Literature and Film, 1955-1975. Instr. Fitzgerald. 12:30 MW. This course focuses on a range of writing (fiction, non-fiction, life writing, drama) and film from the so-called Power Eras (Black Panthers, American Indian Movement, Chicano Power) of the 1960s through the 1980s. Through readings, film viewings, and class discussion, we will trace the way these civil rights and social movements dramatically transformed American literature and popular culture. Meets with Tidwell's MW ENGL 328.

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 and workshoping. 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 and workshoping. 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. K Johnson. 12:30 MW. This course will introduce students to the elements of fiction writing, with a focus on the basics of popular short fiction. Classes will cover a wide range of subjects including plotting and story structure; character, dialogue and voice; microwriting; the revision and critiquing process; idea generation; popular fiction genres and genre requirements; and publishing and publication requirements. Students will be expected to write and revise fragments and complete short stories for the class, and to read and critique other students' fiction.

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 workshoping 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. McKitterick. 4:00 MW. Learn how to write engaging short stories with speculative-fiction author Chris McKitterick as we cover a wide range of subjects including character, expectations for various popular-fiction genres, idea generation, micro-writing, openings, plot, point of view, scenes, setting, structure, voice, and publication strategies. Practice self-editing by reading, critiquing, and discussing successful stories as well as each other's fiction. Through applying effort, drive, and passion – and mastering the fundamentals – anyone can become a published author. Students write fragments and two complete short stories, plus revise one (or write a third story, with instructor permission) for the final project.

ENGL 351 Fiction Writing I. Instr. A Miller. 1:00 TR. This course will introduce students to the fundamentals of fiction writing, workshop, and craft analysis. By completing a range of short fiction assignments, students will gain a handle on topics such as plotting, structure, character, and dialogue. Students will be exposed to a range of short fiction across genres, cultures, and literary movements, and will inform their own writing projects with our discussion of the assigned texts. Through workshop feedback and revision, students will prepare their fiction for submission to literary publications. Texts:

Craft discussions will be guided by the handbook *Making Shapely Fiction*, by Jerome Stern.

ENGL 352 Poetry Writing I. Instr. Caine. 9:30 TR. The broad focus of this poetry workshop will be finding an intersection and balance between contemporary poetry's narrative and experimental instincts. The class will explore this balance most often via the poetic inclusion of non-poetic forms like photography, found text, and testimony. All aspects of the act of poetry will be considered, from composition to revision, from performance to design on the page. The poetry workshop environment is one of writing, discussing, and revising—you will write many poems, most of which will be discussed in class, all of which will undergo the evolutionary process of revision. The final project will be a portfolio of revised poetry in some physical form, be it chapbook, zine, broadsides, or some other manifestation. The portfolio will include a poetic manifesto where you react to and situate yourself in poetic discourse. You will also, at least twice, bring in a published poem of your own finding for a poetic "show and tell" presentation. Required books will include (but may not be limited to) *Sand Opera* by Philip Metres, *Voyage of the Sable Venus* by Robin Cotes Lewis, and *Copia* by Erika Meitner.

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

ENGL 352 Poetry Writing I. Instr. D Miller. 11:00 TR. What does it mean to make poetry? We'll try to answer this question in class by writing, reading, and responding to poetry written by ourselves and others. We'll explore different poetic modes and styles, we'll try them on for size, and we'll see how others do this too. At the same time, we'll be looking at historical examples and forms of poetry—from Sappho to Wang Wei to Jay Z. Throughout the semester, we'll regularly submit our poetry, and our classmates will read and respectfully respond to it using the workshop model. For our final project, we'll gather revised versions of our poems into a portfolio of our best writing, which will also include something new and a brief statement on its composition. We'll also review books of contemporary poetry and briefly present on them in class during the semester. To make poetry is to transform and, indeed, to actively **make** the world. In this class, we'll learn about what it means to do this.

