

SPRING 2015 UNDERGRAD 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. Carothers. 10:00 MWF. In this section of ENGL 105 we shall work at summing up, analyzing, and evaluating sophisticated imaginative literature clearly and concisely, according to some discoverable principle(s). In the course of this process you will be asked to question, and, finally, to say farewell to your old companion, the essay form that goes thesis-example-example-example-conclusion (repeating thesis, and, sometimes, examples as well). In place of this venerable convenience, you will be asked to consider a question or meditate on a subject, allowing for complexity, ambivalence, and even outright contradictions to appear. We shall also, I hope and expect, have a little fun with all this.

ENGL 203 Up and Down Stairs: 19th and Early 20th Century Literature of Domestic Service in Britain and The United States. Instr. Baldwin. 8:00 TR. 19th century novels are often set in opulent homes where the characters live in luxury and throw lavish dinner parties, but as fans of *Downton Abbey* are aware, this domestic splendor would be impossible without the work of domestic servants. In our course, we will explore both fiction and non-fiction texts pertaining to the working and personal lives of domestic servants who lived and labored in Britain and America during the long nineteenth century. Domestic servants often occupy a marginal position in nineteenth- and twentieth-century literature, and so we will start by discussing strategies for seeing traces of servants' lives on the peripheries of plots, starting with Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde*. We will then turn our focus to novels and other works that focus more directly on domestic service, reading Anne Brontë's *Agnes Grey*, Catherine Maria Sedgwick's *Live and Let Live (or Domestic Service Illustrated)* and Louisa May Alcott's *Help*. We will also examine several servant-authored diaries and memoirs, such as *The Diaries of Hannah Cullwick* and *Below Stairs* by Margaret Powell, as well as domestic manuals by Catherine Beecher and Mrs. Beeton. Because of time constraints, we will read excerpts of some of these texts. We will conclude our semester by looking critically at portrayals of 19th century domestic service in popular culture. In addition to homework assignments and in-class writing, students will write three papers for the course: a creative response, a comparative analysis, and a researched blog post.

ENGL 203 Up and Down Stairs: 19th and Early 20th Century Literature of Domestic Service in Britain and The United States. Instr. Baldwin. 9:30 TR. 19th century novels are often set in opulent homes where the characters live in luxury and throw lavish dinner parties, but as fans of *Downton Abbey* are aware, this domestic splendor would be impossible without the work of domestic servants. In our course, we will explore both fiction and non-fiction texts pertaining to the working and personal lives of domestic servants who lived and labored in Britain and America during the long nineteenth century. Domestic servants often occupy a marginal position in nineteenth- and twentieth-century literature, and so we will start by discussing strategies for seeing traces of servants' lives on the peripheries of plots, starting with Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr. Hyde*. We will then turn our focus to novels and other works that focus more directly on domestic service, reading Anne Brontë's *Agnes Grey*, Catherine Maria Sedgwick's *Live and Let Live (or Domestic Service Illustrated)* and Louisa May Alcott's *Help*. We will also examine several servant-authored diaries and memoirs, such as *The Diaries of Hannah Cullwick* and *Below Stairs* by Margaret Powell, as well as domestic manuals by Catherine Beecher and Mrs. Beeton. Because of time constraints, we will read excerpts of some of these texts. We will conclude our semester by looking critically at portrayals of 19th century domestic service in popular culture. In addition to homework assignments and in-class writing, students will write three papers for the course: a creative response, a comparative analysis, and a researched blog post.

ENGL 203 Exploring the World. Instr. Brown. 9:00 MWF. Once our ancestors ventured out of the allegorical cave, they began exploring the world around them, investigating and cataloguing their surroundings, traveling farther and farther toward the illusive horizon. The insatiable desire to travel seems to be an inherent aspect of the human condition, and along with travel arises the need to tell stories of far-off lands filled with exotic flora and fauna and populated with people seemingly different than us. Beginning with Hiram Bingham III's *Lost City of the Incas*, which details his "discovery" of Machu Picchu in 1911, we will identify the generic conventions of historical travel writing before pivoting to contemporary travel writing. Then we will consider journalist Mark Adams's *Turn Right at Machu Picchu: Rediscovering the Lost City One Step at a Time* (2011), in which Adams physically retraces the steps of Bingham and through his journey comically explores the history of the region and its people. From there we will travel with author and humorist Sarah Vowell to the 50th state in *Unfamiliar Fishes* (2011), which features Bingham's ancestors in another colonial project and makes clearer the murky history of Hawaiian annexation and U.S. foreign policy. Essays by Hawaiian scholar and native activist Haunani-Kay Trask will illuminate the issues of indigenous rights in Hawaii. From the Hawaiian Islands we will travel to the Caribbean with Jamaica Kincaid's *A Small Place* (1988) to explore the role of the tourist in Antigua and beyond. Kincaid, with the help of passages from environmental critic Rob Nixon's *Slow Violence and the Environmentalism of the Poor* (2011), shows that travel writing is much more than umbrella-clad drinks, sunny beaches, and exotic adventures. Finally, we will make a round-the-world trip with the help of journalist Andrew Blackwell's *Visit Sunny Chernobyl* (2012). This narrative will explore the potential for travel writing to raise global consciousness and advocate for the environment.

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ENGL 203 From Milton to Rushdie: Sympathy for the Devil. Instr. Console-Soican. 11:00 TR. Representing and deconstructing the power of evil has been one of the most enduring and challenging tasks both in the writing and in the interpretation of literature. This class is concerned with that special construction of evil characters, shaped by forces outside of themselves, propagandistic Lucifers who, as the Rolling Stones have serenaded, most demand our sympathy. In our reading of different forms of literature - from *Paradise Lost*, Milton's epic poem about the fall of man, to *Dracula*, Stoker's vampire story, and then Stevenson's novella *Dr. Jekyll and Mr. Hyde*; from *Lucifer and the Lord*, a play by Jean-Paul Sartre, to Rushdie's magical realist novel *The Satanic Verses* and Kincaid's feminist approach in *Lucy*, we will be looking at the genres, styles, and modes that go into the fictions dedicated to characters like Milton's Satan, Rushdie's Saladin Chamcha, Sartre's Goetz, or Kincaid's Lucy, and asking: what do these authors try to accomplish through the power invested in these Luciferian figures? What kind of power lies in them? Why do we like them? Some of the theory will come from Terry Eagleton's *On Evil* and Jeffrey Jerome Cohen's *Monster Theory: Reading Culture*.

The assignments include: short responses to each text, weekly quizzes, and a long paper (6 to 8 pages) at the end of class.

ENGL 203 From Milton to Rushdie: Sympathy for the Devil. Instr. Console-Soican. 1:00 TR. Representing and deconstructing the power of evil has been one of the most enduring and challenging tasks both in the writing and in the interpretation of literature. This class is concerned with that special construction of evil characters, shaped by forces outside of themselves, propagandistic Lucifers who,

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ENGL 203 The Dirty South: Religion, Race, and the March of Wal-Mart in Contemporary Southern Literature. Instr. Cunningham. 1:00 TR. Nancy Pearl, a frequent NPR contributor, librarian, and author, described the literature of the (dirty) South as "angry, deranged, and generally filled with desperate characters who are fueled by alcohol, drugs, and sex." This is a course about those characters and the literature from "the wrong side of the tracks." The monolith of the mint julep-sipping, seersucker-wearing, and politely-sweating-underneath-the-magnolia Southerner has long been the preeminent image in the popular imagination of the South. But contemporary interest in this region spans topics from the politics of the conservative right to wrestling catfish in the mud: the point is, the South is full of characters, for better or for worse, that draw national attention. These characters have long filled the pages of Southern literature, and like any good class on the topic, we will begin with stories from William Faulkner and Flannery O'Connor. But the focus of this class is contemporary literature and the issues that contemporary characters face. We will read two short novellas, Cormac McCarthy's *Child of God*, a harrowing tale of a maniacal serial killer in the Tennessee Mountains, and Tom Franklin's *Poachers*, a heart-wrenching story of three brothers attempting to survive in an impoverished Alabama countryside. But the bulk of our readings are short stories found in *Grit Lit: A Rough Southern Reader*. These readings will include pieces from Harry Crews, Dorothy Allison, Rick Bragg, Barry Hannah, D'J Pancake, George Singleton, and Ron Rash. Finally, while this class is clearly regionally centered, the topics we will cover are far-reaching. Aside from reading hilarious, sad, gross, and sometimes shocking stories, this class will help you think about broader issues of identity within the context of American culture while also developing your rhetorical flexibility as a writer and a researcher.

ENGL 203 The Dirty South: Religion, Race, and the March of Wal-Mart in Contemporary Southern Literature. Instr. Cunningham. 2:30 TR. Nancy Pearl, a frequent NPR contributor, librarian, and author, described the literature of the (dirty) South as "angry, deranged, and generally filled with desperate characters who are fueled by alcohol, drugs, and sex." This is a course about those characters and the literature from "the wrong side of the tracks." The monolith of the mint julep-sipping, seersucker-wearing, and politely-sweating-underneath-the-magnolia Southerner has long been the preeminent image in the popular imagination of the South. But contemporary interest in this region spans topics from the politics of the conservative right to wrestling catfish in the mud: the point is, the South is full of characters, for better or for worse, that draw national

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ENGL 203 Girls Gone Wild: Transgressive Women in Nineteenth Century British Literature. Instr. Eichhorn-Hicks. 9:30 TR.

Though middle-class women in Victorian England were expected to behave like domestic angels, the pages of nineteenth-century literature are littered with gold diggers, prostitutes, temptresses, and bigamists. These women, typically characterized as the unforgivable transgressors of an accepted social code, often manipulate their circumstances (and their men) in order to survive. This course will focus on the role of "bad" women in novels, poems, plays, and short stories from the nineteenth century. We will consider how these texts pit idealistic cultural expectations against bleak economic realities in an effort to understand the proliferation of deviant female characters that emerged at this time.

Beginning with selections from Milton's *Paradise Lost*, we will root our study of rebellious women in the enduring belief that Eve, the original transgressor, was responsible for the fall of humankind. We will then pause in the eighteenth century to consider Wollstonecraft's pleas for women's education in *A Vindication of the Rights of Woman* before settling into the nineteenth-century texts that will constitute the bulk of the reading. Here, we will begin with Austen's *Pride and Prejudice*, examining the varying levels of transgression embodied by the Bennett sisters, and the consequences or rewards for their behavior. Entering the Victorian era, we will pause to consider the expectations set forth by Coventry Patmore in his poem, "The Angel in the House," and the increasing importance placed on separate, gendered public and domestic spheres. The novels, poems, and plays that follow showcase women who murder, seduce, and manipulate those around them, and detail the often-tragic consequences in store for them. Our final assigned reading will be Grant Allen's *Type-Writer Girl*, which frames women's move out of the domestic sphere and into the public, professional sphere as a transgression in its own right. We will finish the course by examining the ways in which nineteenth-century gender expectations endure in the twenty-first century, and students will be asked to consider how contemporary media and pop culture sources reward or punish transgressive women.

