

## FALL 2017 UNDERGRADUATE COURSES

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

The catalogs can be found here:

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

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

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

and English minor requirements here:

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

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

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

**ENGL 105 Ways of Knowing. Instr. Conrad. 11:00 TR.** This course explores literature that asks, explicitly or implicitly, how do we know what we think we know? What is the "reality" we think we are accessing? What limits our capacity for knowledge? We will examine a variety of texts, including poetry, essays, and novels, in order to begin to probe those questions and more, with a special focus on the relationship between humans and their tools for knowing. Topics we will consider will include metaphor, time perception, language, technology, and the concept of the "noosphere." Authors will include William Blake, Oliver Sacks, Jaron Lanier, Bram Stoker, Sherry Turkle, Alan Lightman, and Daniel Suarez.

**ENGL 105 Say Again?: Literature as Rewriting Previous Works. Instr. Crawford-Parker. 9:00 MWF.** How do writers relate to writers who have come before them? Why would one writer "rewrite" the work of another? In this class we will explore multiple instances of writers responding to the works of earlier writers, beginning by reading two books written about fifty years apart from one another. We will then examine two pairs of novels that further demonstrate the complex relation that a writer may have with a predecessor. As we work our way through these texts, reading them closely and discussing them analytically, we will also discuss some ways to write the kind of argumentative, analytical assignments that are often central in college classes. Coursework will include three papers, a final project where students will have their own opportunity to do a rewrite of an earlier work, a course journal, and other regular short writing exercises in and out of class. Texts: Cioffi, *The Imaginative Argument: A Practical Manifesto for Writers*; Baldwin, *The Fire Next Time*; Rankine, Claudia. *Citizen: An American Lyric*; Poe, *The Narrative of Arthur Gordon Pym of Nantucket*; Johnson, *Pym: A Novel*; Shelley, *Frankenstein*; Gray, *Poor Things*; Department of English. *Composition and Literature*. 2017-2018; Lunsford, *Writing in Action*.

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### **ENGL 105 Narratives of Detection. Instr. Evans. 9:00 MWF.**

A genre that traces its origins to a series of novels by Gaboriau and a clutch of stories by Poe, for more than a century "detective fiction"—that unique blend of mystery, horror, suspense, and readerly engagement—has held its place as one of the most enduring forms of popular literature. Because of its elaborate codings of themes, conventions, character types, and narrative strategies (which together function to implicate the reader), detective literature has attracted much scholarly attention in recent decades. During the course we will examine the growth of a genre based on the act of detection as we track the evolution of the figure of the detective. We will begin by looking at important early texts, continue our progress through the "Golden Age" and "hard-boiled" schools (including an excursion into film noir), and cap our survey with recent examples of "police-procedural" and "feminist counter-tradition" texts. Works will be studied in light of recent directions in critical theory (narratology, hermeneutics, reader-response, discourse analysis) as well as from traditional perspectives. Students will learn research techniques and writing strategies used by professional scholars and will have opportunities to engage in independent, original work. Texts: Chandler, *Farewell, My Lovely*; Christie, *The Murder of Roger Ackroyd: A Hercule Poirot Mystery*; Collins, *The Moonstone*; Department of English, *Composition and Literature 2017–2018*; Conan Doyle, *Six Great Sherlock Holmes Stories*; Hammett, *The Maltese Falcon*; Maimon, Peritz, and Yancey, *A Writer's Resource: A Handbook for Writing and Research*, 5<sup>th</sup> ed.; Mansfield-Kelley and Marchino, eds., *The Longman Anthology of Detective Fiction*.

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**ENGL 105 John Brown in the Cultural Imagination. Instr. Fuller. 1:00 TR.** This course will survey one of the most controversial figures in American history, John Brown, who began his career as a freedom fighter against slavery right here in Kansas. In addition to reading Brown's letters and courtroom testimony following the failed raid on Harpers Ferry, we will examine cultural artifacts from the last 150 years: poetry by Herman Melville, Emily Dickinson, Walt Whitman, Muriel Rukeyser, Stephen Vincent Benet, and Langston Hughes; essays by Lydia Maria Childs, Ralph Waldo Emerson, Henry David Thoreau, and Victor Hugo; films including *Santa Fe Trail* and *Free State of Jones*; art by John Steuart Curry and Kara Walker; music ranging from the "Battle Hymn of the Republic" to Bob Dylan; and a handful of recent novels, including one that tries to imagine what the United States would have looked like had Brown's raid been successful. In addition, we will take a number of Brown-related field trips around Lawrence and to the Spencer Museum of Art and the Spencer Research Library. Discussions and essays will center upon the anti-slavery insurrectionist and his continuing appeal to artists of many media.

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

**ENGL 105 Personal and Cultural Myth. Instr. Klayder. 11:00 MWF.** The course will examine the power of personal and cultural myths -- presentations of self, cultural belief systems, cultural and personal metaphors, concepts of gender, art, nature, etc. -- and the relationship between as depicted in a great variety of literature. The work will consist of three critical papers, a final, a written project, and several short writing assignments. Class will emphasize discussion of the literature and related materials. Texts for the course: Selected poetry (handouts and internet); Lawn, *40 Short Stories*; Marlowe, *Doctor Faustus*, Shelley, *Frankenstein*; Morrison, *Song of Solomon*; Marquez, *One Hundred Years of Solitude*; Power, *The Grass Dancer*; Fadiman, *The Spirit Catches You and You Fall Down*.

**ENGL 105 Freshman Honors English. Instr. Wedge. 10:00 MWF.** We will study significant works of world literature. The primary aims are to develop reading and writing skills and to

introduce the students to works of literature drawn from a variety of genres and historical periods. Required coursework consists of 4 major essays (50%) and a comprehensive final (25%). Homework (25%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. TEXTS: Homer, *The Odyssey*; Chaucer, *Canterbury Tales*; Shakespeare, *Henry V*; Austen, *Pride and Prejudice*; Hardy, *Tess of the d'Urbervilles*; Cather, *My Antonia*; Hosseini, *The Kite Runner*; Morrison, *Song of Solomon*.

**ENGL 105 Freshman Honors English. Instr. Wedge. 12:00 MWF.** We will study significant works of world literature. The primary aims are to develop reading and writing skills and to introduce the students to works of literature drawn from a variety of genres and historical periods. Required coursework consists of 4 major essays (50%) and a comprehensive final (25%). Homework (25%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. TEXTS: Homer, *The Odyssey*; Chaucer, *Canterbury Tales*; Shakespeare, *Henry V*; Austen, *Pride and Prejudice*; Hardy, *Tess of the d'Urbervilles*; Cather, *My Antonia*; Hosseini, *The Kite Runner*; Morrison, *Song of Solomon*.