ENGL 354 Playwriting I. Instr. Canady. 2:30 TR. In this course, students will learn the fundamentals of dramatic structure, story, and character development as the foundation of strong dramatic writing. By utilizing a variety of storytelling exercises, students will develop a range of pieces including, monologues, scenework, and ten-minute plays that will help them understand playwriting, develop their own unique voices, and prepare them to create longer, more in-depth dramatic texts. 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. 12:30 MW. When you hear "essay," what do you think of? Writing assignments? School? In this class, we will examine and write a very different kind of essay: the essay as a form of literature where writers artfully enact their engagement with the world. Our emphasis will be

on the art and craft of the essay. We will read many essays to get a better handle on this slippery form. We will spend some time sharpening our sentence style. And we will write essays and read one another's work. The class will employ a workshop format where each student reads and comments on the work of everyone else in the class. Students will be required to write one short essay and two longer essays, keep a journal, do a presentation, and revise their work for an end of semester portfolio, in addition to reading numerous essays and other assignments. A willingness to read seriously, write, offer feedback, accept feedback, and enjoy oneself is necessary for the course. Stanley Fish. *How to Write a Sentence: And How to Read One*. Harper, 2011; Judith Kitchen and Dinah Lenney, eds. *Brief Encounters: A Collection of Contemporary Nonfiction*. Norton, 2015; 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. Crawford-Parker. 3:00 MW. When you hear "essay," what do you think of? Writing assignments? School? In this class, we will examine and write a very different kind of essay: the essay as a form of literature where writers artfully enact their engagement with the world. Our emphasis will be on the art and craft of the essay. We will read many essays to get a better handle on this slippery form. We will spend some time sharpening our sentence style. And we will write essays and read one another's work. The class will employ a workshop format where each student reads and comments on the work of everyone else in the class. Students will be required to write one short essay and two longer essays, keep a journal, do a presentation, and revise their work for an end of semester portfolio, in addition to reading numerous essays and other assignments. A willingness to read seriously, write, offer feedback, accept feedback, and enjoy oneself is necessary for the course. Stanley Fish. *How to Write a Sentence: And How to Read One*. Harper, 2011; Judith Kitchen and Dinah Lenney, eds. *Brief Encounters: A Collection of Contemporary Nonfiction*. Norton, 2015; 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 362 Technical Writing. Instr. A Murphy. Online 8/22-10/14. Effective communication is crucial for success in virtually any career field. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly and professionally. As you enter the work world, you will likely encounter forms of writing and communication that are unfamiliar to you. ENGL 362, Technical Writing, gives students the tools they will need to analyze, produce, and revise effective professional documents. This course introduces students to various forms of professional and technical writing found in business, scientific, engineering, and other contexts. Students will learn to compose and edit clear, polished documents in a variety of genres, including the resume/cover letter, project proposal, and corporate website. As global communication is essential for success in today's professional world, students will also learn to navigate the nuances of preparing professional documents for both American and international audiences. Required text: Mike Markel's *Technical Communication* (10th ed.).

ENGL 362 Technical Writing. Instr. A Murphy. Online 10/24-12/16. Effective communication is crucial for success in virtually any career field. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly and professionally. As you enter the work world, you will likely encounter forms of writing and communication that are unfamiliar to you. ENGL 362, Technical Writing, gives students the tools they will need to analyze, produce, and revise effective professional documents. This course introduces students to various forms of professional and technical writing found in business, scientific, engineering, and other contexts. Students will learn to compose and edit clear, polished documents in a variety of genres, including the resume/cover letter, project proposal, and corporate website. As global communication is essential for success in today's professional world, students will also learn to navigate the nuances of preparing professional documents for both American and international audiences. Required text: Mike Markel's *Technical Communication* (10th ed.).

ENGL 362 Technical Writing. Instr. Perino. 4:10 T. Edwards. Being able to communicate effectively in an office setting is crucial to success across careers and professions. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly and competently. Professionals encounter forms of writing and communication that may be unfamiliar to you or that you would like to improve upon. ENGL 362, Technical Writing, gives students the tools they will need to analyze, produce, and revise effective professional documents. This course introduces students to various forms of professional and technical writing found in business, scientific, engineering, and other contexts. Students will learn to compose and edit clear, polished documents in a variety of genres—all necessary for success in the workplace. The course provides students with the intellectual tools to understand and evaluate professional documents so that they can learn within the course and apply the knowledge they gain outside of it. Required text: Mike Markel's *Technical Communication* (10th ed.).