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ENGL 203 Expressions of Youth Rebellion. Instr. Ellis. 10:00 MWF.

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

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ENGL 203 Chick Literature: Images and Ideologies. Instr. Emge. Online. Contemporary media is saturated with what has been termed (often disparagingly) “chick culture,” including the genres of “chick lit” and “chick flicks.” While these popular novels and films are often dismissed as frivolous, they have recently garnered scholarly attention. The result is that they have been recognized as important indications of shifting ideologies concerning women and men and their various relationships, the contemporary workplace, feminism, family roles, material culture, consumerism, and marriage.

In this course, students will critically analyze several novels and short stories in order to examine various images of gender, social and familial relationships and roles, the workplace, marriage, feminism, material culture, and consumerism that are created within each narrative. Emphasis will also be placed on elements of fiction such as characterization, narrative structure, and point of view. At the conclusion of the course, students will enter into the contemporary critical debate about what defines the genre and will be asked to critically analyze arguments concerning the worth of “chick lit” and how it influences and is influenced by today’s culture. Assignments include four major papers, plus weekly reading, study questions, discussion boards, other short writings, and collaborative projects. The course is conducted entirely online, but the class functions as a group; students are required to adhere to assignment due dates and to collaborate with one another online.

Texts: Fielding, Helen, *Bridget Jones’s Diary*; Weisberger, Lauren, *The Devil Wears Prada*; Austen, Jane, *Pride and Prejudice*; Baratz-Logsted, Lauren, ed, *This Is Chick Lit*; Merrick, Elizabeth, ed, *This Is Not Chick Lit: Original Stories by America’s Best Women Writers*; Clayton, Meg Waite, *The Four Ms. Bradwells*.

ENGL 203 Islands in Conflict from Shakespeare to Lost. Instr. Long. 9:30 TR. The lonely island is the setting for so many works of fiction, from Shakespeare’s *The Tempest* to the contemporary television thriller series *Lost*. Islands function as fortresses, prisons, even laboratories. How do islands shape the power dynamics of the characters that live on them? Now that “lost” islands are harder to come by (we have ready access to satellite imagery of the entire globe), what sorts of places function as “lost” places where the horrific and the fantastical can occur? In this class we will study fiction from a variety of genres, from Shakespearean drama, to novel, to film, to role-playing video game, focusing on the ways that solitude and isolation shape writers’ and readers’ views of what’s possible. In particular, we will focus on the ways Western authors write characters who develop a sense of power over others on the islands they inhabit; we will do this by investigating power’s relationship to language, embodiment, place of origin, and of course, who got to the island first. In this way, a study of islands will help us begin to think about the relationship between power politics and the use of resources, including land, plants, animals, structures... and human beings.

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ENGL 203 Introduction to Native American Rhetoric. Instr. Murdock. 8:00 MWF. This course will examine a variety of critical approaches to Native American discursive practice-- from historical texts to contemporary media, from removal to modern issues of language revitalization and land rights. Students will be challenged to think critically beyond their ideological and intellectual boundaries, broadening their understanding of cultures, histories, literacies, and rhetorics through textual interpretation and awareness. Students will engage with the ideas of “rhetorical sovereignty” (Lyons) and “survivance” (Vizenor) within Native American discourse, including modern examples of made-material, musical, and remixed rhetorics and literacies. Engaging with the work of prominent Native American rhetoric and writing scholars, such as Ellen Cushman and Malea Powell among several others, students will work toward an understanding of rhetoric and literacies as conceptualized, lived, and active within Native American cultures. Major subjects include issues of popular stereotyping, made rhetorics, media and remix, as well as contemporary and historical textual conversations. In this same strand, this course will include discussion of the visual, aural, spacial, and other various modes and mediums of presentation and composition as they are present within Native American rhetorics and literacies. By binding together critical analysis and rhetorical production, students will seek to gain consciousness of the various histories of Native peoples while observing issues of Native identity, politics, land rights, language preservation, and sovereignty in the United States. For more information, please contact the instructor at CJMurdock@ku.edu.

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politics, land rights, language preservation, and sovereignty in the United States. For more information, please contact the instructor at CJMurdock@ku.edu.

ENGL 203 The Dark Side of Satire. Instr. Roche. 1:00 MWF. What do Shakespeare, Franz Kafka, Flannery O'Connor, Gabriel García Márquez, Kurt Vonnegut, Jr., and Chuck Palahniuk all have in common? Through their work, each exhibits a sense of humor at times bordering on the macabre, the unseemly, the absurd. This class will explore how these and other authors have contributed to the tradition of dark comedy, a genre that makes light of sensitive or taboo topics. In so doing we will study the genre's uses, effects, and limitations. Together we will work to answer the following: Can anything be funny in the "right" context, or do certain subjects remain off the table? How can dark comedy, like satire or sci-fi, be used as a form of social commentary, particularly in an effort to expose human folly or vice? Beyond its "shock value," what accounts for the enduring popularity of dark comedy in mainstream entertainment? To answer these questions we will look to our course texts and other examples of dark comedy in popular culture: TV shows like *South Park* and *Family Guy*, the films of Tim Burton and the Coen Brothers, the cartoons of Edward Gorey, and Web sensations from *the Darwin Awards* to *The Onion*. Course texts to include: *The Metamorphosis and Other Stories*, Franz Kafka; *The Loved One*, Evelyn Waugh; *Cat's Cradle*, Kurt Vonnegut, Jr.; *Geek Love*, Katherine Dunn, and others.

ENGL 203 The Dark Side of Satire. Instr. Roche. 2:00 MWF. What do Shakespeare, Franz Kafka, Flannery O'Connor, Gabriel García Márquez, Kurt Vonnegut, Jr., and Chuck Palahniuk all have in common? Through their work, each exhibits a sense of humor at times bordering on the macabre, the unseemly, the absurd. This class will explore how these and other authors have contributed to the tradition of dark comedy, a genre that makes light of sensitive or taboo topics. In so doing we will study the genre's uses, effects, and limitations. Together we will work to answer the following: Can anything be funny in the "right" context, or do certain subjects remain off the table? How can dark comedy, like satire or sci-fi, be used as a form of social commentary, particularly in an effort to expose human folly or vice? Beyond its "shock value," what accounts for the enduring popularity of dark comedy in mainstream entertainment? To answer these questions we will look to our course texts and other examples of dark comedy in popular culture: TV shows like *South Park* and *Family Guy*, the films of Tim Burton and the Coen Brothers, the cartoons of Edward Gorey, and Web sensations from *the Darwin Awards* to *The Onion*. Course texts to include: *The Metamorphosis and Other Stories*, Franz Kafka; *The Loved One*, Evelyn Waugh; *Cat's Cradle*, Kurt Vonnegut, Jr.; *Geek Love*, Katherine Dunn, and others.

ENGL 203 Literature of the United States Great Plains. Instr. Thomas. Online. This course explores the varying cultures of the Great Plains of the United States. Early texts will examine Native American culture and the difficulties immigrants faced settling the land in the early 20th century. Later texts explore how the communities have developed and evolved on the prairie. As a class we will consider race, gender, class, and sexuality through a variety of texts that represent the Great Plains as they stretch from the Dakotas, down through Nebraska, Iowa, and Kansas, and as far west as Colorado.

ENGL 203 Literature of Sports. Instr. Wedge. 1:00 MWF. In the Literature of Sports course students will study and write essays on a significant body of sport literature, examining such topics as sports as character-building, sports hero types, hero-worship in fans, violence in sports, corruption in sports, and so on. Required coursework consists of 3 major Essays and a revision assignment (45%), a Mid-term (15%), and comprehensive Final (25%). Homework (15%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. **Texts:** Eric Greenberg, *The Celebrant*; John McPhee, *Levels of the Game*; Clifford Odets, *Golden Boy*; Angie Abdou, *The Bone Cage*; Anne Lamott, *Crooked Little Heart*; Don DeLillo, *End Zone*; F.X. Toole, *Million Dollar Baby*; James Dickey, *Deliverance*.

ENGL 205 Freshman-Sophomore Honors Proseminar: Nature, Technology, and Literature. Instr. Drake. 11:00 TR. This course examines the ways conceptions of both nature and humanity developed and evolved 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 articulations of natural-ness and human-ness. Our inquiries and discussions will cover a range of subjects, including questions about literary and rhetorical conventions, scientific practices, economic enterprise, colonialism, globalization, gender, race, and individuality. 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 final exam, a presentation, and several informal reaction papers. Texts: Shelley, *Frankenstein*; Wells, *The Island of Dr. Moreau*; Le Guin, *Word for World is Forest*; Dick, *Do Androids Dream of Electric Sheep?*; Gibson, *Neuromancer*; and shorter works that will be posted on Blackboard.

ENGL 205 Freshman-Sophomore Honors Proseminar: Literature of Race in America. Instr. Fowler. 11:00 TR. Course description: What is race? What is whiteness? Is race an essential identity? Is it socially constructed? Is race a form of ethnicity? And what role does political struggle play in the construction of race? In "The Literature of Race in America," we will examine the construction of racial identity, including white identity, in the works of American white and black, fiction and non-fiction writers; and we will focus on how these writers question, critique, and counter the troubling Western notion that racial identities depend on racial exclusion. The course will be discussion-based. Course requirements will include two papers (approximately 5-6 typewritten pages); quizzes; and a midterm and take-home final exam. Required texts include: Frederick Douglass, *Narrative of the Life of Frederick Douglass, An American Slave*; Mark Twain, *Pudd'n'head Wilson*; Nella Larsen, *Passing*; William Faulkner, *Selected Short Stories*; Ralph Ellison, *Invisible Man*; John Howard Griffin, *Black Like Me*; and Toni Morrison, *Playing in the Dark* and *A Mercy*.

ENGL 205 Freshman-Sophomore Honors Proseminar: Literature of Race in America. Instr. Fowler. 2:30 TR. Course description: What is race? What is whiteness? Is race an essential identity? Is it socially constructed? Is race a form of ethnicity? And what role does political struggle play in the construction of race? In "The Literature of Race in America," we will examine the construction of racial identity, including white identity, in the works

of American white and black, fiction and non-fiction writers; and we will focus on how these writers question, critique, and counter the troubling Western notion that racial identities depend on racial exclusion. The course will be discussion-based. Course requirements will include two papers (approximately 5-6 typewritten pages); quizzes; and a midterm and take-home final exam. Required texts include: Frederick Douglass, *Narrative of the Life of Frederick Douglass, An American Slave*; Mark Twain, *Pudd'n'head Wilson*; Nella Larsen, *Passing*; William Faulkner, *Selected Short Stories*; Ralph Ellison, *Invisible Man*; John Howard Griffin, *Black Like Me*; and Toni Morrison, *Playing in the Dark* and *A Mercy*.