**ENGL 177 First Year Seminar: Surfing and Culture. Instr. Santangelo. 9:30 TR**

**ENGL 203 Writing for Engineers. Instr. Devitt. 11:00 TR.** Engineers calculate and design, but they also write. They write in both their upper-level courses and their workplaces. This course will help students adapt their general knowledge of writing to the particular situations, purposes, and audiences of Engineering. Students will receive instruction and practice in communication skills common to Engineering and other technical fields, including writing technical documents, incorporating data, designing and using visual elements, and revising for a direct, concise, and precise style. The course will also help students develop professionally--practicing project management and collaboration, making team presentations, writing memos and emails, and drafting resumes and job application letters. Assignments include short and long reports, memos and letters, job materials, and presentations. Textbook: *A Guide to Writing as an Engineer*, 4th ed, Beer and McMurrey

**ENGL 203 Expressions of Youth Rebellion. Instr. Ellis. 1:00 MWF. Course Goals:** This course 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 "youth rebel" writer of their choice. Required Texts: Ellis, *Rebels Wit Attitude: Subversive Rock Humorists*; Salinger, *The Catcher in the Rye*; Cleaver, *Soul on Ice*; Thompson, *Fear and Loathing in Las Vegas*; Brown, *Rubyfruit Jungle*; Carroll, *The Basketball Diaries*.

**ENGL 203 Expressions of Youth Rebellion. Instr. Ellis. 2:00 MWF. Course Goals:** This course 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 “youth rebel” writer of their choice. Required Texts: Ellis, *Rebels Wit Attitude: Subversive Rock Humorists*; Salinger, *The Catcher in the Rye*; Cleaver, *Soul on Ice*; Thompson, *Fear and Loathing in Las Vegas*; Brown, *Rubyfruit Jungle*; Carroll, *The Basketball Diaries*.

**ENGL 203 Monsters in Literature and Film Instr. Herrmann. 9:30 TR.** From antiquity to present, monsters have dominated the imagination of writers and readers. Vampires, werewolves, and various other monstrous creatures appear in literature, art, and film. These stories have been used throughout time to explore cultural and social anxieties, reinforce behavioral and gender norms, and stigmatize and rationalize violence against sexual, religious, and ethnic minorities. Through a critical analysis of the course texts and selected film adaptations, students will investigate issues of monstrosity through different historical, cultural, and societal lenses. Students will be asked to consider such questions as: Why do we create monsters? What purpose do they serve in literature and film? How do the images of these monsters change throughout various time periods, historical contexts, and mediums? What can monsters teach us about the human body, sexuality, and identity? We will begin our inquiry by examining early monsters through our close-reading of *Sir Gawain and the Green Knight* and Shakespeare’s *The Tempest*. From there we will explore the revival of monsters in the Gothic tradition of Mary Shelley’s *Frankenstein* and Bram Stoker’s *Dracula*, which will be accompanied by a viewing of James Whale’s *Frankenstein* (1931) and various selected clips of film adaptations. In the final part of the class, we will read Max Brooks’s *World War Z*, and discuss our modern fascination with monsters and horror in our Post-9/11 world. Course texts will also serve as an introduction to various literary genres, including alliterative poetry, Renaissance drama, and the epistolary novel. These texts will be accompanied by Jeffery Jerome Cohen’s article “Monster Culture (7 Theses)” and selected readings on film theory.

**ENGL 203 Monsters in Literature and Film Instr. Herrmann. 11:00 TR.** From antiquity to present, monsters have dominated the imagination of writers and readers. Vampires, werewolves, and various other monstrous creatures appear in literature, art, and film. These stories have been used throughout time to explore cultural and social anxieties, reinforce behavioral and gender norms, and stigmatize and rationalize violence against sexual, religious, and ethnic minorities. Through a critical analysis of the course texts and selected film adaptations, students will investigate issues of monstrosity through different historical, cultural, and societal lenses. Students will be asked to consider such questions as: Why do we create monsters? What purpose do they serve in literature and film? How do the images of these monsters change throughout various time periods, historical contexts, and mediums? What can monsters teach us about the human body, sexuality, and identity? We will begin our inquiry by examining early monsters through our close-reading of *Sir Gawain and the Green Knight* and Shakespeare’s *The Tempest*. From there we will explore the revival of monsters in the Gothic tradition of Mary Shelley’s *Frankenstein* and Bram Stoker’s *Dracula*, which will be accompanied by a viewing of James Whale’s *Frankenstein* (1931) and various selected clips of film adaptations. In the final part of the class, we will read Max Brooks’s *World War Z*, and discuss our modern fascination with monsters and horror in our Post-9/11 world. Course texts will also serve as an introduction to various literary genres, including

alliterative poetry, Renaissance drama, and the epistolary novel. These texts will be accompanied by Jeffery Jerome Cohen’s article “Monster Culture (7 Theses)” and selected readings on film theory.

**ENGL 203 Disney, Identity, and Feminism. Instr. McKinney. 1:00 TR.** Examining the popularity, power, and influence of Disney’s most popular animated creations, this course will survey several films including, but not limited to: *Mulan*, *Princess and the Frog*, *Aladdin*, and *Pocahontas*. Each week we will focus on a specific social identity category (for example: gender, race, religion, and national identity) via feminist theories, feminist philosophies, and short stories, which will aid our analysis of the week’s selected film. These perspectives will help us discuss: recurring symbols and themes across the films; foundational feminist principles; and systems of privilege and oppression, among many other things. This course prioritizes an intersectional framework that requires active participation and collaboration through in-class discussion. Assignments include weekly reading responses, an in-class presentation, three essays, and a final exam.

**ENGL 203 Disney, Identity, and Feminism. Instr. McKinney. 2:30 TR.** Examining the popularity, power, and influence of Disney’s most popular animated creations, this course will survey several films including, but not limited to: *Mulan*, *Princess and the Frog*, *Aladdin*, and *Pocahontas*. Each week we will focus on a specific social identity category (for example: gender, race, religion, and national identity) via feminist theories, feminist philosophies, and short stories, which will aid our analysis of the week’s selected film. These perspectives will help us discuss: recurring symbols and themes across the films; foundational feminist principles; and systems of privilege and oppression, among many other things. This course prioritizes an intersectional framework that requires active participation and collaboration through in-class discussion. Assignments include weekly reading responses, an in-class presentation, three essays, and a final exam.