ENGL 380 Introduction to Rhetoric & Composition. Instr. Reiff. 12:30 MW. What do we know about writing and about what motivates, inspires, and influences successful writers? Is it possible to define and describe individuals' writing processes? Is writing a goal-oriented or organic process? How is writing connected to thinking? To self-expression? How is writing shaped by the situations and contexts in which writers communicate? This course will introduce you to the field of rhetoric and composition, a field that investigates these (and other) questions about the complex activity of writing. Over the course of the semester, you will learn about the historical traditions of writing and writing instruction and will survey the key issues, themes, debates, and trends that inform the work of scholars working in this field. Additionally, as you examine writing through various lenses—theories of writing, research on writing, perspectives on teaching writing—you will get a sense of how rhetoric and composition has developed and changed over time, both in and outside of schools and universities. There will be three major units and projects in the course, along with informal writing projects and an oral presentation. The first unit will focus on examination of your own processes as writers or histories as writers, culminating in an autoethnography or literacy autobiography that analyzes home, school, and other social/cultural influences on writing. In the second unit, you will analyze writing within communities or cultures (with focus on a discourse community of your choosing), and for the final unit/project, you will select and research an issue related to writing and will situate this writing issue/problem/debate within the larger conversation within the field; components of this final project will

include a proposal, an annotated bibliography, and a presentation. Required Texts: *Writing about Writing* (Wardle and Downs, 2E); *Bibliographic Research in Composition Studies* (Vicki Byard); additional online readings.

ENGL 385 The Development of Modern English. Instr. Grund. 3:00 MW. *Ain't. Bromance. AYSOS. Y'all. Meggings.* Are these "acceptable" English words? Where do they come from? Why do some people dislike them so much? These are some of the questions that we will explore as we look at the remarkable story of the English language. We will look at how historical events have changed the English language, and how issues of social status, identity, and ideology have driven the directions that English has taken. We will also discuss how knowing about language history helps us understand why we use language the way we do for various social purposes (to include or exclude, to connect with others, etc.). At the end of the course, I hope you will see how your own language has been shaped by different groups of people and forces over several centuries, and how you yourself contribute to the continuing change of the English language. There will be two tests and a number of assignments.

Required text: Laurel J. Brinton and Leslie K. Arnovick. 2011. *The English Language: A Linguistic History*. 2nd ed. Oxford: Oxford University Press.

ENGL 390 Studies In: Programming & the Humanities. Instr. Lison. 1:00 TR. With the advent of the digital humanities, aptitude with computers has never been more closely associated with or highly sought after in humanistic inquiry. Even amongst digital humanists, however, awareness of how computers themselves operate often takes a backseat to specific projects, if not the use of tools and frameworks where programming itself is relegated "behind the scenes." Programming & the Humanities proceeds from the premise that the articulation of the digital and the humanities together will only have meaning if each of these concepts is explored equally. Its title represents a Boolean expression, an expression often found in programming, that can only be evaluated as either true or false. The double ampersand signifies that the expression as a whole will be evaluated as true if and only if each of its values is also true (i.e., a logical AND); if either one is false, then the expression as a whole will also be false. Thus, we will combine an introductory approach to programming geared towards humanists and artists with a range of scholarship considering computers, computation, and digital media from a humanistic perspective. Alongside readings by Alt, Kittler, Keeling, Stephenson, Mackenzie, Galloway, McPherson, and Chun we will be using a brand new book by Nick Montfort, *Exploratory Programming for the Arts and Humanities*, which approaches these concepts through the open-source programming languages Python and Processing, as our main programming text.

ENGL 508 Contemporary Literary Theory. Instr. Barnard. 1:00 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. ISBN-13: 978-0393932928.

ENGL 522 Literature of the Romantic Period. Instr. Rowland. 2:30 TR. The Romantic period in Britain (1780-1830) is one of revolution and transformation: political, economic and social. Radical politics, the abolitionist movement, first-wave feminism, new ways of thinking about the natural world, and a changing sense of the human self – all dramatically impacted literature and literary culture at the start of the Nineteenth Century in ways that continue to influence us today. This course will be an immersion in British Romantic literature and culture, aiming to cover the major texts and authors of the period and to give students a sense of their historical and social context.