ENGL 205 Freshman-Sophomore Honors Proseminar: Writing the Self/Reading Life Stories. Instr. Graham. 7:35a MWF. This English 205 course is an introduction to life writing through immersion! Today, **autobiographies, memoirs, and many first person narratives** constitute the genre of life writing. The characteristic elements in the texts we will read, and in life writing in general, include a focus on the **self** (the autobiographical "I"); **memory** (recalling of impressions and experiences in an identifiable pattern); and **location** (where and who you are in relation to your social, racial, ethnic, gender, age group). We will examine these elements in each text, talk about why people write life stories, and what connects us to a story individually and collectively as a community of readers. We will also consider those other ways in which people can tell a life story. I created this course in order to provide an opportunity for college students to examine and understand the changes that occur in our own experience. Often we can see those changes more clearly as we engage with others. We all have stages of growth: think about the transition from high school to college or from college to a first career job; or changing careers. You may find yourself asking who you really are at any given moment and how you came to be. This inquiry into the **formation of the self** or one's **subjectivity** is extremely important in autobiography. For this reason, our focus will be stories of young adults or people looking back on their lives from a particular vantage point. I have selected a wide range of books intended to stretch your thinking to help you see both the commonalities and differences in human experience. Many of the books you may find unsettling, which means you are confronting something new and different and may find your assumptions about the world being tested. Look forward to diving in! We will read six books, and I welcome you to start early. James Joyce, *Portrait of an Artist as a Young Man*; Richard Wright, *Black Boy*; Jade Snow Wong, *Fifth Chinese Daughter*; Richard Rodriguez, *Hunger for Memory*; Dorothy Alison, *Bastard Out of Carolina*, Laura Moriarty, *The Center of Everything*.

ENGL 205 Freshman-Sophomore Honors Proseminar: Ways of Seeing. Instr. Klayder. 10:00 MWF. The course will focus on the concepts of perception, perspective, and vision in literature. How do we see things? How do we view the world? How does literature show our different ways of seeing? We will consider different perceptions of art, nature, gender, and culture; we will investigate various cultural and personal perspectives; and we will address the notion of vision as a metaphor in literature. There will be four papers, a final exam, a project, and assorted short assignments throughout the semester.

Texts: Lakoff and Johnson, *Metaphors We Live By*; Donne, *Selected Poetry*; Dickinson, *The Collected Poems*; Edson, *Wit*; Joyce, *A Portrait of the Artist as a Young Man*; Woolf, *To The Lighthouse*; Whitehead, *The Intuitionist*; Garcia, *The Aguero Sisters*; Silko, *Storyteller*, selected essays and poetry handouts.

ENGL 302 Topics in British Literature Since 1800: Jane Austen. Instr. Elliott, D. 3:00 MW. "First and foremost," wrote famous nineteenth-century critic George Henry Lewes, "let Jane Austen be named, the greatest artist that has ever written." Jane Austen's status as a canonical figure in the history of English literature was well-established long before the late twentieth century when feminist critics revived the reputations of so many once-prominent women writers. Her six published novels have long been admired for their witty social satire and endearing characters and have been widely read by both scholarly and popular audiences. Their enduring popularity is apparent in the numerous film versions of the novels that have been released in recent years. Why is Jane Austen such a popular writer, even for an early twenty-first-century audience? Is there something subversive in her polished and seemingly conservative writing? How did her contemporaries read her and how do readers and viewers interpret her now? We will read the six major novels-- *Northanger Abbey*, *Sense and Sensibility*, *Pride and Prejudice*, *Emma*, *Mansfield Park*, and *Persuasion*-- as well as some of her juvenilia and unfinished novels. We will also watch some of the films made from or based on the novels. We will consider the novels in their historical context, looking particularly at issues of gender and class, as well as literary style. Students will participate in lively discussion and write three 5-7 page papers and a final exam.

ENGL 302 Topics in British Literature Since 1800: British Drama from Wilde to Stoppard. Instr. Elliott, R. 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 308 Introduction to Literary Criticism and Theory. Instr. Crowley. 12:30 MW. This course introduces students to the field and practice of literary criticism. Through a guiding textbook and readings from major literary theorists and critics, we will explore the overall ways scholars approach texts through close reading and research, then build on these approaches by introducing major theoretical methods. Theories covered in the course include post-structuralism, Marxism/materialism, postcolonialism, gender studies/feminism, queer theory, African-American criticism, and ecocriticism. For the final paper, students will be asked to apply one or more of these theoretical approaches in a researched argument about a literary text. Additional coursework will include daily responses to reading, research to add readings to our daily discussions, and two short essays. TEXTS: Dale, *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*; Lawn, *40 Short Stories*, 4th Edition; Vonnegut, *Cat's Cradle*; Ghosh, *The Hungry Tide*; Morrison, *Tar Baby*.

ENGL 308 Introduction to Literary Criticism and Theory. Instr. Rowland. 11:00 TR. This course introduces students to the field and practice of literary criticism and a range of literary theories. What is literature? What makes a strong interpretation of a literary text? Students will learn to analyze poetry and prose using the skills of close reading. They will also study and begin to practice some of the major theoretical approaches to literature, including psychoanalytic, Marxist, gender, and post-colonial criticism. For the final paper, students will be asked to apply one or more of these theoretical approaches in a substantial, researched argument about a literary text. Requirements will include short weekly assignments or quizzes, short essays, exams and a final, longer research paper. Texts include: Julie Rivkin and Michael Ryan, *Literary Theory: an Anthology*; Robert Dale Parker, *How to Interpret Literature*; Ross Murfin and Supryia M. Ray, *The Bedford Glossary of Critical and Literary Terms*; Bram Stoker, *Dracula*; plus additional poems, short stories and critical excerpts posted on Blackboard.

ENGL 308 Introduction to Literary Criticism and Theory. Instr. Rowland. 1:00 TR. This course introduces students to the field and practice of literary criticism and a range of literary theories. What is literature? What makes a strong interpretation of a literary text? Students will learn to analyze poetry and prose using the skills of close reading. They will also study and begin to practice some of the major theoretical approaches to literature, including psychoanalytic, Marxist, gender, and post-colonial criticism. For the final paper, students will be asked to apply one or more of these theoretical approaches in a substantial, researched argument about a literary text. Requirements will include short weekly assignments or quizzes, short essays, exams and a final, longer research paper. Texts include: Julie Rivkin and Michael Ryan, *Literary Theory: an Anthology*; Robert Dale Parker, *How to Interpret Literature*; Ross Murfin and Supryia M. Ray, *The Bedford Glossary of Critical and Literary Terms*; Bram Stoker, *Dracula*; plus additional poems, short stories and critical excerpts posted on Blackboard.

ENGL 312 Major British Writers to 1800. Instr. Evans. 9:30 TR. This survey examines selected masterpieces from the rich “word-hoard” of medieval and early modern English literature: the Anglo-Saxon “heroic-elegiac” poem *Beowulf*; the intricate, haunting, and sensuous Ricardian romance *Sir Gawain and the Green Knight*; and selections from Chaucer’s *The Canterbury Tales*, Spenser’s *The Faerie Queene*, and John Milton’s *Paradise Lost*. Throughout the course we will focus on the development of the English language, changes in genres and styles, and characteristics associated with literary periods. **Requirements:** Daily Grade, 20% (based on quizzes, writing assignments and homework, attendance/participation); two short papers, 20% each (one revision opportunity); two exams, 20% each. **Required Texts (These Editions Only):** Scott Elledge, ed., *John Milton: Paradise Lost* (Norton Critical Edition, 1975; ISBN 0-393-96293-8); Lester Faigley, *The Brief Penguin Handbook*, 4th ed. (Longman, 2009; ISBN 0-205-03008-4; see below); Keith Harrison, trans., *Sir Gawain and the Green Knight* (Oxford UP, 2008; ISBN 978-0199540167); Seamus Heaney, trans., *Beowulf: A Verse Translation*, edited by Daniel Donoghue (Norton Critical Edition, 2002; ISBN 0-393-97580-0); Hugh Maclean and Anne Lake Prescott, eds., *Edmund Spenser’s Poetry*, 3rd ed. (Norton Critical Edition, 1992; ISBN 0-393-96299-7).

ENGL 312 Major British Writers to 1800. Instr. Evans. 11:00 TR. This survey examines selected masterpieces from the rich

“word-hoard” of medieval and early modern English literature: the Anglo-Saxon “heroic-elegiac” poem *Beowulf*; the intricate, haunting, and sensuous Ricardian romance *Sir Gawain and the Green Knight*; and selections from Chaucer’s *The Canterbury Tales*, Spenser’s *The Faerie Queene*, and John Milton’s *Paradise Lost*. Throughout the course we will focus on the development of the English language, changes in genres and styles, and characteristics associated with literary periods. **Requirements:** Daily Grade, 20% (based on quizzes, writing assignments and homework, attendance/participation); two short papers, 20% each (one revision opportunity); two exams, 20% each. **Required Texts (These Editions Only):** Marie Borroff, trans. and ed., *Sir Gawain and the Green Knight* (Norton Critical Edition, 2009; ISBN 0-393-93025-4); Nevill Coghill, trans., *Geoffrey Chaucer: The Canterbury Tales* (Penguin, 2003; ISBN 0-140-42438-5); Scott Elledge, ed., *John Milton: Paradise Lost* (Norton Critical Edition, 1975; ISBN 0-393-96293-8); Lester Faigley, *The Brief Penguin Handbook*, 4th ed. (Longman, 2009; ISBN 0-205-03008-4); Seamus Heaney, trans., *Beowulf: A Verse Translation*, edited by Daniel Donoghue (Norton Critical Edition, 2002; ISBN 0-393-97580-0); Hugh Maclean and Anne Lake Prescott, eds., *Edmund Spenser’s Poetry*, 3rd ed. (Norton Critical Edition, 1992; ISBN 0-393-96299-7).

ENGL 312 Major British Writers to 1800. Instr. Schieberle. 2:30 TR. This course surveys British literature from the Anglo-Saxon period through the 18th century. Our goal is to emphasize comprehensive and careful reading in order to achieve an understanding of the English literary tradition. Readings may include *Beowulf*; *Sir Gawain and the Green Knight*; selections from Chaucer’s *Canterbury Tales* and Milton’s *Paradise Lost*; Webster’s *The Duchess of Malfi*; Marlowe’s *Tragical History of Doctor Faustus*; and Swift’s “A Modest Proposal,” among others. As we progress throughout the course, we will examine how later writers choose to represent and reinvent earlier literary, intellectual, and social attitudes. Text: *The Norton Anthology of English Literature*, 9th Edition (3 volume set). Requirements: regular class attendance and participation, quizzes, informal written assignments, two essays (one will require research), midterm, and comprehensive final exam.