**ENGL 203 Science Fiction and the Popular Media. Instr. McKitterick. 12:30 MW.** New generations of creatives take advantage of innovative tools to respond to changing social conditions. In this course you’ll explore science fiction narratives across a range of genres, including literature, film, television, comics, games, and other multimedia expressions, and trace the relationship between SF and today’s expressions of what it means to be human living through ever-accelerating change. You will express your unique understanding and interpretation of the genre by writing short responses, participating in discussions, then creating and sharing your personal vision through longer written or multimedia projects. For schedule, full details, and syllabus, see the Gunn Center for the Study of Science Fiction website: [sfcenter.ku.edu/courses.htm](http://sfcenter.ku.edu/courses.htm)

**ENGL 203 Science Fiction and the Popular Media. Instr. McKitterick. 3:00 MW.** New generations of creatives take advantage of innovative tools to respond to changing social conditions. In this course you’ll explore science fiction narratives across a range of genres, including literature, film, television, comics, games, and other multimedia expressions, and trace the relationship between SF and today’s expressions of what it means to be human living through ever-accelerating change. You will express your unique understanding and interpretation of the genre by writing short responses, participating in discussions, then creating and sharing your personal vision through longer written or multimedia

projects. For schedule, full details, and syllabus, see the Gunn Center for the Study of Science Fiction website: [sfcenter.ku.edu/courses.htm](http://sfcenter.ku.edu/courses.htm)

**ENGL 203 Instr. Murdock. Online 8/21-10/13/17.**

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

**ENGL 203 Instr. Murdock. Online 10/23-12/15/17.**

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

**ENGL 203 The Meaning of Life & Death. Instr. Wood. 11:00**

**TR.** “What’s the meaning of life?” and “What’s the meaning of death?” are two of the most important questions an individual could ask. These two questions generate various interpretations that help shape individuals, communities, and disciplines. This course will examine the meaning of life and death through an exploration of classic and current rhetoric from Greek philosopher Aristotle to talk show host Oprah, from the musical sketch comedy film *Monty Python’s The Meaning of Life* to Justin Bieber’s fourth studio album *Purpose*. These two questions, ultimately, position us against ourselves, causing us to be self-reflective on what we believe and what we value while also having us consider the nature of cultural constructions, expectations, and norms. In this course, we will explore different interpretations by undertaking a study of the nature of rhetoric, challenging and complicating our own understanding, and producing writings in both academic and non-academic genres

on life and death. Readings for this course will cover a range of perspectives, including philosophical texts (Aristotle, *On Ethics*), journal writings (Anne Frank, *The Diary of a Young Girl*), reflections on suffering (C.S. Lewis, *A Grief Observed*), and blogs (Tumblr, “Selfies at Funerals”). Theories will range from monotheism to dualism to atheism to Darwinism to individualism to existentialism to nihilism to humanism. For further details or any questions, contact the instructor via email.

**ENGL 203 The Meaning of Life & Death. Instr. Wood. 1:00 TR.**

“What’s the meaning of life?” and “What’s the meaning of death?” are two of the most important questions an individual could ask. These two questions generate various interpretations that help shape individuals, communities, and disciplines. This course will examine the meaning of life and death through an exploration of classic and current rhetoric from Greek philosopher Aristotle to talk show host Oprah, from the musical sketch comedy film *Monty Python’s The Meaning of Life* to Justin Bieber’s fourth studio album *Purpose*. These two questions, ultimately, position us against ourselves, causing us to be self-reflective on what we believe and what we value while also having us consider the nature of cultural constructions, expectations, and norms. In this course, we will explore different interpretations by undertaking a study of the nature of rhetoric, challenging and complicating our own understanding, and producing writings in both academic and non-academic genres on life and death. Readings for this course will cover a range of perspectives, including philosophical texts (Aristotle, *On Ethics*), journal writings (Anne Frank, *The Diary of a Young Girl*), reflections on suffering (C.S. Lewis, *A Grief Observed*), and blogs (Tumblr, “Selfies at Funerals”). Theories will range from monotheism to dualism to atheism to Darwinism to individualism to existentialism to nihilism to humanism. For further details or any questions, contact the instructor via email.

**ENGL 205 The Wonderful(?) World of Disney. Instr. Anatol.**

**1:00 TR.** In this course we will read literature for children with a rigorous analytical gaze, considering how a selection of texts give their readers messages about beauty, romantic love, gender roles, family, what it means to be an adult, social and economic class, and issues of difference and diversity. In order to narrow the field, we will focus our attention on several popular Disney films, the stories on which they are based, and other renditions of the same tale. We will also read some contemporary scholarship to get a sense of current issues in the field of children’s literature and determine how other readers and thinkers interpret the works that have been enjoyed by children for decades. Texts may include: Disney’s *Cinderella* and/or *Snow White* with “Cinderella” and/or “Little Snow-White” by the Brothers Grimm; Disney’s *The Princess and the Frog* alongside the Grimms’ “The Frog King, or Iron Heinrich”; Disney’s *Peter Pan* and J.M. Barrie, *Peter Pan, or, The Boy Who Wouldn’t Grow Up*; Disney’s *The Jungle Book* and excerpts from Rudyard Kipling’s *The Jungle Books*; Disney’s *James and the Giant Peach* with Roald Dahl’s *James and the Giant Peach*; Disney’s *The Lion King* and Shakespeare’s *Hamlet*; Disney’s *Mulan* with excerpts from Maxine Hong Kingston, *The Woman Warrior: Memoir of a Childhood Among Ghosts*. Students can expect 3 analytical papers, several in-class essays and/or short quizzes, a midterm exam, and an oral presentation.

**ENGL 205 What We Do When We Read. Instr. Rowland. 2:30**

**TR.** This course will investigate reading and readers in our changing media landscape. We will define reading broadly —

reading literature, reading images, reading bodies, reading screens — and we will look at a variety of ways that reading has been described — reading as passive absorption, reading as creating, reading as computing, reading as feeling. We will also look at different accounts — historical, cognitive, cultural, psychological — of what happens to our bodies and brains when we read. Most importantly, we will work to identify what is unique about the experience of reading literature and to become more self-conscious and critical readers in our rapidly changing media world. Texts will include novels, poetry, nonfiction and scholarly studies of reading.

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

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**ENGL 209 Introduction to Fiction. Instr. Baldwin. 9:30 TR.** In this course, students will read, discuss, and write about short stories and novels from a variety of historical periods and cultural contexts. We will read a little of everything--from Victorian literature to science fiction. This class will also introduce several critical methodologies for engaging with fiction, preparing students to delve more deeply into a text's world. In addition to the assigned reading and in-class work, students will compose three major assignments.

**ENGL 209 Introduction to Fiction. Instr. Baldwin. 11:00 TR.** In this course, students will read, discuss, and write about short stories and novels from a variety of historical periods and cultural contexts. We will read a little of everything--from Victorian literature to science fiction. This class will also introduce several critical methodologies for engaging with fiction, preparing students to delve more deeply into a text's world. In addition to the assigned reading and in-class work, students will compose three major assignments.

**ENGL 209 Introduction to Fiction. Instr. Desnoyers. 11:00 TR.** In this course we will read a number of contemporary novels with a particular emphasis on character. We will study how the main characters (protagonists) of these novels respond to the challenges they face over the course of their stories. This examination will help us understand why the writers of these novels constructed their protagonists in the manner they did and what their intentions were in doing that. We also will study what makes characters memorable

and how memorable characters make for memorable stories. Lastly, we will periodically read recent short stories by both established and emerging fiction writers. This is an excellent course for students who like reading novels, who wish to understand novels better, or who aspire to write fiction.

**ENGL 209 Introduction to Fiction. Instr. Russell. Online 8/21-10/13/17.** In this 8-week online course students will gain an in-depth knowledge of reading and writing about fiction. Throughout the course, lessons will incorporate critical analysis of a variety of narrative types from different historical periods, as well as different styles of literary criticism. The course is conducted on Blackboard, with students participating in weekly discussion board conversations in addition to completing short written assignments and longer papers. Writers of focus in this course include Flannery O'Connor, Jhumpa Lahiri, Junot Diaz, Ernest Hemingway, Tim O'Brien, James Baldwin, among others. Required Text: Charters, Ann. *The Story and Its Writer*.