ENGL 551 Fiction Writing II. Instr. K Johnson. 1:00 TR. This course advances an understanding and application of craft to the development and writing of short fiction. While not limited to science fiction and fantasy, attention will be given to topics of special relevance to the speculative fiction, including plotting, world building, immersion strategies, and story types. Students will read and engage in discussions about short fiction of note, which will be made available online; workshop student stories through critiquing, written comments, and mark-up; develop detailed revision strategies and tools; and generate new work through exercises and as major assignments. Text: *Writing Shapely Fiction*, Jerome Stern.

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.

ENGL 551 Fiction Writing II. Instr. Moriarty. 11:00 TR. At least half of class meetings will be devoted to workshopping student fiction. We'll also read published fiction and analyze the strategies each writer uses to engage the reader. In addition to creative assignments, students can expect regular reading quizzes.

ENGL 552 Poetry Writing II. Instr. Daldorph. 4:10 W. Edwards. This class is a poetry writing workshop. Most class periods, we will be reading and critiquing student poems. Most classes will include free writing too. The basic requirement is one poem per week over the course of the semester. Poem assignments in "fixed" forms and "free verse." Students will be graded on both critical and creative

work. Focus will be on an end-of-semester portfolio. We will assemble our own poetry anthology, and I'll be using handouts rather than a text book. Meets with ENGL 352.

ENGL 552 Poetry Writing II. Instr. Harrington. 9:30 TR. This workshop is based on the idea that to be a good writer, you have to be an avid reader. So, we'll all be doing a lot of both. We will read a lot of the work of student poets in the class (i.e., you), as well as poems by published poets who aren't in the class. You'll be required to compose a poem, most weeks, and to submit it for critique by other members of the class, both in class and on-line. I'll ask you to try writing some of your poems in various forms and styles. My philosophy: all poetry, regardless of subject-matter, is about words, and words are sounds and symbols. We get to make imaginative compositions out of those sounds and symbols, and doing so can be a lot of fun. The goals? To improve your skill and confidence writing poems and talking about them; to learn to give and to accept useful critique; and to expand your versatility as a writer and communicator generally. Note: You may not miss more than 5 class sessions and still pass the class.

ENGL 573 Topics in Latino/a Literature: Recent Latina Writers. Instr. M Caminero-Santangelo. 1:00 TR. This class will focus on readings in recent U.S. Latina literature, including literature by women of Mexican, Puerto Rican, Cuban, and Dominican descent. We will examine issues such as the construction of "ethnic," "pan-ethnic," "national," and "transnational" identities; the representation of history through narrative; linguistic "differences" in the text; the tensions of assimilation and cultural preservation (including changing practices in religion, language, and gender roles); intersections of ethnic identity with race, gender, and sexuality; revisions of myths and history; genre forms such as memoir, magical realism, and *testimonio*, as well as experimental or mixed genres; the textual representation of political issues; the development of political consciousness; and possible strategies of resistance to cultural and/or political oppressions. The course will be discussion-oriented rather than lecture-based; participation and attendance will be considered in determining the final grade. The primary goals in this course are to introduce students to a range of Latina writing over the last 25 years and to help develop an understanding of some of the critical issues involved in the study of U.S. Latina literature today. In the process, we will of course be working on further developing skills associated with the study of literature: close reading, analysis, the use of critical, theoretical, historical, and biographical secondary materials, and the development and support of oral and written arguments. Texts might include: Santiago, *When I Was Puerto Rican*; Anzaldúa, *Borderlands / La Frontera*; Viramontes, *Under the Feet of Jesus*; García, *Dreaming in Cuban*; Alvarez, *In the Time of the Butterflies*; Martínez, *Mother Tongue*; Cisneros, *Woman Hollering Creek*; Moraga, *Giving Up the Ghost*; Castillo *The Guardians*.

ENGL 598 Existentialism and Absurdism. Instr. Fischer. 9:30 TR. What insights can mid-20th century existentialist and absurdist writers offer today? This course is designed to investigate and answer this question. Absurdism and existentialism seem to some "increasingly irrelevant . . . of little help in explaining to us the complexities of today's world" (Michael Billington). Yet the published works of Albert Camus, Jean-Paul Sartre, Simone de Beauvoir, Richard Wright, Thomas Pynchon, and others remain in print, and existentialist and absurdist plays by Samuel Beckett, Eugène Ionesco, Tom Stoppard, Adrienne Kennedy, Maria Irene Fornes, and Sam Shepard are often produced. Why do these works continue to find new audiences? Jim Rutter argues, "Millions today wander in aimless stupor like the hoboes in Beckett's *Waiting for Godot*. Many more feel--like