ENGL 314 Major British Writers after 1800. Instr. Harris. 9:30 TR. This course surveys British literature from the 19th century through to the present day, examining works of poetry, prose, fiction, and drama from the Romantic, Victorian, Modern, and contemporary periods. We will simultaneously explore contemporary historical, philosophical, and political contexts that produced our selected texts, as well as try to gain an understanding of how “high art” evolved over time. Requirements: participation in class discussion, quizzes, short essays, and a research paper. Texts: Greenblatt, ed., *The Norton Anthology of English Literature*, Volume 2 (9th Ed.); Charlotte Brontë, *Jane Eyre*; Virginia Woolf, *Mrs. Dalloway*. Ian McEwan, *Atonement*.

ENGL 314 Major British Writers after 1800. Instr. Harris. 11:00 TR. This course surveys British literature from the 19th century through to the present day, examining works of poetry, prose, fiction, and drama from the Romantic, Victorian, Modern, and contemporary periods. We will simultaneously explore contemporary historical, philosophical, and political contexts that produced our selected texts, as well as try to gain an understanding of how “high art” evolved over time. Requirements: participation in class discussion, quizzes, short essays, and a research paper. Texts: Greenblatt, ed., *The Norton Anthology of English Literature*, Volume 2 (9th Ed.); Charlotte

Brontë, *Jane Eyre*; Virginia Woolf, *Mrs. Dalloway*. Ian McEwan, *Atonement*.

ENGL 314 Major British Writers after 1800. Instr. Wedge. 7:10p T. Edwards Campus. English 314 will introduce students to a number of the major British authors, works and issues (literary, social, economic, historic) of the 19th and 20th centuries, with primary focus on the literary texts. Required coursework consists of 3 major Essays (45%), a Mid-term (15%), and comprehensive Final (25%). Homework (15%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. **Texts:** Greenblatt, ed., *The Norton Anthology of English Literature*, Volume 2 (9th Ed.); Hardy, *Tess of the d'Urbervilles*; and Austen, *Persuasion*.

ENGL 317 Topics in American Literature to 1865: 19th Century U.S. Novel. Instr. Barnard. 11:00 TR. This course will survey a short list of important 19th-century U.S. novels, and attempt to look at some of the century's novelistic subgenres and themes from three perspectives: **literary-historical** (as examples of the evolution of literary forms), **geopolitical** (as examples of thinking about the place of the US within the larger world-system during the 19th century), and **thematic**, as political allegories of a national "family romance" that use categories of identity (liberal individualism, class, gender, race) to make arguments about the U.S. nation state and its possible futures.

In literary historical terms, the 19th century is the high-water point in the history of the novel, the century during which novelistic forms dominate the literary marketplace as never before or after, and enjoy tremendous influence and prestige as the primary narrative media for middle-class hegemony and imperialism after the age of revolutions. How does the evolution of the novel form in the 19th century chart the shifts in middle-class consciousness during this period?

Looking back at these novels from our early 21st-century perspective, we no longer ask "What is an American?" in an essentialist and nationalistic sense but, rather, "What kinds or modes of identity were possible at different stages of the U.S. nation-state?" **Texts:** Charles Brockden Brown, *Edgar Huntly*; or, *Memoirs of a Sleep-Walker* (1799); Edgar Allan Poe, *The Narrative of Arthur Gordon Pym* (1837); Nathaniel Hawthorne, *The House of the Seven Gables* (1851); Fanny Fern, *Ruth Hall* (1855); E.D.E.N. Southworth, *The Hidden Hand*; or, *Capitola the Madcap* (1859); Frank Norris, *McTeague; A Story of San Francisco* (1899); Owen Wister, *The Virginian*; *A Horseman of the Plains* (1902).

ENGL 318/AMS 344 Faulkner, Race, and Place. Instr. Lester. 11:00 TR. The course will read novels and short stories by William Faulkner from the 1920s and 1930s as well as relevant secondary material. We will consider his challenging and emotionally intense modernist writings and their articulation of racism and the machinery of racial formation in the context of the industrial capitalism that expanded after the Civil War and to geopolitical change that followed the First World War. Students will write two short papers, a midterm, and a final exam.

ENGL 320 American Literature I. Instr. Irby. 11:00 TR. This course will provide a roughly chronological survey of major aspects and works of American literature from its origins (wherever and however we find those in pre-colonial and colonial times) down to the period of the Civil War. A diverse array of varying genres will be covered, including nonfiction, fiction, and poetry, coming to our

conclusion with some of the most notable writings of the "American Renaissance," as, for example, among many others, of the likes of Whitman, Melville, and Dickinson. Historical, cultural, political, and philosophical contexts will be examined, along with artistic and literary concerns. Written work will include quizzes, a midterm, two essays, and a final exam.

ENGL 320 American Literature I. Instr. Smalley. 9:30 TR. This course provides a broad survey of American literature from European contact through the end of the American Civil War and emphasizes the relationship between these literary texts and their historical, political, technological, economic, and ideological contexts. Students can expect to explore how the writers represented in the syllabus reflect and respond to their cultural unique moments in a variety of ways. Through lectures and class discussions, we will consider how these writers used their texts to construct American identity, to explore questions of political belonging, to justify or question authority, to consider issues of race, class, religion, and gender, to shape a variety of social institutions, to justify or grieve over collective action, and to limn the future of America. The course is organized chronologically and treats the following periods: the early literature of European contact and colonization; New England Puritanism; The American Enlightenment; the National Period and Rise of American Romanticism; Transcendentalism and the Dark Romantics; Abolitionist Literature, Slave Narratives, and the Literature of the Civil War. This course will require consistent and engaged reading, regular attendance, quizzes, a mid-term exam, a final exam, and two papers. **Required Texts:** Nina Baym, et al, eds., *The Norton Anthology of American Literature* (Seventh Edition) (Package 1: Vols. A & B) and Charles Brockden Brown, *Edgar Huntly*; or, *Memoirs of a Sleep-Walker, with Related Texts*. Hackett Publishing.

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ENGL 322 American Literature II. Instr. Tidwell. 7:00p W. Welcome to this survey of American Literature, 1865 to the present. Given the enormous proliferation of writing in this period, students

should expect only a suggestive survey, not a comprehensive one. Nevertheless, our course expands the canon of "traditionally" anthologized texts and authors to include those whose earlier significance has been rediscovered and reaffirmed. Instead of looking only at a handful of familiar names or the canonical figures who, for political reasons, have come to constitute a standard by which all other writers should be measured, students can expect to examine a few others that help us see conceptually an American literature that is broader in scope and more inclusive in theme, subject, and style. Our course will be organized in three parts and address issues of gender, race, and class as interpretive categories. As we encounter this new, richly diverse collection of writers and texts, we shall be guided not only by an attention to formal qualities but by historical contexts too. In the time we have together, we shall also work to sharpen skills in critical reading, thinking and writing.

ENGL 322 American Literature II. Instr. Tigchelaar. 4:10 M. Edwards Campus. This course examines the literature produced in America from 1865 through the present, a daunting task that encompasses shifts in political, social, cultural, religious, economic, and scientific realities. Therefore, our readings of fiction, drama, poetry, and criticism will explore American identities and the way those identities are expressed, critiqued, and informed by writing. We will examine the texts not only in their own terms but also in their complex relationships with other texts and their negotiations with America's cultural and historical contexts. We will frame our discussion of American literature in terms of literary movements (such as realism, naturalism, Harlem Renaissance, modernism and postmodernism) and critical approaches. We will examine not only traditional, canonical works and authors, but also texts that challenge some of our presupposed ideas about American writing and broaden our idea of American voices. Grading will be based on participation, two tests, short response papers, and a research paper.

ENGL 325 Recent Popular Literature. Instr. Valk. 12:00 MWF. Somewhere, some time ago, someone once said something about contemporary literature's particular interest in "forging...provisional myths for an absent or deaf culture." Someone else described contemporary literature as having a special interest in "aesthetic explanations of sociopathy and brutality." Yet others have remarked upon this literature's "profound sense of ontological uncertainty" as well as its propensity for "playful, self-reflexive, and self-parodying strategies." And, certainly, a number of readers and critics have remarked upon – and been grateful for – contemporary fiction's stubborn commitment to rattling good reads about how we live now. Well, somewhere within the critical context implied by these accounts of our subject, we might "locate" the texts for this course, 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 325 Recent Popular Literature. Instr. Kiehna. 11:00 TR. There are many ways to measure the success of a piece of literature, from critical acclaim and textual innovation to cultural relevance and historical importance. The works we'll be reading in this course fit into many of these categories, but they have also achieved an additional kind of success: popularity with contemporary readers. In this course, we'll discuss a range of recent books from multiple genres, including works by Gillian Flynn, John Green, Max Brooks,

and John Scalzi. As we work our way through these texts, we'll explore the ways they reflect contemporary conversations about issues like class, race, and gender, and we'll consider the reasons that they have resonated so greatly with today's readers.

ENGL 328 Literature and Film: Literature of Sports. Instr. Wedge. 2:30 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 332 Shakespeare. Instr. Evans. 9:00 MWF. In this introductory survey students will learn a great deal about what is called the "Shakespearean trajectory"—the "arc" of Shakespeare's growth and achievement as a poetic dramatist—by examining in depth eight of the author's plays representing various genres of the early modern English stage (comedies, histories, tragedies, romances). We will study the plays in chronological order, with a special concentration on four works dating to one of the pivotal times in Shakespeare's career: *Henry V*, *Julius Caesar*, *As You Like It*, and *Hamlet*. Our study of that group of plays will be enriched by reading James Shapiro's brilliant biography, *A Year in the Life of William Shakespeare: 1599*. **Daily Grade and Written work:** Daily Grade (20%; based on quizzes, incidental writing assignments and homework, attendance/participation); two short papers (20% each; one revision opportunity); two exams (20% each). **Required texts:** Stephen Greenblatt, ed., *The Norton Shakespeare. Based on the Oxford Edition: Essential Plays / The Sonnets*, 2nd ed. (Norton, 2009; ISBN 978-0-393-93313-0); James Shapiro, *A Year in the Life of William Shakespeare: 1599* (Harper Perennial, 2006; ISBN 978-0-06-008874-3). (**Note:** Students are expected to use *The Norton Shakespeare* **only**, as all course materials and assignments are based on that text.)