**ENGL 209 Introduction to Fiction. Instr. Russell. Online 10/23-12/15/17.** In this 8-week online course students will gain an in-depth knowledge of reading and writing about fiction. Throughout the course, lessons will incorporate critical analysis of a variety of narrative types from different historical periods, as well as different styles of literary criticism. The course is conducted on Blackboard, with students participating in weekly discussion board conversations in addition to completing short written assignments and longer papers. Writers of focus in this course include Flannery O'Connor, Jhumpa Lahiri, Junot Diaz, Ernest Hemingway, Tim O'Brien, James Baldwin, among others. Required Text: Charters, Ann. *The Story and Its Writer*.

**ENGL 210 Introduction to Poetry. Instr. Daldorph. 10:00 MWF.** The purpose of this course is to introduce you to the basic elements of poetry through the exploration of poetry of different forms and periods. This is not a chronological survey. As we read the poetry assigned for this course, bear in mind two questions: Why do people write poetry? How does this poem relate to me? Good poetry should thrill, scare, challenge, delight, entertain, and educate you, perhaps all of these things — and more — at once. We will look at the poetry of some of the great poets, including Shakespeare, Dickinson, Hardy. We will also look at contemporary poetry, including a section on war poetry from the Vietnam War and more recent conflicts.

**ENGL 210 Introduction to Poetry. Instr. Daldorph. 11:00 MWF.** The purpose of this course is to introduce you to the basic elements of poetry through the exploration of poetry of different forms and periods. This is not a chronological survey. As we read the poetry assigned for this course, bear in mind two questions: Why do people write poetry? How does this poem relate to me? Good poetry should thrill, scare, challenge, delight, entertain, and educate you, perhaps all of these things — and more — at once. We will look at the poetry of some of the great poets, including Shakespeare, Dickinson, Hardy. We will also look at contemporary poetry, including a section on war poetry from the Vietnam War and more recent conflicts.

**ENGL 210 Introduction to Poetry. Instr. S. Johnson. 9:30 TR.** Poetry is strange—*really strange!*—but in a good way, with a lively, imaginative use of language that we do not get to encounter every day. Why do poets express themselves as they do, through metaphor

and imagery and symbolism? Why not just say what they mean? Since this is an introductory course and assumes little experience with reading poetry, we will begin with contemporary poems containing language that looks and sounds familiar. Once we learn to recognize the styles, techniques, and voices of currently working poets, we will then survey a diverse range of poetic traditions and historical contexts. Writing requirements (three essays worth 20% each) include the more typical essays of critical analysis as well as less typical assignments of creative writing, so you will have the opportunity to read, think, and write in ways academic and creative about the poetry you encounter in this class. By the end of the semester you will come to see how poets do say what they mean, in ways wondrous and strange, and that you, no longer a novice, will be more comfortable and conversant with these strange folks we call poets.

**ENGL 210 Introduction to Poetry. Instr. S. Johnson. 11:00 TR.** Poetry is strange—*really strange!*—but in a good way, with a lively, imaginative use of language that we do not get to encounter every day. Why do poets express themselves as they do, through metaphor and imagery and symbolism? Why not just say what they mean? Since this is an introductory course and assumes little experience with reading poetry, we will begin with contemporary poems containing language that looks and sounds familiar. Once we learn to recognize the styles, techniques, and voices of currently working poets, we will then survey a diverse range of poetic traditions and historical contexts. Writing requirements (three essays worth 20% each) include the more typical essays of critical analysis as well as less typical assignments of creative writing, so you will have the opportunity to read, think, and write in ways academic and creative about the poetry you encounter in this class. By the end of the semester you will come to see how poets do say what they mean, in ways wondrous and strange, and that you, no longer a novice, will be more comfortable and conversant with these strange folks we call poets.

**ENGL 210 Introduction to Poetry. Instr. D Miller. Online 8/21-10/13/17.** *What is poetry?* In this online Introduction to Poetry class, we'll try to answer this question by exploring different poetic modes, forms, and styles poets have used throughout history, and we'll also see what poets have to say *\*about\** poetry. We'll read historical examples of poetry, and we'll read more recent examples. Alongside these readings, we'll also be taking a look at poetic essays that help shed light on exactly what and how poets do what they do. Throughout the class we'll regularly discuss poetry using close, critical analysis, and we'll also be writing critical analysis papers of individual poems and of multiple poems. Poetry transforms and, indeed, actively *\*makes\** the world. In this class, we'll learn about how this happens.

**ENGL 210 Introduction to Poetry. Instr. D Miller. Online 10/23-12/15/17.** *What is poetry?* In this online Introduction to Poetry class, we'll try to answer this question by exploring different poetic modes, forms, and styles poets have used throughout history, and we'll also see what poets have to say *\*about\** poetry. We'll read historical examples of poetry, and we'll read more recent examples. Alongside these readings, we'll also be taking a look at poetic essays that help shed light on exactly what and how poets do what they do. Throughout the class we'll regularly discuss poetry using close, critical analysis, and we'll also be writing critical analysis papers of individual poems and of multiple poems. Poetry transforms and,

indeed, actively *\*makes\** the world. In this class, we'll learn about how this happens.

**ENGL 220 Topics in Reading and Writing: Introduction to Creative Writing. Instr. Mills. 2:30 TR.** In this course, students will study the practices of creative writing in a variety of genres (poetry, fiction, creative nonfiction, playwriting, etc.). The overall goal of this course is to introduce students to these genres so that students can gain an analytical and craft-influenced understanding of how creative writing works: its forms and techniques, its audiences and contexts, and the respective advantages and disadvantages inherent in any one genre. Writing assignments in the course will be split between critical work, which analyzes the technique and function of various creative pieces and allows students to read creative works as potential models or sites of learning opportunities, and creative work, which allows students to develop their own creative philosophy as it applies to each genre they work within. By the end of the course, students will have written enough material in each genre covered in class to produce a strong portfolio of work for end-of-semester evaluation.

**ENGL 220 Topics in Reading and Writing: Introduction to Creative Writing. Instr. Youngdahl. 11:00 TR.** We will closely read examples of creative writing in a variety of genres, including poetry, fiction, nonfiction, plays, and even hybrid texts that utilize elements from multiple genres. We will analyze these texts through a combination of group discussion and critical writing, paying particular attention to the writers' craft. After developing a strong understanding of a genre's conventions and contexts, students will be asked to put that knowledge into practice and produce original writing. We will use genre as a starting point for discussing commonalities between texts, but we will also be open to the idea of challenging genre altogether by reading and writing work that transcends convention. Once students have completed several of their own creative projects, they will be given the opportunity to have one of those projects workshopped during class. In lieu of a final exam, students will submit a portfolio of their revised work, along with a short reflection paper.