Stoppard's Rosencrantz and Guildenstern--trapped in the bowels of a ship, flipping a coin in symbolic illustration of the forces that have placed them in their station." In responding to such circumstances the existentialists and absurdist themselves chose a more complicated way forward: not the melodrama of victims or the romance of alienated heroes, but the act of writing. Requirements: Attendance and participation, weekly journal entries, research project with annotated bibliography, oral presentation, and substantive seminar paper. Questions? Contact me at ifischer@ku.edu.

ENGL 598 Faulkner and Morrison. Instr. Fowler. 3:00 MW. In this class, we will analyze intensively the major fiction of two of America's greatest writers: William Faulkner (1897-1962), a modernist, and Toni Morrison (1931--), a post-modernist. While Morrison has frequently expressed her indebtedness to Faulkner, our project will not be to see how Faulkner influenced Morrison. Instead, we shall read intertextually the two American Nobel Laureates, who are separated by a generation as well as by differences of race and gender. Our study of the two authors' fiction will focus on such topics as race, class, gender, sexuality, identity, and Southern history and culture. The course will be discussion-based, and it will emphasize critical thinking and writing. Course requirements will include two papers (approximately 7 typewritten pages each); response papers, quizzes, a midterm, and a final exam. Class participation also is a requirement. Required Texts: William Faulkner, *The Sound and the Fury*, *As I Lay Dying*, *Absalom, Absalom!*; Toni Morrison, *Song of Solomon*, *Beloved*, *A Mercy*, and *Playing in the Dark*.

ENGL 690 "Science, Technology and Society: Examining the Future Through a Science Fiction Lens." Instrs. Baringer, McKitterick. 4:00 R. Science and technology offer countless benefits to individuals and to societies while presenting new challenges. In this interdisciplinary course we read and discuss nonfiction and science fiction to explore the past, present, and possible future effects of science and technology on society, and how such change shapes us. The only thing certain about our future is that it will be different than today! Led by experimental particle physicist Philip Baringer and science-fiction author Chris McKitterick. Participants write weekly reading responses, a mid-term paper, a research paper or creative work as final project, and participate in a group presentation. Everyone leads at least two discussions. A capstone course for the major and approved for KU Core Goal 6 (also available for Honors as HWC 510; graduate students, enroll as 690). Syllabus and more details on the SF Center website: <http://www.sfcenter.ku.edu/courses.htm>

FALL 2016 GRADUATE COURSES

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ENGL 730 Greatest Hits of the Renaissance. Instr. Lamb. 12:30 MW. This course will introduce students to the most important and popular writings of early modern England. The real problem with this goal, of course, is that the most important and popular writings in the period include texts you may never have heard of. What’s more, many texts you *have* heard of were not considered important, valuable, popular, or great until long after their writers’ bones had decomposed. Taking our cue from these twin problems, this course will explore the range of “great” early modern English works. We will read bestsellers of the period whose names are now forgotten: the anonymous play *Mucedorus*, Arthur Dent’s *Sermon of Repentance*, and Catharine Parr’s *Prayers, or Medytacions*. We’ll also study the *Book of Common Prayer*, the second most widely read text of the period. And we’ll read more familiar best-sellers, including Thomas Kyd’s *The Spanish Tragedy* and Shakespeare’s *Venus and Adonis*. Against these “popular” texts, we will read books that (for various reasons) achieved smaller audiences or none at all, including Shakespeare’s *Measure for Measure* and *Sonnets* and the writings of Thomas Browne. To convert this convenient diptych into a triptych, we’ll also read works that were hailed as “great” both then and now, including Edmund Spenser’s *The Faerie Queene*, Philip Sidney’s prose romance, *Arcadia*, and Shakespeare’s *Hamlet*. To study this great variety of writings, we will employ digital and archival scholarly methods while keeping in mind theoretical and conceptual frameworks that will yield fresh insight. Students should expect a lot of really awesome reading and discussion. The course will include 2-3 short papers and a substantial final project, several research-intensive projects, and the chance to practice reading aloud with a British accent.