ENGL 332 Shakespeare. Instr. Evans. Online Lawrence. In this introductory survey students will learn a great deal about what is called the "Shakespearean trajectory"—the "arc" of Shakespeare's growth and achievement as a poetic dramatist—by examining in depth eight of the author's plays representing various genres of the early modern English stage (comedies, histories, tragedies, romances). We will study the plays in chronological order, with a special concentration on four works dating to one of the pivotal times in Shakespeare's career: *Henry V*, *Julius Caesar*, *As You Like It*, and *Hamlet*. Our study of that group of plays will be enriched by reading James Shapiro's brilliant biography, *A Year in the Life of William Shakespeare: 1599*. **Important:** This online course follows a specific sequence of reading assignments and due dates for written work; it is *not* "self-paced." **Written work:** Two short papers (20% each; one revision opportunity); two exams (20% each); five short Engagement

Exercises (20% total). **Required texts:** Stephen Greenblatt, ed., *The Norton Shakespeare. Based on the Oxford Edition: Essential Plays / The Sonnets*, 2nd ed. (Norton, 2009; ISBN 978-0-393-93313-0); James Shapiro, *A Year in the Life of William Shakespeare: 1599* (Harper Perennial, 2006; ISBN 978-0-06-008874-3). (**Note:** Students are expected to use *The Norton Shakespeare* **only**, as all course materials and assignments are based on that text.) **Recommended text:** Toby Widdicombe, *Simply Shakespeare* (Longman, 2002; ISBN 0-321-07704-0). (**Note:** This text will not formally be assigned; instead, it is intended as a supplemental resource to assist students who may have a limited background in Shakespeare and/or the study of poetry and plays.)

ENGL 332 Shakespeare. Instr. Evans. Online Edwards Campus. In this introductory survey students will learn a great deal about what is called the “Shakespearean trajectory”—the “arc” of Shakespeare’s growth and achievement as a poetic dramatist—by examining in depth eight of the author’s plays representing various genres of the early modern English stage (comedies, histories, tragedies, romances). We will study the plays in chronological order, with a special concentration on four works dating to one of the pivotal times in Shakespeare’s career: *Henry V*, *Julius Caesar*, *As You Like It*, and *Hamlet*. Our study of that group of plays will be enriched by reading James Shapiro’s brilliant biography, *A Year in the Life of William Shakespeare: 1599*. **Important:** This online course follows a specific sequence of reading assignments and due dates for written work; it is not “self-paced.” **Written work:** Two short papers (20% each; one revision opportunity); two exams (20% each); five short Engagement Exercises (20% total). **Required texts:** Stephen Greenblatt, ed., *The Norton Shakespeare. Based on the Oxford Edition: Essential Plays / The Sonnets*, 2nd ed. (Norton, 2009; ISBN 978-0-393-93313-0); James Shapiro, *A Year in the Life of William Shakespeare: 1599* (Harper Perennial, 2006; ISBN 978-0-06-008874-3). (**Note:** Students are expected to use *The Norton Shakespeare* **only**, as all course materials and assignments are based on that text.) **Recommended text:** Toby Widdicombe, *Simply Shakespeare* (Longman, 2002; ISBN 0-321-07704-0). (**Note:** This text will not formally be assigned; instead, it is intended as a supplemental resource to assist students who may have a limited background in Shakespeare and/or the study of poetry and plays.)

ENGL 332 Shakespeare. Instr. Sousa. 11:00 TR. This class will survey Shakespeare’s works, focusing on close readings of selected plays. Class sessions will consist of lecture, discussion, presentations, group work, and performance. Students are expected to contribute to classroom discussion; to master the material from lectures, discussion, and readings; to participate in performance projects and other group work; and to work independently on a research project. As an upper-level English class, this course assumes more advanced writing and research skills and commensurate proficiency and experience in reading and interpreting literature. Assignments and exams demand careful reading and study of primary texts and an ability to master and *apply* concepts and approaches discussed in class. The primary goal of this class is to help students to gain knowledge of Shakespeare; but it also reflects, supports, and helps you to achieve the overall goals of the English undergraduate major. To this end, the assignments in the class offer opportunities for close readings of texts and performances and writing about literary texts; introduction to literary scholarship and critical approaches; understanding of a literary period and different dramatic genres; and engagement with research through independent research projects. Written work includes two exams; two papers, one

of which is a critical research paper; and quizzes, written homework, presentations, reports, and performance. *Texts*—*The Complete Pelican Shakespeare*, ed. Stephen Orgel and A. R. Braunmuller; or paperback editions of the plays studied. Recommended: Joseph Gibaldi, *MLA Handbook for Writers of Research Papers* (latest edition).

ENGL 338. Instr. Tidwell. 1:00 TR. Welcome to ENGL 338, an introduction to both written and oral traditions of African American writing, from its beginnings in 1746 to the present. This course was designed to fill a void created by enthusiastic students, eager to learn, but coming to upper-division Black literature classes with little or no history of the writers, their works, or the socio-political context that inspired the writing. Thus one of our primary tasks is to provide that background. Because the literature is so extensive, this course cannot possibly be comprehensive, only representative. For our thematic focus, I have chosen to explore one facet of an admittedly complicated literary experience: the continuing effort to define the relationship between vernacular and “formal” cultures. Beginning with oral literatures and continuing on into written forms, African American authors have shaped their creative works or have had them shaped by the traditions of the spoken word and written texts. Using this approach enables us to connect the nameless “author(s)” of the oral tales, ballads, blues, and sermons with the more recent Black expressive artists, who created rap and performance poetry. We are also able to trace the different ways in which oral literatures have been profoundly adapted by authors of written-down works. Although the course centers on literary analysis, it does not ignore the historical and political contexts spawning the texts. Instead, the importance of extra-literary background emerges from the discussion of textual analysis. By examining variations of this problem, we shall be able to think about and define how different writerly strategies coalesce into a literary tradition shared by nearly all African American writers. In so doing, we will accept the course’s ultimate challenge: to sharpen our critical reading, thinking, and writing skills. <http://www.people.ku.edu/~tidwelje>, email tidwelje@ku.edu.

ENGL 351 Fiction Writing I. Instr. Canipe. 11:00 TR. This course is an introduction to fiction writing. We’ll look at a range of contemporary short stories in order to examine how different writers handle basic writing choices, such as character development, setting, point of view, sensory details, and so on. Our focus will be on shorter pieces, but we’ll also look at a few other genres (flash fiction, the novella, historical/speculative fiction) to see how writing within these genres shapes our approach to the narrative. Students will write and workshop two stories of their own, one of which will be revised as a final project. Written critiques of student work and responses to published stories will also be expected.

ENGL 351 Fiction Writing I. Instr. Daldorph. 4:10 T. Edwards Campus. We’ll study the basic elements of short story writing, including characterization, narrative development and dialogue. Most of the classes we will be workshopping student-written fiction. Students will be expected to complete several exercises and three short stories, or the equivalent, perhaps three chapters of a novel.

ENGL 351 Fiction Writing I. Instr. Desnoyers. 11:00 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, 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 workshopping. Each student will be required to complete two short stories and one revision. A third story may be substituted for the revision upon permission of the instructor.

ENGL 351 Fiction Writing I. Instr. Desnoyers. 12:30 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, 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 workshopping. Each student will be required to complete two short stories and one revision. A third story may be substituted for the revision upon permission of the instructor.

ENGL 351 Fiction Writing I. Instr. K Johnson. 1:00 TR. 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. 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, setting, detail. Stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of contemporary stories in the text and workshopping of student stories. Each student will be required to complete three short stories and one revision. Text: *The Contemporary American Short Story*, Nguyen and Shreve.

ENGL 351 Fiction Writing I: The Graphic Novel. Instr. Nitz. 9:30 TR. This course takes a hands-on approach to crafting stories via static images and moving pictures. Students will learn to write graphic novels and become familiar with the similarities and differences of two visual mediums (graphic novel and film) and how they inform popular culture.

ENGL 351 Fiction Writing I. Instr. Zaruba. 1:00 TR. This course is an introduction to fiction writing, exploring basic concepts like point of view, characterization, setting, and plot development. We will read short stories as examples of these elements and each student will write three short stories over the semester. Students will also participate in workshops, where they will provide constructive and developed feedback for their peers.

ENGL 352 Poetry Writing I. Instr. Gabbard. 2:30 TR. Poetry Writing I is an intensive, workshop-format course that will place an overriding emphasis on the act of writing poetry, as well as other questions of revision craft and poetics. Students will be required to write at least one poem a week. Poetry for the course will be written within the context of assigned prompts and the study of both canonized and middle-career American poets. Students will also be required to complete a book review, a craft essay, and a portfolio.

ENGL 352. Poetry Writing I. Instr. Savannah. 1:00 TR. This workshop will focus on writing and responding to poetry. It will consist of workshopping student work and close readings of contemporary outside texts. Additionally, we will examine the technical aspects of writing in order for students to develop a vocabulary with which to discuss literary/poetic techniques. Our class discussions and activities will be geared toward providing students with the critical tools necessary for assessing, critiquing, and appreciating various forms of poetry. Students will engage critically with both the assigned readings and the work of their peers, and will be asked to respond through various writing activities. Additionally, students will be required to turn in one poem per week, and they will be expected to respond to poems written by their peers. In this workshop, students should expect to receive substantial feedback on their work from the instructor and their peers. For the final project, students have an option of either compiling a portfolio of at least 12 poems with a one-page introduction/artist statement or creating a chapbook of at least 12 pages with a short introduction.

ENGL 353 Screenwriting I. Instr. Ohle. 2:30 TR. No text is required for the course. We will use Celtx, a free, downloadable screenwriting software. Course Requirements: After learning to use the screenwriting software, you will complete two original Screenplays, one 5 pages and one 10 pages. The final project will be to write a Treatment for a 30-page screenplay (your screenplay story written in prose form, usually three-to-five pages) and a Logline (conveys the dramatic story of a screenplay in the most abbreviated manner possible, usually one or two sentences). You will also complete weekly assignments (leading to the final draft of your screenplay, treatment and logline) and post them on Blackboard for other class members to read and offer feedback. Postings will also be accessed in class and projected on a large screen for class discussion. You will be expected to enroll in the online Blackboard course site for ENGL 353 and check it on a daily basis. Final grade will be based on: (1) quality of writing (and adherence to proper screenwriting formats); (2) class participation and attendance and (3) timely completion of all assignments. (There will be no final exam.)

ENGL 355 Nonfiction Writing I. Instr. Crawford-Parker. 12:30 MW. This creative writing course introduces students to the art and craft of the essay, a form that artfully enacts one writer's engagement with the world. In this course students do a significant amount of reading since, as Patricia Hampl says, "A writer is, first and last, a reader." Students read to learn better what the essay is and to better examine and discuss their own writing and the writing of fellow class members. The course is a workshop where students learn how to talk about essays, to respond more effectively to what they read, and to better revise their own work. We begin the semester by looking at very short examples of the form to inspire our own writing of very short essays., and then we move into examining how sentences work and looking at multiple examples of longer essays, both older and more recent.

Part of the course's consideration of writing focuses on a writer's materials. To write requires an affection for and attention to one's materials. To that end, we spend some time learning more about how sentences work and how to construct better ones. Course work includes a short piece, two essays, a revision portfolio, presentations, a course journal, and reading assignments throughout the semester. A willingness to write, accept feedback, offer feedback, read seriously, and enjoy oneself is necessary for the course.