**ENGL 220 Topics in Reading and Writing: Introduction to Creative Writing. Instr. Wuehle. 1:00 TR.** Via rigorous and careful questioning of poetry, fiction, and nonfiction, we will attempt to determine as a class what makes each of these genres unique. We will discuss, question and experiment with literary strategies to discover unities—but we'll also examine what is unknown, mysterious, and bewildering in an attempt to create a “definition” of each genre. In other words: we will try to account for what we understand and what we *don't*. In the first half of this class we will read short stories, poems, and essays and write criteria by which we rate how fantastically the authors we read bewilder or enchant us. In the second half of the semester we will try to bewilder and enchant each other with our own stories, poems, and essays.

**ENGL 301 Arthurian Literature. Instr. Schieberle. 1:00 TR.** Long before giving rise to *Game of Thrones* and *Lord of the Rings*, Arthurian literature was the medieval equivalent of popular entertainment and sometimes-brutal social commentary. Medieval and post-medieval treatments of King Arthur reveal the values, ideals, and anxieties of the cultures that produced them. We will trace the development of the English Arthurian legend from its mythic and quasi-historical beginnings through medieval romance, early modern royal propaganda, and more modern treatments.

Questions driving the course will include how Arthur and his knights are represented differently in various genres (including media), what cultural issues and problems authors use Arthurian literature to address, and how authors reinvent Arthurian narratives to reflect changing social ideals over hundreds of years. Requirements: regular class attendance and participation, occasional quizzes and informal assignments, two exams, and a final project.

**ENGL 306 Global Environmental Literature. Instr. Weatherford. Online Lawrence/Edwards. 8/21-10/13/17.** This course surveys global perspectives of environments, environmental aesthetics, ecological dynamics, and environmental politics through literature. Coursework will draw on literature by authors in various geographical and cultural contexts, covering a broad time period to explore major historical movements and events that animate environmental literature, from the Enlightenment to the anthropocene. Theoretically, this course traces the emergence of ecocriticism as it evolves in conversation with feminism, postcolonialism, animal studies, and posthumanism. These theoretical movements will guide our discussions and inquiries into relevant issues that impact the environment, like colonialism, racism, patriarchy, industrialization, science, development, warfare, technological advancement, imperialism, conflict, and disaster. A broader goal of the course is to foster critical tools and perspectives to improve our conduct as social and ecological actors. Assignments will include three major papers, a final examination, a formal presentation, and several informal reaction papers. Texts: Saint Pierre, *Paul and Virginia*; Wallace, *The Malay Archipelago*; Kincaid, *A Small Place*; Ghosh, *The Hungry Tide*; Bacigalupi, *The Windup Girl*; Atwood, *Oryx and Crake*; Coetzee, *The Lives of Animals*, and shorter literary and critical works that will be posted on Blackboard.

**ENGL 306 Global Environmental Literature. Instr. Weatherford. Online Lawrence/Edwards. 10/23-12/15/17.** This course surveys global perspectives of environments, environmental aesthetics, ecological dynamics, and environmental politics through literature. Coursework will draw on literature by authors in various geographical and cultural contexts, covering a broad time period to explore major historical movements and events that animate environmental literature, from the Enlightenment to the anthropocene. Theoretically, this course traces the emergence of ecocriticism as it evolves in conversation with feminism, postcolonialism, animal studies, and posthumanism. These theoretical movements will guide our discussions and inquiries into relevant issues that impact the environment, like colonialism, racism, patriarchy, industrialization, science, development, warfare, technological advancement, imperialism, conflict, and disaster. A broader goal of the course is to foster critical tools and perspectives to improve our conduct as social and ecological actors. Assignments will include three major papers, a final examination, a formal presentation, and several informal reaction papers. Texts: Saint Pierre, *Paul and Virginia*; Wallace, *The Malay Archipelago*; Kincaid, *A Small Place*; Ghosh, *The Hungry Tide*; Bacigalupi, *The Windup Girl*; Atwood, *Oryx and Crake*; Coetzee, *The Lives of Animals*, and shorter literary and critical works that will be posted on Blackboard.

**ENGL 308 Introduction to Literary Criticism and Theory. Instr. C. Brown. 11:00 TR.** So you think you want to be a literary critic. Well, it takes at least 15 years of solemn, monastic study. Just kidding. English 308 will introduce you to the processes and tools

of literary criticism. We will practice close reading and contextualization of various works as well as investigate different methodological and theoretical approaches in literary analysis. We'll explore gender, race, environmental, and cultural criticisms, among several others. Our writing assignments will vary from low-key responses to readings—both in and outside of our classroom—to some short essays and will include a final exam. Not only will this course prepare those of you beginning majors in English, but also this course will be helpful for those of you in other major areas of study interested in theory and criticism.

**ENGL 308 Introduction to Literary Criticism and Theory. Instr. D. Elliott. 11:00 MW.** What is the difference between reading literature for fun and reading it as a literary critic? What do literary critics and scholars do and what are the major ideas and theories they use? This course will help you to answer these questions and to become an active literary critic yourself. You will further develop skills such as close reading, literary analysis, and research on literary topics. You will learn how to respond to critical articles and how to identify the assumptions behind literary arguments and theories. We will also focus on the relationship between literature and historical background, looking at the ways literary texts function in history. We will read selected theoretical texts as well as literary texts, noticing how theories are applied to the practical business of reading literature. You'll also learn how to apply your literary skills to non-literary texts. You will write several short papers and exercises, one 4-6 page close reading paper, and a longer research paper, plus exams. Required texts include: Parker, *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*; Acheson, *Writing Essays about Literature*; Gilman, "The Yellow Wallpaper"; Coleridge, "The Rime of the Ancient Mariner" (Bedford-St. Martin's Case Studies in Contemporary Criticism); James, *The Turn of the Screw* (Bedford-St. Martin's Case Studies); TaNehisi Coates, *Between the World and Me*

**ENGL 310 Literary History I. Instrs. Lamb and Mielke. 3:00 MW.** In this course, we will explore transatlantic writing in English from its medieval origins to the end of the eighteenth century. We will pay particular attention to the way "standard" narratives of literary history are troubled by questions of colonialism, race, gender, genre, religion, language, and economics. When, for example, the poet John Donne addresses his mistress as "my America! My new-found-land," an English colonial project underwrites his affection. And when Euro-American revolutionaries describe themselves as bondsmen to Britain, they elide the colonies' dependence on enslaved African Americans. Course readings will feature a variety of genres from eight centuries of cross-continental writing in English. We will study the development and social power of important forms of imaginary writing, and students will think and write critically about the literary movements of the past as they persist in the present. Over the course of the semester, students will complete three papers or projects and two exams, as well as participate in daily discussion and in-class activities.