ENGL 751 Fiction Writing III. Instr. Moriarty. 1:00 TR. This is an advanced course in fiction writing for students admitted to the graduate creative writing program. The class will be conducted primarily as a workshop, though students will also give presentations on relevant material of their choosing.

ENGL 752 Poetry Writing III. Instr. Kaminski. 4:00 W. 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 visiting poets. 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.

ENGL 774 The Politics of Race, Gender, and Period in African American Literature. Instr. Hardison. 3:00 W. Mid-twentieth-century African American writers critique Jim Crow segregation, debate social protest, and depict civil rights activism in their texts while late twentieth and early twenty-first century African American writers continue to reflect upon this historical and cultural period in the context of their contemporary moment. This class will study how the African American literary tradition represents as well as reimagines African Americans’ social and political aims with particular attention to gender and class in addition to race. While considering how literature produced in the segregation and post-civil-rights eras define black subjectivity, the course will also think about how African American writers historically respond to the politics of cultural production. Writers discussed in the course may include: Richard Wright, Ann Petry, Chester Himes, Toni Morrison, Alice Walker, Charles Johnson, Sapphire, Danzy Senna, and Colson Whitehead. In addition to reading selected novels, the course will engage relevant literary criticism and theory. Course requirements will include response papers, class facilitation, and a seminar paper.

ENGL 790 Language and Social Justice. Instr. Grund. 11:00MW. What social implications does speaking different varieties and dialects of the English language have (see, e.g., https://www.youtube.com/watch?v=c_3mSW8XUZI)? Why are different social characteristics attributed to varieties used in, for instance, Wisconsin, in New York, and in Louisiana, to ethnolects such as African American English or Chican@ English, or to different genderlects? What features of language carry stigma and what features do not (and how do we tell)? How do media (news outlets, movies, “the Internet”) play a role in conveying what is acceptable or unacceptable in language? How does the impact of these language attitudes and evaluations differ for different groups of people in their daily lives? These are some of the issues that we will consider in our exploration of language and social justice. We will roam widely in our discussions, considering literary and non-literary texts, Disney movies, language legislation (including that of Kansas, Stat. Ann. §73-28 (2801-2807)), online comments, and speeches by presidential candidates. The final project in the class will consist of a research paper that can be adapted to any specialty in language studies, literature, composition and rhetoric, education, or other areas. No prior course work or knowledge of language studies is necessary. Required texts: Rosina Lippi-Green. 2012. *English with an Accent: Language, Ideology, and Discrimination in the United States*. 2nd ed. London: Routledge; Deborah Cameron. 2012. *Verbal Hygiene*. London: Routledge.

ENGL 801 Study and Teaching of Writing. Instr. Farmer. 11:00 TR. English 801 is a course required of all first-semester teaching assistants. It serves as a scholarly complement to the likewise required practicum, and its purpose is to acquaint students with the pedagogical scholarship that informs the discipline of composition studies. To this end, we will review best practices in the teaching of writing, but we will also examine how those practices have changed over time, and how they continue to change as writing instruction meets the recent challenges of digital, cultural, and global discourses, translanguaging, multimodality, and, of course, the routine, everyday problems that face writing teachers in their classrooms. Students will be required to keep

a reading journal, take a mid-term exam, conduct a teaching demonstration, and compose a twelve to fifteen page final paper. Required Texts: *First-Year Composition: From Theory to Practice* (Coxwell-Teague and Lunsford); *After Pedagogy: The Experience of Teaching* (Paul Lynch), supplemented by occasional other readings.

ENGL 801 Study and Teaching of Writing. Instr. Farmer. 1:00 TR. English 801 is a course required of all first-semester teaching assistants. It serves as a scholarly complement to the likewise required practicum, and its purpose is to acquaint students with the pedagogical scholarship that informs the discipline of composition studies. To this end, we will review best practices in the teaching of writing, but we will also examine how those practices have changed over time, and how they continue to change as writing instruction meets the recent challenges of digital, cultural, and global discourses, translanguaging, multimodality, and, of course, the routine, everyday problems that face writing teachers in their classrooms. Students will be required to keep a reading journal, take a mid-term exam, conduct a teaching demonstration, and compose a twelve to fifteen page final paper. Required Texts: *First-Year Composition: From Theory to Practice* (Coxwell-Teague and Lunsford); *After Pedagogy: The Experience of Teaching* (Paul Lynch), supplemented by occasional other readings.