Texts: Judith Kitchen, ed. *Short Takes: Brief Encounters with Contemporary Nonfiction*. Norton, 2005; Brooks Landon. *Building Great Sentences: How to Write the Kinds of Sentences You Love to Read*. Plume, 2013; Phillip Lopate. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present*. Anchor, 1997; Dinty Moore. *Crafting The Personal Essay: A Guide for Writing and Publishing Creative Non-Fiction*. Writers Digest, 2010; Lex Williford and Michael Martone, eds. *Touchstone Anthology of Contemporary Creative Nonfiction: Work from 1970 to the Present*. Touchstone, 2007.

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

ENGL 355 Nonfiction Writing I. Instr. Torres. 9:30 TR. This introductory course will serve as a survey of the various types of nonfiction writing. From memoir to the nature essay, students will immerse themselves in learning the importance of the fine line between fiction and nonfiction (a hotly debated topic), creativity, craft, and voice in nonfiction. Requirements include writing in one or more of the following nonfiction genre subtypes: the personal essay, the lyric essay, the memoir, humor writing, nature writing, travel writing, or nonfiction essay that defies traditional form (ex. Anthony Farrington’s *Kissing*). While we will read examples of all of these types of writing from a wide variety of authors, the bulk of our work will happen in workshop format, with students examining, critiquing, and responding to their own work and that of their classmates. Students will learn how to discuss essays, respond better to what they’re reading, and to revise their own work. A willingness to write, offer and receive feedback, and read some immensely entertaining stories and books is a must for this course. Some required texts: *Keeping it Real*, ed. by Lee Gutkind; *Under the Banner of Heaven*, by Jon Krakauer; *Me Talk Pretty One Day*, by David Sedaris; *Stealing Buddha’s Dinner*, by Bich Minh Nguyen, and other selected texts.

ENGL 359 English Grammar. Instr. Devitt. 11:00 MW. This course teaches students to analyze the structure of English sentences and applies that knowledge to writing style, editing, teaching, and issues surrounding notions of “good grammar.”

Students will learn a grammar of English that describes English sentence structures, from nouns and adjectives to restrictive relative clauses and passive transformations. Learning a grammar of English is itself a valuable intellectual activity that will change how you see sentences forever after (that’s a good thing). Rather than working toward the more complex understandings of syntax, though, we will develop a working vocabulary and method of analysis that lets you start applying it relatively quickly.

Grammar gives us a method for describing and comparing authors’ styles, including your own style. It will help you see sentence variations and ways of revising your own writing at the

sentence level, as we consider the rhetorical effects of different syntactic choices. We will also use grammar to improve or fine-tune your editing skills or so-called “good grammar” (although there are faster ways to learn to “correct” your own “errors” than spending a semester studying grammar). We will study why “good grammar,” “correct,” and “errors” need quotation marks (there’s no single, agreed upon version of proper English that is always and everywhere correct). We will explore why grammar matters so much to some people, how punctuation relates to sentence structure more than breathing or pauses, how writers play with sentences, and how dialects differ in their grammatical rules.

I would expect students to be interested in this course who have always loved grammar and want to learn more (yes, we grammar geeks do exist), as well as future teachers who need to understand their future students’ sentence structures, English majors in the Rhetoric, Language, and Writing track, literature students who want to be able to analyze style (or fulfill the Language and Rhetoric category in the English major), and writers who want to know how to control and manipulate their own sentences. Graded work will include exams, daily practice and applications, and individual and group projects designed to help students meet their own goals.

Texts: Kolln, Martha, and Robert Funk. *Understanding English Grammar* 9th ed. New York: Longman 2011. Readings on Blackboard.

ENGL 360 Advanced Composition: Writing Cultures. Instr. Reiff. 12:30 MW. In this advanced writing course, students will conduct “field studies” on topics of their choosing and will observe, interpret, and analyze the rhetorical and social actions of various cultures, social groups and/or organizations. Students are encouraged to study disciplines, fields, or workplaces that they plan to enter; organizations they are interested in joining; or cultures they would like to explore. Through analysis of the rhetorical and social situations that motivate writing and “hands-on” ethnographic investigation of a community’s discursive interactions, students will explore how rhetorical objectives and actions are shaped by particular contexts for writing. In addition to various informal writing activities, students will complete a range of related writing projects: 1) a description of a group (based on observation of a group and its interactions); 2) an analysis of a group’s language or texts/genres; 3) and a profile of participants or an oral history of the group (based on interviews with or surveys of group participants). Students will draw on these assignments to create a final project consisting of a longer field study or “micro-ethnography”—a descriptive and analytical account of a culture, community or organization. In addition, students will critically read and respond to multiple texts and genres—including each other’s writing—and will learn to analyze the rhetorical strategies of fieldwriting and ethnography. Required texts include *Fieldworking* by Sunstein and Chiseri-Strater (4th edition, Bedford St. Martin’s) as well as other materials to be posted on Blackboard.

ENGL 362 Technical Writing. Instr. McKitterick. 5:00 W. This new, hybrid version of the course meets in person one hour per week and online for the rest of our interactions. It introduces students to the principles of technical communication while working collaboratively via the internet. Students learn to organize, develop, write, peer-review, and revise technical documentation (e.g., proposals, specification documents, technical reports, websites, oral presentations, manuals) for engineering, business, design, science, and other specialized fields. Includes an introduction to technical-

communication software. Requires regular participation and collaboration with other students online.

ENGL 362 Technical Writing. Instr. Sladek. 1:00 TR. 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. Sladek. 2:30 TR. 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. Summers. 9:00 MWF. This course teaches the communication skills necessary for professional circumstances and career fields. Students in this course will develop their professional communication skills by applying a process of understanding purposes of communication. This course provides students with the intellectual tools to understand how language works in defining reality, explaining positions, and persuading others, and emphasizes self-awareness and attention to detail. This course will emphasize writing as an intellectual, social process, one that requires you to write multiple drafts, to understand your audience, to consider your purposes for writing, and to engage in peer-review exercises.

ENGL 362 Technical Writing. Instr. Summers. 10:00 MWF. This course teaches the communication skills necessary for professional circumstances and career fields. Students in this course will develop their professional communication skills by applying a process of understanding purposes of communication. This course provides students with the intellectual tools to understand how language works in defining reality, explaining positions, and persuading others, and emphasizes self-awareness and attention to detail. This course will emphasize writing as an intellectual, social process, one that requires

you to write multiple drafts, to understand your audience, to consider your purposes for writing, and to engage in peer-review exercises.

ENGL 390 Ethics, Ideas, and Nature. Instr. B Caminero-Santangelo. 1:00 TR. This course will examine the history of environmental ideas and ethical frameworks for thinking about, using, and protecting the natural world. It will adopt a global, comparative perspective with an emphasis on the modern condition. Students will be introduced to both human-centered and environment-centered approaches to understanding human-nature interactions and will develop critical thinking skills about humanity's relationship with nature in a way that encourages the application of course materials to contemporary environmental issues. Topics will include indigenous views of and approaches to nature, the role of race, class, and gender in environmental ethics, the history of ecological ideas, ecotheology, and environmental justice. Requirements include four 2-3 page papers, a midterm, a final, and participation in class discussion/activities.

ENGL 400 Teaching and Tutoring Writing. Instr. Thonus. Online. Students explore theories and strategies of teaching and tutoring writing across academic disciplines. They learn more about themselves as writers as they build a repertoire of writing techniques useful in their studies, in the workplace, and in their personal lives. By observing and consulting in the writing center, they understand how reflection leads to responsible/responsive and engaged practice. (Same as LA&S 400.) ENGL 400 is a blended course, with two credits online and one credit as a weekly practical internship in the KU Writing Center. It also qualifies as a service-learning course per the Certification in Service Learning offered by KU's Center for Civic and Social Responsibility.

ENGL 466 Children's Literature. Instr. Thomas. 12:00 MWF. This course will examine children's adventure literature from early mythology, fairy tales, early literature specifically marketed as boys' literature and as girls' literature, and will move into the 20th and 21st centuries to the wide phenomenon of children and young adult adventure literature. Throughout the course, we will consider the origin of children's literature, discussing what constitutes children's adventure literature, which may very well evolve from one generation to the next. We will also examine the intersections that exist between race, gender, sexuality, and physical ableness. Assignments will include weekly online discussion boards, a presentation, three papers, and a final exam. Texts may include selections from Greek mythology, the Brothers Grimm, Winnie the Pooh, *Where the Wild Things Are*, *Alice in Wonderland*, *Peter Pan*, *Huckleberry Finn*, *The Great Brain*, *Harriet the Spy*, and *Percy Jackson*.

ENGL 492. Instr. Klayder. 4:30 W.

ENGL 507 Science, Technology and Society: Examining the Future Through a Science Fiction Lens. Instrs. McKitterick & Baringer. 12:30 R. Science and technology offer countless benefits to individuals and to societies while presenting new challenges. In this 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 humankind. The only thing certain about our future is that it will be different than today! Participants write weekly reading responses, a mid-term paper, a research paper or creative work as final project, and take part in a group presentation.

Everyone leads at least one session's discussion. More details on the CSSF website: <http://www.sfccenter.ku.edu/courses.htm>

ENGL 508 Contemporary Literary Theory. Instr Barnard. 2:30 TR. This course offers an advanced introduction to key strands of contemporary cultural and literary theory, from post-structuralism to the present. A theory, for our purposes, is an advanced model for understanding a basic question or problem in the humanities and social sciences. This is not a course in applied theory or criticism; rather, it is an intellectual history course that surveys the history and development of contemporary cultural theory seen from the perspective of literary studies. We will work through a historical survey of the basic fields of inquiry (and their disciplinary roots) that generate the range of currently influential theoretical and critical models, from the advent of post-structuralism in the 1960s to the current emphasis on interdisciplinary modes of historical contextualization.

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

Coursework will consist of 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.

ENGL 521 Gender and Pre-Modern Texts. Instr Schieberle. 11:00 TR. The medieval and early modern eras played a significant role in the construction of modern attitudes toward sex and gender: many of our ideas about modern love and gender performance originate in pre-modern narratives such as medieval romance, popular behavioral manuals, and early modern dramas. This course will begin by exploring historical texts that established definitions of masculinity and femininity before turning to focus the majority of our time on literary and historical texts that challenged that *status quo*. We will read accounts from the fourteenth to the seventeenth centuries of Amazons, *viragos*, transvestites, Joan of Arc, Pope Joan, fictional knights and ladies, women writers, and historical men and women who cautiously negotiated non-traditional gender roles or who boldly redefined their relationship to society's expectations. Readings will include selections from Christine de Pizan, John Gower, Geoffrey Chaucer, Margery Kempe, Aemilia Lanyer, and Elizabeth I, plus John Webster's *Duchess of Malfi* and Thomas Middleton's and Thomas Dekker's *The Roaring Girl*. The course will be discussion-oriented and aimed at promoting research and analytical skills. Assignments will include a short essay, a researched essay, in-class participation and presentations, and thoughtful analysis of course readings. Attendance is required.