**ENGL 314 British Authors after 1800. Instr. Hampton. 1:00 TR.** We begin with the Romantic era: studying the literature of imagination, oneness with nature, and stories of magic, demons, and death. Then we move forward to the Victorians, to a time when the British Empire was constantly examining and reexamining itself in the wake of Charles Darwin and the end of the industrial revolution. Our next stop is Modernism, where we will see writers trying to

break away from past modes of expression and exploring the darker side of the human psyche. And finally we will arrive in the Contemporary period, with works that digest and make sense of the world we live in now. We will explore some of the social history and evolution of the British Empire throughout the past two centuries, and we will examine how events shape literature and vice versa. This is a poetry-intensive course, but we will read novels and short stories as well. The course aims to challenge and build upon your skills as a reader and critical thinker. Moreover, we will work together to flush out what constitutes a literary “movement,” and we will see if our texts toe this line or break the mold.

**ENGL 320 American Literature I. Instr. R. Brown. 4:10-7:00 T Edwards.** This course considers American literature from its indigenous origins through the Civil War, a period of roughly four hundred years. The syllabus, organized chronologically, asks readers to interrogate various genres (poems, autobiographies, essays, novels, tales, etc.) and diverse writers within their broader historical contexts. Particular attention will be given to how early American texts engage with and complicate the political, cultural, environmental, technological, racial, economic, religious, and gendered issues of their eras, creating a literary “America” while also questioning what that identity is, who it represents, and where it exists. Movements and periods this course addresses include Native American Origin and Creation Stories, Early European and Native American Encounters, Puritan Settlements, American Enlightenment, Transcendentalism, American Romanticism, Slave Narratives, and the Civil War. Students of this course are expected to read all assigned texts thoughtfully, regularly attend classes, and participate in course discussions. Quizzes, a midterm, a final exam, and two papers are also required.

**ENGL 320 American Literature I. Instr. Harrington. 11:00 TR.** This class is designed to introduce you to literatures and letters in the territory that is now the United States, from the first European-Indigenous contact to the end of the US Civil War. By “letters,” I mean sermons, essays, journals, speeches, as well as literal letters – in addition to poems and fiction. We will approach these writings as personal responses to broader historical events and to struggles between different cultures and philosophies. In the process, we will read and discuss some of the most and least famous writings that have been produced in this hemisphere. We will also read a history book as a companion piece. Half the grade is participation and weekly quizzes (short essay questions); half, papers. Texts: *Norton Anthology of American Literature*, Package 1 (vol. A & B). 9<sup>th</sup> ed. Zinn, Howard. *A People’s History of the United States*. Reissue ed. New York: Harper Perennial Modern Classics, 2015.

**ENGL 325 Recent Popular Literature. Instr. Nygren. 11:00 TR.** In this course, we’ll read books published within the last ten years. They each have won prizes and/or generated a lot of buzz; that is to say, they are popular. As we read these books, we’ll think about why. Why do certain genres—detective fiction, romance, etc.—keep us coming back for more? What do they say about who we are and what we want or value? How do we respond to these books as we read them? Do we escape our realities? Confront them? And what do we mean by ‘popular’ anyway? Is it possible for a book to be ‘popular’ and ‘serious’—and is that even a question we care about anymore? We’ll read a wide range of this literature, including adventure tales like David Benioff’s *City of Thieves* and genre-benders like Claudia Rankine’s *Citizen: An American Lyric*.

Students can expect to complete low-stakes reading responses, two short papers, a final, and a group presentation.

**ENGL 326 Introduction to African Literature. Instr. Santangelo. 9:30 TR.** In this course, we will read and discuss poetry, drama, and fiction from a wide spectrum of African nations. Some of the reading will be drawn from older, now canonical figures such as Chinua Achebe, Okot p’Bitek, Ngugi wa Thiong’o, and Mariama Ba. However, we will also focus on writing by younger authors such as Chimamanda Ngozi Adichie, Doreen Baingana, Helon Habila, and Dinaw Mengestu. As the course progresses, students will have the opportunity to trace common thematic and formal features and to compare and contrast specific texts in terms of these features. In addition, they will be introduced to literary, historical, and cultural contexts for African literature. However, the goals of the class include not only an increased knowledge of African literature and its contexts but also a critical examination of conceptions of Africa and its connections with the rest of the world (including the U.S.). Prior background in African literature or African studies is not required for this course.

**ENGL 328 Literature and Film: Hardboiled Noir! Then and Now: Contexts, Influences, Aesthetics, and Ideologies. Instr. Valk. 12:00 MWF.** Some years ago, a version of this class appeared with the rather gaudy moniker “Noir, Neo-Noir, and the Postmodernist Sensibility” accompanied with the following course description:

Lately, several studies have argued that classic film noir of the ‘40s and ‘50s and its literary antecedent and counterpart, hardboiled fiction, developed as pop cultural manifestations of the modernist movement. This provocative thesis – that all those whiskey-voiced, porcelain-lacquered, chain-smoking femmes fatales; all those world-weary, hard-drinking, chain-smoking private eyes; and all those rain-soaked, lamp-lit, mean city streets represent an iconographic modernist universe – serves as the inspiration and starting point for this class’s examination of the correlative proposition that a relationship exists between the neo-noir movies of the ‘80s, ‘90s, and ‘00s and what has come to be called postmodernism. As we explore this thought, we’ll try to come up with working descriptions (if not definitions) of, yes, modernism and postmodernism and, in addition, consider a lot of related issues having to do with the aesthetics and ideologies of both the texts and the periods.

Well, time passes, and changes occur, so, even though the above agenda will still, in part, obtain to this class, new concerns and issues merit our attention. Certainly, the vagaries of an increasingly reckless postmodernism have initiated a near-vertiginous series of re-re-revisions of the “classic” noir landscape and those hardboiled icons who inhabit it. Arguably, an even more pronounced catalyst for changing and, even, reimagining (reinventing) the traditional hardboiled noir formulae has been the increasing number of women writers bringing a tough, no-nonsense, transformative feminist program to a genre long defined and dominated by phallogocentric pleasures and politics. Indeed, these days it’s all-but impossible to imagine Christa Faust’s Angel Dare (in *Money Shot*), an ex-pornstar turned private eye bent on a bloody reckoning, “taking the fall” as Bridget O’Shaughnessy does for Sam Spade in *The Maltese Falcon*. Similarly, Raymond Chandler’s Philip Marlowe would find going

down his “mean streets” far more hazardous and daunting now that those streets are owned not by him but by legions of femmes truly fatal and bent on evening the score. As well, this revisionist intent of “balancing the books” is manifestly evident in the hardboiled worlds of African-American writers Chester Himes and Walter Mosley. Their series characters Grave Digger Jones and Coffin Ed Johnson, found in Himes’ *A Rage in Harlem*, and Easy Rawlins in Mosley’s *Devil in a Blue Dress*, among other purposes, serve to interrogate, critique, and replace what another of our authors Megan Abbott (*The Song Is You*) calls, citing Himes, “The Strict Domain of Whitey.” My, such a lot to read, watch, think about, and enjoy! Books, movies, TV shows, maybe some comics and graphic novels are the texts for this class. We’ll study around ten novels, some by the authors mentioned above. Movies will include many of the following (and maybe more): *Out of the Past*, *Double Indemnity*, *Kiss Me Deadly*, *Chinatown*, *Body Heat*, and *Bound*. Required work consists of two to three critical papers, (1000 words+) class reports, a midterm examination, and a final project. Also, consistent class attendance is a must. **Those considering enrolling in this class need to be aware that some of these texts are quite explicit in their depiction of the many mad, bad and sad things that can happen to the human body and spirit.**

**ENGL 330 Literary History II. Instr. Patterson. Online 8/21-10/13/17.** Over the course of this term, we will read a wide range of texts by both British and American authors from the past two hundred years of English-language writing and culture. The course is divided into a series of six thematic units, with focuses on different important literary movements, cultural moments, and historical contexts. You will participate in online discussion, complete short responses, and write two longer essays.