ENGL 880 Researching and Writing about Writing. Instr. Devitt. 3:00 R. This course will give graduate students the opportunity to develop their research and scholarly writing in the field of Rhetoric and Composition, English language studies, or other fields that study writing and the teaching of writing of all kinds. We will familiarize ourselves with the work being published in different journals in our fields, examining their research methods and rhetorical strategies as well as the current conversations they are joining. Students will learn how to position their own research interests within those current conversations and will practice framing their ideas in multiple genres (depending on student interest, possibly grant proposals, IRB applications, or doctoral exam literature reviews, along with academic papers and journal articles). Together, we will work on designing, gaining approval for, and writing up research projects, including moving toward writing and submitting journal articles. I will ask students further along in their research to share their work to serve as examples and gain feedback from the class, while students newer to the fields may develop research proposals and write shorter pieces to further their interests. Students with ongoing research programs can expect to have considerable room for revising that work toward publication or dissertation proposals. Feel free to contact Amy Devitt at devitt@ku.edu or 3131 Wescoe Hall to discuss how the course might work for you. Texts: Students' work, articles on Blackboard, and online resources

ENGL 950 Seminar in 19th-Century British Literature: Empire and Imperialism. Instr. D Elliott. 7:00p M. In the nineteenth century, "the sun never set on the British Empire" and "Britannia ruled the waves." At the same time that the empire reached into the "darkest corners of the earth," Britain's colonial encounters with new cultures and peoples fundamentally changed England itself. In addition, the unprecedented wealth that flowed into England from the colonies underwrote the profound technological, scientific, and cultural "progress" that Britons were so proud of. In this course we will consider the ways that Victorian literature, particularly the novel, reflected, constructed, and critiqued imperialism. We will also consider the ways the novel as a form, according to Benedict Anderson and Edward Said, may have been implicated in inventing British nationalism. We will read novels set both in the colonies and in England, looking at the ways these novels represent Englishness as well as the way they portray the indigenous peoples they encountered.

We will also read and discuss selected theoretical and critical essays about imperialism, nationalism, and literature. Students will write a short paper (5-6 pages) and a longer seminar paper (15-20 pages), plus a response to someone else's paper. Texts will include Jane Austen's *Mansfield Park* (1814); Charles Dickens's *Dombey and Son* (1848); Wilkie Collins' *The Moonstone* (1868); Marcus Clarke's *His Natural Life* (1875); Olive Schreiner's *Story of an African Farm* (1883); H. Ryder Haggard's *She* (1887); and Sara Jeannette Duncan's *Set in Authority* (1906), as well as selected theoretical and critical essays posted on Blackboard.

ENGL 980 The Text and the Nonhuman Turn. Instr. Drake. 4:00 M. This course explores the nonhuman and articulations of nonhumanness through various literary and theoretical works that span from the mid-19th century to the present moment. The nonhuman turn in the humanities, arts, and social sciences directs attention to the emergence of nonhuman actors (animals, plants, technologies, geophysical phenomena, etc.) as forces in our shared world. While this movement has developed in conversation with recent intellectual and theoretical developments (e.g., the rise of the anthropocene as a geologic epoch, critiques of anthropocentrism and essentialisms of various forms, the "linguistic turn" of the late-20th century), concerns about the nonhuman have a long genealogy in both Western and non-Western intellectual traditions. Beyond tracking major intellectual and theoretical developments associated with the nonhuman turn (affect theory, actor-network theory, animal studies, new materialism, speculative realism), we will examine some of the major challenges and opportunities that arise when the figure of the human no longer mediates our encounters (as readers, writers, teachers, and critics) with texts. Texts will likely include the following works: Darwin, *The Descent of Man*; Ferrante, *Days of Abandonment*; Sinha, *Animal's People*; Ward, *Salvage the Bones*; Latour, *Aramis or the Love of Technology*; Barclay, *Melal*; Wood, *Tambora*; and works by Kafka, Capek, Borges, Tsing, Haraway, Uexkull, and a healthy dose of theory. Assignments will include response papers, class presentation/moderation, and a research paper.

AMS 998/ENGL 980 Seminar In:____. Instr. Warrior. 4:30 R. Joining faculty in the fall.