ENGL 532 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. Requirements will include weekly responses, two 8-10 page essays, and a final examination.

ENGL 551 Fiction Writing II. Instr. Daldorph. 4:10 T. Edwards Campus. We'll study the basic elements of short story writing, including characterization, narrative development and dialogue. Most of the classes we will be workshopping student-written fiction. Students will be expected to complete several exercises and three short stories, or the equivalent, perhaps three chapters of a novel. 551 students will be required to complete several extra requirements. Meets with Daldorph's ENGL 351.

ENGL 551 Fiction Writing II. Instr. Desnoyers. 3:00 MW. This course is an intensive exploration of the ideas, techniques, and forms of fiction, such as the short story, novella, and novel, with primary emphasis on the careful analysis and discussion of student works-in-progress. We will read stories each week from *The Scribner Anthology of Short Fiction* and discuss narrative structure and style, imagery and metaphor, use of scene and exposition, dialogue and the various points of view. *Requirements:* Students will attend class regularly and participate actively in discussion. They will produce at least two short stories or novel chapters of their own during the semester, which they will submit to the class to be workshopped. They will type comments for their peers' stories as these are workshopped. Finally, they will revise their stories for inclusion in their final portfolio. *Required Texts:* *The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone.

ENGL 551 Fiction Writing II. Instr. K Johnson. 7:00p T. This course advances an understanding and application of craft as applied to the writing and development of short fiction. We will read and engage in discussions about essays and short fiction of note, which will be made available online; workshop students' stories through critiquing, written comments, and mark-up; develop detailed revision strategies and tools; and generate new work through exercises.

ENGL 552 Poetry Writing II. Instr. Harrington. 12:30 MW. So, you've been writing poems; now it's time to kick it up a notch. Here in twenty-first-century North America, "poetry" means a lot of different things. So we will write and read a lot of different things. Doing so will require a willingness to approach forms of writing you may not be familiar with and to expand your range of possibilities as a writer. You'll be required to compose a poem (or its equivalent) every week. Some of these pieces will be discussed in class; and you will comment on all of your classmates' poems, either on-line or in class. We will try to take each poem on its own terms – that is, we'll determine what the poem is trying to do and whether or not it's doing that well. We'll also conduct "writing experiments" during some classes, during which we will generate new work using various (sometimes wacky) methods. You will submit a mid-term portfolio and a final portfolio (with a self-reflective introduction). You'll also do a short in-class presentation about one of the contemporary poets we read in our anthology (and his/her poetics). The rest of the grade

will be based on the quality of your attendance, participation, and commentary on the writing of others.

ENGL 553 Screenwriting II. Instr. Ohle. 11:00 TR. No text is required for the course. We will use Celtx, a free, downloadable screenwriting software. Course Requirements: You will complete either one 60-page or two 30-page Screenplays, along with a Treatment and Logline for each of them. You will also post your ongoing work on Blackboard once a week and lead the class in discussing it.

ENGL 555 Nonfiction Writing II. Instr. Crawford-Parker. 3:00 MW. English 555 is a creative writing workshop focused on continuing students' development as essayists to expand their ability in the genre's myriad possibilities of both form and content. The course focuses on student work through the peer review workshop, but we also read to understand better some of the potentialities and pitfalls of the essay. Students write three essays and contribute regular critiques of one another's work. One essay is then revisited at semester's end as part of a revision project. Students are required to do one semi-formal presentation and several shorter ones. The workshop format of the course demands a high degree of student participation, both in degree and quality. Students can expect to be challenged intellectually and creatively in producing new and original writing and engaging with their fellow students to think about the process of writing as essayists. Instructor consent is required.

Texts: Sheryl St. Germain and Margaret L. Whitford, eds. *Between Song and Story: Essays for the Twenty-first Century*; Priscilla Long. *The Writer's Portable Mentor: A Guide to Art, Craft, and the Writing Life*; Carl H. Klaus. *A Self Made of Words: Crafting a Distinctive Persona in Creative Nonfiction*; Phillip Lopate. *To Show and To Tell*; Jill Talbot, ed. *Metawritings: Toward a Theory of Nonfiction*; Dinah Lenney. *Object Parade*; Angela Pester. *Limber*.

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

ENGL 577 Advanced Topics in American Literature since 1865: Modern American Novel: 1940-1976. Instr. Carothers. 2:00 MWF. Although this period of the American novel comprehends World War II, the Korean War, the Vietnam War, and, overarchingly, the Cold War, as well as the interrelated phenomena of the prosperity of the 1950's, the Civil Rights movement, and the Women's Liberation Movement, among others. Not all of these receive primary attention in any one novel, nor is any one of them a subject in all of them. Instead, the novels for our common reading usually focus, as novels often do, on the dilemmas of individuals or closely associated small groups, as they seek to learn how to live in the world as it is, hoping, as Hemingway's Jake Barnes put it, that they will then, perhaps, be able to figure out what it is "all about."

Course requirements: Regular class attendance and participation, including timely reading; quizzes on each novel (20%); two papers of 1,500-2,000 words (20% each); mid-term examination (20%); final examination (20%).

Texts: Warren, *All the King's Men*; Mailer, *The Naked and the Dead*; McCullers, *The Ballad of the Sad Café*; Salinger, *The Catcher in the Rye*; Baldwin, *Giovanni's Room*; Updike, *Rabbit, Run*; Heller, *Catch-22*; Kesey, *One Flew Over the Cuckoo's Nest*; Oates, *Them*; Doctorow, *Ragtime*.

ENGL 580 Rhetoric and Writing: Environmental Rhetorics. Instr. Drake. 1:00 TR. This course provides an introduction to contemporary environmental issues and the discourses that shape the ways we understand, debate, and respond to environmental challenges. We will examine and apply rhetorical principles to orient ourselves with a range of issues, from energy shortages and pollution to global warming and population growth. It is difficult to overstate the complexity, contentiousness, and stakes of the environmental problems we face today. We will navigate these challenges by drawing on not only classical texts in the rhetorical tradition but also contemporary works in rhetorical theory that recast notions of persuasion, agency, audience, creativity, and social action with enhanced analytical tools and an altered sense of purpose. A broader goal of the course is to attune students to the dynamics of rhetoric in their everyday modes of being and communicating in the world, to empower them as thinkers, writers, and actors. There will be four major writing assignments: a rhetorical analysis of an environmental issue; a description and analysis of a publication by an advocacy group; an advocacy piece; and a final research project. Other assignments include informal response papers, a midterm quiz, and a presentation. All texts will be posted on the course Blackboard site.

ENGL 598 Honors Proseminar: Autobiography, Culture and Media. Instr. Graham. 3:00 MW. We are a society that loves stories, and we have become obsessed with the stories people tell about themselves. While "truth telling" is one of the building blocks of autobiography, the telling of the truth is mediated by our cultural and social context. Furthermore, technology, i.e. media, has reshaped our expectations for autobiography, whether we are writers or readers. This course will ask you to examine the relationship between autobiography, culture and media, in other words, to ask a series of questions that you want to know about that relationship, the answers to which only come from research. We know that these three components have a complementary relationship, but this is a course in research, not in "what we think." We will be engaged in a research and writing intensive experience that begins with a question and follows a structured approach to finding answers, using sources that are related directly to your area of interest. Our focus is on autobiography because it is today's fastest growing genre. Some genres are dying—like newspapers, for example—so we cannot take for granted what survives and what disappears. Our readings of different autobiographies will force us to look at the changes that have occurred—especially in our culture and the media that support it—that make these autobiographies so important to us in any given moment. As a term project (that starts very early), each person will select an autobiography of his/her choice (other than those we will read) and prepare a case study. For the case study, nothing is off limits—blogs, Facebook, Myspace, PostSecret, LiveJournal, YouTube—along with traditional methods of research. You will be digging for information, and one of the questions we are asking has to do with the impact of social networking on how we see ourselves and how we value knowledge. So what is a case study, you ask? The

short answer is that it is a particular approach to research that relies heavily upon quantitative and qualitative research to describe, explain, and explore an *individual subject or body of information*. The goal is to prepare you to do a longer-term research project. We will read Krakauer, *Into the Wild*; Jay-Z, *Decoded*; Sapphire, *Push*; and Bixler, *The Lost Boys of Sudan*; Source Books are Kellner, *Media Culture* and Smith/Watson, *Reading Autobiography* Half of the course will be devoted to examining the required primary and required readings; the other half will focus on the development of your case study which will be presented to the class once finished.

ENGL 598 Honors Proseminar: Mapping London: The City, The Century, and The Literature of Change. Instr. Klayder. 11:00 MW. This course will examine London through literature of the twentieth century, beginning with Virginia Woolf and ending with Zadie Smith and Ian McEwan. We will discuss the effect of war and political change on the long and pervasive history of the London landscape. We will also explore how that space has absorbed and accommodated demographic and cultural differences. We will read a number of books together including such titles as *Mrs. Dalloway*, *The Heat of the Day*, *The Buddha of Suburbia*, *Small Island*, *White Teeth*, *Life after Life*, and *Saturday* (some of these titles might change). We will also discuss the ways in which different genres have both presented and critiqued the London spaces. In class discussions and assignments and through individual projects, we will look at various forms of fiction, including the popular British mystery, as well as drama, nonfiction, poetry, and film as vehicles for the London experience. In addition to weekly readings, students will write two short responses, provide leadership in at least two discussions, and complete an independent project within the framework of the topic.

ENGL 690 Studies In: Science, Technology and Society: Examining the Future Through a Science Fiction Lens. Instrs. McKitterick & Baringer. 12:30 R. Science and technology offer countless benefits to individuals and to societies while presenting new challenges. In this 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 humankind. The only thing certain about our future is that it will be different than today! Participants write weekly reading responses, a mid-term paper, a research paper or creative work as final project, and take part in a group presentation. Everyone leads at least one session's discussion. Graduate students are expected to perform relevant outside research and display mastery of the critical-paper or creative form while providing interesting insights into the reading. More details on the CSSF website: <http://www.sfccenter.ku.edu/courses.htm>

SPRING 2015 GRADUATE COURSES

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ENGL 730 Topics in Early Modern Literature: Green Worlds, New Worlds—Ecology, Science and Exploration. Instr. Sousa. 9:30 TR. The Early Modern Period, arguably neither early nor modern, was an age of something old, something new, something borrowed, and something *into the blue*. Boundaries expanded; all fields of knowledge began to be rethought, redefined, reclassified, in gradual, though not always linear fashion, as Francis Bacon aptly puts it, “to establish progressive stages of certainty” (*Novum organum* [1620]).