**ENGL 330 Literary History II. Instr. Patterson. Online 10/23-12/15/17.** Over the course of this term, we will read a wide range of texts by both British and American authors from the past two hundred years of English-language writing and culture. The course is divided into a series of six thematic units, with focuses on different important literary movements, cultural moments, and historical contexts. You will participate in online discussion, complete short responses, and write two longer essays.

**ENGL 332 Shakespeare. Instr. R. Elliott. 11:00 TR.** This course is an introductory survey of the comedies, tragedies, histories, and romances of William Shakespeare. We will read and discuss approximately twelve of Shakespeare’s plays spanning his entire career. We will also use *The Bedford Companion to Shakespeare* to help us explore a number of topics related to Shakespeare study, such as his theatrical, literary, and social environment. Attendance at local productions of Shakespeare plays may be required. Required coursework includes two papers of moderate length, a production-oriented creative project, midterm and final examinations, and, of course, attendance and participation.

**ENGL 332 Shakespeare. Instr. Sousa. 9:30 TR.** “To thine own self be true,” wrote Shakespeare in *Hamlet*. Throughout his plays and poems, Shakespeare gives us insights into the depths of human nature, what it means to be true to ourselves and to one another, the different choices we make, how to live our lives in a more meaningful way. In this course, we will interrogate the different ways Shakespeare represents human nature and still speaks to us across the ages. This course will survey Shakespeare’s works, focusing on close readings of selected plays and poems. Life and

theater often intersect, as Jaques of *As You Like It* memorably states: “All the world’s a stage, / And all the men and women merely players.” For additional information contact Dr. Sousa: [sousa@ku.edu](mailto:sousa@ku.edu).

**ENGL 334 Major Authors: A Langston Hughes for the 21<sup>st</sup> Century. Instr. Tidwell. 12:30 MW.** Langston Hughes, the gifted African American poet, fiction writer, playwright, and journalist died in 1967. His legacy, however, continues to reverberate throughout American and African American literary and cultural expression in the 21<sup>st</sup> century. So influential is his art and literature that it is possible to claim that he actually anticipates features of the generation now excited by the various forms of hip hop culture. His *Panther and the Lash: Poems of Our Times*, for example, was published barely two months after his death. It is a collection that looks back to his years as a Harlem Renaissance writer and takes up such 1960s topics as the Black Panther Party and the backlash of whites against the BPP resistance. And yet for us reading his work today, Hughes has a contemporary feel. As we wrestle with issues such as diversity, equity, and inclusion, we find in Hughes someone who raises questions that help us clarify who we are today. Politicians, for example, cite his “Let America be American Again” for the commitment it demands of Americans living in our multicultural world. His poem “Kids Who Die” reads like an anthem to Black Lives Matter and other politically-motivated groups that address the grievous loss of young African Americans who found themselves in conflict with police. Poignantly, he once asked: “What Happens to a Dream Deferred?” The question is as relevant now as it was when he first wrote it in 1950. To read Langston Hughes today is not simply to relive the past. Instead, it is to understand how the past is a foundation for understanding our present literary, social, and cultural concerns. In addition to the works referenced above, we shall read *Not without Laughter* (novel), *Mulatto* (play), *The Best of Simple* (character sketches), and other examples that inspired authors to reflect his writing in their own work. Students will be asked to write two take-home exams, a critical essay, and a series of short, one-page assignments.

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

**ENGL 338 Introduction to African-American Literature. Instr. Tidwell. 6:00-8:30 T.** On the façade of the National Archives in Washington, D.C., is the oft-quoted statement: “The Past is Prologue.” It is a wise saying that intends to suggest how historical events shape and inform the foundations of contemporary ideas, political positions, and cultural expression. Nowhere is this more

apparent, for example, than in the recent spate of movies made from or inspired by the slave narrative. Feature films such as *Beloved* (1998), *Django Unchained* (2012), *Lincoln* (2012), *Twelve Years a Slave* (2013), and *The Birth of a Nation* (2016) are more than recreations of the lives of slaves and former slaves; they are attempts to speak to the cares and concerns of a twenty-first century audience. The films ask: “What do ‘freedom,’ ‘equality,’ and ‘citizenship’ mean to us today? How have these terms been constructed and complicated over time?” If we listen carefully, we learn that questions we currently discuss are not new, but part of an historical continuum. I feel the time is right to inquire into the literary and historical antecedents of these and other issues that dominate our present day conversations. Using African American literature, this survey course explores the meaning of this historical pursuit in six discrete but overlapping time periods. As a result, we shall come to understand how these works coalesce into a literary history or tradition—one that creates a foundation for understanding how this course relates to other, equally focused courses in American and African American literature and culture. Students may be asked to write two take-home exams, a critical essay, and a series of short, one-page assignments.

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

**ENGL 351 Fiction Writing I. Instr. Desnoyers. 2:30 TR.** This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, detail, setting. A selection of stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of contemporary stories 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. Jaskowski. 1:00 TR.** This class will introduce techniques of fiction writing through careful study of form, genre, and craft. Students will read selections from *Best American Short Stories* and *Year's Best Weird Fiction* to study the work of a wide range of writers and develop an understanding of the state of current fiction publishing from both mainstream and genre perspectives. Students will read assigned texts, respond to them critically in class and in writing, and complete short weekly writing assignments, in addition to submitting two polished pieces of their own writing to a workshop of their peers.

**ENGL 351 Fiction Writing I. Instr. K. Johnson, 6:00-8:30 W.** This course will introduce students to the elements of fiction writing, with a focus on the basics of popular short fiction. Classes will cover a wide range of subjects including plotting and story structure; character, dialogue and voice; microwriting; the revision and critiquing process; idea generation; popular fiction genres and genre requirements; and publishing and publication requirements.

Students will be expected to write and revise fragments and complete short stories for the class, and to read and critique other students' fiction.

**ENGL 351 Fiction Writing I. Instr. Lorenz. 3:00 MW.** This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, setting, detail. Stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of contemporary stories in the text and 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 352 Poetry Writing I. Instr. Daldorph. 4:10 M. Edwards.** This class is a poetry writing workshop. Most class periods, we will be reading and critiquing student poems. Most classes will include free writing too. The basic requirement is one poem per week over the course of the semester. Poem assignments in “fixed” forms and “free verse.” Students will be graded on both critical and creative work. Focus will be on an end-of-semester portfolio. We will assemble our own poetry anthology, and I’ll be using handouts rather than a textbook. Meets with ENGL 552.