This interdisciplinary course explores three intertwined topics in the early modern period: a shift in the very nature of nature and the representation of the natural world; paradigm shifts in the study of the natural or physical world; and ideas associated with exploration and discovery. In *A briefe discourse of the natural beginning of all growing and living things* (1574), the physician John Jones refers to those who “studiously day and night searchingly sail through the ocean seas of natural science.” We might follow Jones’s advice, but perhaps not day and night.

We will read literary texts and foundational sources about nature, science, and exploration. Texts include Erika Fudge, et al, eds., *At the Borders of the Human*; selections from *The Cambridge History of Science*; Shakespeare, *The Tempest* and *Antony and Cleopatra*; Marlowe, *Doctor Faustus*; Jonson’s *The Alchemist*; Middleton, *The New River Entertainment*; Massinger and Fletcher, *Sea Voyage*; Lope de Vega, *The Discovery of the New World by Christopher Columbus*; Caminha, “Letter to the King of Portugal”; Montaigne, “Of Cannibals”; Walter Raleigh, *The Discovery of Guiana*. Students from any discipline and area of specialization are welcome, and will be given the opportunity to design research projects tailored to their particular areas of scholarly interest. Coursework will consist of approximately 2-3 short essays, a major research paper, and written and oral reports.

ENGL 750 British Literature of the 19th Century: Class and 19th-Century British Literature. Instr. D Elliott. 7:00p M. Although ideas and assumptions about social and economic class have long been crucial forces in organizing social relations and determining individual subjectivity, class has been less often studied by modern literary scholars than other categories like gender and race. The idea of class was especially important in nineteenth-century England and is reflected in virtually all of the literature written during the century. Through reading and discussion of literary, historical, and theoretical texts, we will explore not only the ways class shaped the social and personal experiences of nineteenth-century readers, but also how literary texts defined and promulgated notions of class. Specifically, we will look at traditional Marxist, materialist feminist, new historical, and cultural studies theories about class in conjunction with novels, poetry, personal narratives, and historical documents from the nineteenth century. Readings will include: Thackeray, *Vanity Fair*; Disraeli, *Sybil*; Carlyle, *Chartism*; E.B. Browning, *Aurora Leigh*; Gaskell, *North and South*; Wheeler, *Sunshine and Shadow*; James R. Simmons Jr., ed., *Factory Lives*; Mayhew, *London Labour and the London Poor*; Dickens, *Our Mutual Friend*; Hardy, *Jude the Obscure*. Students will be asked to prepare one or more oral presentations, write one short paper, and do a longer research paper.

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

ENGL 752 Poetry Writing III. Instr. Harrington. 7:00p W. I want to be guided by your needs and preferences in developing this workshop's form. For instance, I'm a fan of in-class, generative writing, sometimes via more or less arbitrary formal procedures; if you all don't want to do that, we won't. If everyone wanted to do research-based poetry, I, for one, would be thrilled; but that's not everyone's bag. The main thing is to keep talking about and working with the possibilities. "Poetry" means a lot of different things in North America right now, and I think that's just great, if for no other reason than that it forces one to come to the text with "beginner's mind," not knowing what it will do, to see what game it's playing, and to see how it plays it. Doing so expands our sense of possibilities and our knowledge of what's going on. So, bring whatever it is you're doing, along with a willingness to try on something new. I will only insist on a few things. First, that you write a poem or its equivalent each week of the workshop; that you show those poems to the other people in the workshop; and that you revise them and turn them in as a unit at the end, accompanied by a short reflection on your practice as it stands now. Second, that you provide feedback on the other class members' poems, verbally and in writing. Finally, that you introduce the rest of us to a poet you're keen on, but whom we probably have never heard of; and that you read the poets to whom you're being introduced.

ENGL 756 Mapping: Literature, Theory, and Practice. Instr. Kaminski. 4:00 M. We will read contemporary literature (poetry, fiction, and non-fiction) that maps a variety of spaces—land and nations, the body, the environment, language, psychogeographies, cultural landscapes, borders, etc. We'll explore how these texts work on a theoretical and practical level, and we'll use them as a starting point for the exploration of our own creative practices. Some questions we'll consider: How might we delineate the seemingly unmappable? What can we learn from what maps exclude? How might we build inclusive maps—ones that make space for neglected histories, beings, and regions? Is the map a territory in itself? We'll also consider the liminal space between representation and site. All of this will move us towards a better understanding and engagement with the contemporary literary and intellectual landscape and a deeper engagement with the ways these questions figure in our own creative projects. In addition to the assigned texts for the course, your own manuscripts in progress (in whatever stage they are in) will become course materials for the class. We'll discuss strategies to build and map a creative manuscript (thesis, dissertation, chapbook manuscript, book manuscript, etc). While this class is primarily geared towards creative writers, graduate students not enrolled in the creative writing program are also welcome—I'm happy to discuss critical alternatives to creative writing assignments. Probable course reading list: Erik Anderson, *The Poetics of Trespass*; Amina Cain, *Creature*; Carmen Giménez Smith, *Milk and Filth*; Renee Gladman, *The Ravickians*;

Bhanu Kapil, *Schizophrene*; Rebecca Solnit, *The Faraway Nearby*; Juliana Spahr, *Well Then There Now*.

ENGL 777 American Literature after 1900: Constructing US Nationalism. Instr. Lester. 1:00 R. With the expansion of industrial capitalism after the Civil War and for the next hundred years, the dominance of myths of individualism and democracy and the machinery of assimilation, key elements in the cultural production of US nationalism, become the province and vocation of early 20th-century literature. We will examine the dominance of these elements in early 20th-century writings linked to region, especially William Faulkner, and in the literature of black migration and Jewish immigration. Students will work in pairs to make presentations on the readings and complete short assignments that will build toward a final paper.

ENGL 800 Methods, Theory, and Professionalism. Instr. Mielke. 11:00 TR. The goal of English 800 is to prepare students for subsequent graduate coursework and exams, the writing of a scholarly thesis or dissertation, and the submission of work to the larger scholarly community. Assignments will facilitate the acquisition of skills essential to these activities. Students will analyze or produce a wide range of professional genres, including conference proposals, journals, articles and reviews; they will learn more about their selected areas of study and the best venues for sharing work in those areas; and they will develop a comprehensive plan for their graduate studies. Throughout the semester, we will also take time to reflect on the state and status of English and the academic profession through readings on such topics as the history of the discipline and its subfields and the challenges of teaching in the humanities in a twenty-first century university.

ENGL 802 Practicum in the Teaching of College English. Instr. Lancaster. 4:00 R. The practicum is designed to be a practical help and support to you in your first semester of teaching English 102 at KU, as well as an opportunity to discuss the pedagogical issues underlying classroom work. The course builds upon your 801 experience, emphasizing teaching with collaboration and secondary source use and helping students read difficult texts. I also want create a collaborative classroom where you all can work together and share your ideas with the hope that you will develop a community of colleagues with whom to share teaching materials and support.

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

You will have one writing project in this class that will be divided into two short written assignments, each of which is directly related to your teaching. You will be visiting a peer from the 802 class and writing up your observations and working with a peer to create an assignment and assess how well it worked. You will also write a teaching statement where you reflect on your growth as a teacher over your first year of teaching at KU.

ENGL 880 Why Genre Matters. Instr. Devitt. 3:00 MW. This is not your father's genre studies. Genres are tweets and petitions, romance novels and housekeeping manuals, inauguration poems and superhero graphic novels, fairy tales and cancer survival narratives, course syllabuses and writing prompts, dissertations and patient medical history forms, activist websites and wedding

announcements, and all the other kinds of texts writers and readers use to interact in the world.

Studying genres means not describing their formal conventions but rather exploring their communities, contexts, and cultures, watching them change as their cultural contexts change, and discovering how particular writers make choices within generic constraints and possibilities. Writing genres means achieving unique goals within shared expectations and includes writing against as well as with genres and genre hybrids.

In this course, we will use genre as a lens through which to study whatever students are most interested in, whether that's a community, historical period, author, social purpose, individual writing project, medium, application, or theory. Students will not need any prior knowledge of genre theory nor interest in a specific genre. We will read together some genre theory, examples of genre studies, and applications to teaching and workplaces. As we learn more about how genre works, I will invite students to apply what they've learned to their own topic. After seeing how rhetorically situated genres are, for example, students may choose their own genre or situation to investigate. After seeing how cultural changes relate to changes in genres, for another example, students will investigate a change in a genre or context of their choice. We will move back and forth between reading the scholarship in rhetorical genre studies and sharing how it applies to the students' interests.

Students who love theory will have ample opportunities to write about theory; students less enamored of theory will write about applications of theory instead, including potentially their own writing projects, literature topics, or investigations in rhetoric, composition, and English language studies. I expect to ask students to research and share with the class their own topics two or three times (depending on the number of students enrolled) as well as to write a longer paper as a culminating project. Most of our reading will be articles rather than books.

Why do genres matter? Because they shape us even as we shape them. Understanding how they work can offer powerful insights into any research topic and even, I have discovered, into our lives.

ENGL 974 Seminar in: Folklore in African Diaspora Literature.

Instr. Anatol. 1:00 T. Postcolonial studies addresses how imperial power and knowledge systems frame Western art and canonical texts as “high culture,” in distinct opposition to the cultural production of the colonized “folk.” At the same time, the Global North has often appropriated various forms of knowledge and art from the Global South for its own cultural—and economic—benefit.

In this seminar we will consider some conventional folklore from the African diaspora (with a heavy emphasis on the Caribbean), and investigate how contemporary writers of the diaspora have appropriated folk figures, tropes, and legends to suit their artistic, social, and political goals. We will explore a variety of techniques these authors can employ to incorporate folklore: replicating entire stories in their work, creating entirely new tales that fit the style and settings of traditional lore, placing “old” characters in updated or radically different situations; emphasis on the vernacular and oral traditions, often placed in symbolic tension with written text. We will also examine the ways in which these authors attempt to “decolonize knowledge” in their work, challenging Eurocentric values and images and the monocultural focus of Western education and media. Readings will be organized into five (5) units: Voodoo, Hoodoo, Goopher, & Conjure Tales; the Healing Arts; Ghost & Spirits; Trickster Tales; Hero Tales.

Primary texts may include: Erna Brodber, *Jane and Louisa Will Soon Come Home*; Charles Chesnutt, *The Conjure Woman*; Maryse Condé, *I, Tituba, Black Witch of Salem*; Julie Dash's film *Daughters of the Dust*; Nalo Hopkinson, *Mojo: Conjure Stories* [edited collection of stories], *Midnight Robber*, and/or *Brown Girl in the Ring*; Zora Neale Hurston, *Mules and Men* and *Tell My Horse*; Toni Morrison's *Tar Baby* or *Song of Solomon*; Derek Walcott, *Ti-Jean & His Brothers* and/or *Omeros*; Colson Whitehead, *John Henry Days*.

Students will be encouraged to develop final projects that tackle these concepts and issues in their own area of specialization.