**ENGL 352 Poetry Writing I. Instr. Harrington. 7:00-9:30 M.** This workshop is based on the idea that to be a good writer, you have to be an avid reader. So, we’ll all be doing a lot of both. We will read a lot of the work of student poets in the class (i.e., you) and published poets. You’ll be required to compose a poem (or its equivalent) every week, and many of these poems will be critiqued by the other members of the class in the workshop format. I’ll ask you to try writing some of your poems in various forms and styles. My philosophy: poetry, regardless of subject-matter, is about words. Words are sounds or marks & space. We get to make imaginative compositions out of those things (and it can be a lot of fun). The goals? To improve your skill and confidence writing and talking about writing; to learn to give and to accept useful critique; and to expand your versatility as a communicator. Individual poems won’t receive a grade, but the final portfolios will – based largely on **your willingness to try new things in revision**, based on other people’s suggestions. I’ll also ask you to do a short presentation on a poem. Texts: Padgett, Ron. *Handbook of Poetic Forms*. 2<sup>nd</sup> ed. Bernstein, Charles, et al., eds. *BAX: Best American Experimental Writing 2016*.

**ENGL 352 Poetry Writing I. Instr. Wedge. 11:00 TR.** This is the first poetry writing course in the creative writing major sequence. The emphasis in the course will be on studying and writing mainstream contemporary poetry. Students will produce a body of work (15+ poems) which will be revised for a semester portfolio. Readings and written exercises will contribute to our discussion of the craft of poetry. We will conduct several writing workshops on student poems. Required coursework consists of: Portfolio of revised work (60%), Homework (25%), Participation (15%). Text: Mary Oliver, *A Poetry Handbook*.

**ENGL 354/THR 302 Playwriting I: Authors and Adaptation Instrs. Canady and Barnette. 1:00 TR.** This unique offering of Playwriting I is a collaborative experience focused on the theory and practice of adaptation, a vital phenomenon in contemporary theatre. We will examine adaptation’s popularity and make a case for its impact on drama and performance history, but also its power to

make urgent statements to audiences about their collective historical present. Playwrights will work in tandem with dramaturgs from the Department of Theatre to research and develop bold new adaptations for the stage. Beginning with learning the foundations of dramatic structure and writing, writers will work with dramaturgs to explore and utilize adaptation's changing strategies, trends, and aesthetics. This course meets with THR 302 Undergraduate Seminar: Authors and Adaptation.

**ENGL 355 Nonfiction Writing 1. Instr. Coffey. 1:00 TR.** What exactly makes non-fiction *creative*? What's the difference between a research paper and journal article in comparison to the personal essay or travel memoir? After all, they are all nonfiction, aren't they? In this course, students will engage in the craft and practice of creative nonfiction, surveying a variety of texts from memoir to literary journalism. As one of the fastest-growing genres, we will attempt to understand the larger social, political, and historical context authors write from in their communication with the larger world. Through group discussion, in-class writing exercises, and peer workshop, we will identify how authors take big ideas, facts, and personal experience and create narratives as engaging as we typically find fictional texts. Students will be required to submit to reading discussion boards, compose six essays of varying lengths, participate in three peer review workshops, and revise their work for an anthology portfolio. Reading selections will include: Montaigne, Emerson, Allison, David Foster Wallace, Chimamanda Ngozi Adichie, and Ta-Nehisi Coates.

**ENGL 355 Nonfiction Writing I. Instr. Crawford-Parker. 12:30 MW.** When you hear "essay," what do you think of? School? Five paragraphs? Exams? In this class, we will examine and write a very different kind of essay: the essay as a form of literature where writers artfully enact their engagement with the world and themselves. Our emphasis will be on the art and craft of the essay. We will read many essays to get a better handle on this slippery form. We will spend some time sharpening our sentence style. And we will write essays and read each other's work. The class will employ a workshop format where each student reads and comments on the work of everyone else in the class and receives feedback from the entire class. Students will be required to write one short essay and two longer essays, keep a journal, do a presentation, and revise their work for an end of semester portfolio, in addition to reading numerous essays and other assignments. A willingness to read seriously, write, offer feedback, accept feedback, and enjoy oneself is essential for the course.

**ENGL 360 Advanced Composition: Reading and Writing Culture. Instr. Farmer. 9:30 TR.** This course will be devoted to acquiring insights into large cultural themes through the reading of a small number of challenging texts, then writing about, inside of, with, against, and between those same texts. In the process, students will gain an appreciation of the relationship between writing and reading as meaning-making activities, and, ideally, learn something valuable about the pleasures of coming to terms with difficult readings through writing. The course is comprised of three equally weighted units. Each unit will consist of graded journals (5%), one exploratory draft essay (10%), and one final draft essay (15%). In all, you will have a total of six formal writing assignments, and one quiz, all of which must be completed in order for you to pass this course. Required Text: *Ways of Reading*, 11th ed.

**ENGL 362 Technical Writing. Instr. Tyler-Milholland. Online Lawrence/Edwards. 8/21-10/13/17.** 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 Communication. Instr. Tyler-Milholland. Online Lawrence/Edwards. 10/23-12/15/17.** 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* (11th ed.).

**ENGL 387 Introduction to the English Language. Instr. Grund. 11:00 MW.** Is "YOLO" a word? Why do people not use "groovy" or "hip" to refer to something that's cool anymore (other than perhaps jokingly)? Why is "y'all" used in some parts of the US, but not in others? Why is the double negative ("I didn't do nothing") considered incorrect English by many speakers? These are some of the questions that we will look into in this course. We will explore the characteristics of the English language, what factors influence how people speak and write in different contexts, where such contextual conventions come from, and how these conventions have changed over time and are still changing. We will look at English in the US and around the world, dipping into the history of English as well as predicting its future. I hope you will come away with the idea that language is frequently not simply about what is "right" or "wrong," and that language variation is natural and occurs for a number of social, cultural, geographical, and historical reasons. There will be two tests, a research assignment, and a number of smaller assignments. Required text: Curzan, Anne, and Michael Adams. 2012. *How English Works: A Linguistic Introduction*. 3rd ed. New York: Pearson.

**ENGL 479 The Literature of: American Noir. Instr. Luce. 7:10 R. Edwards.** In this exploration of American noir fiction, we will study classic and contemporary novels, short stories and films with an eye toward the on-going fascination with crime in American life. From the eve of the Depression through the tremors of the Post-World War II, from the Harlem of Chester Himes to the nasty streets of Ellroy's L.A., what accounts for the popularity of these novels, and what social need, if any, do these authors fulfill? In addition, we will examine how increasing economic dislocation and a lack of faith in public institutions play out in these texts. In the process we will learn of the social, political and ideological forces that help give rise to this distinctly American way of addressing crime, violence, and paranoia throughout the last 80 years of American history.

**ENGL 506/690 Science Fiction: The SF Short Story. Instr. McKitterick. 4:00-6:30 R.** Become fluent in science fiction by becoming familiar with some of the most-influential novels that shaped the genre. Texts are the first four volumes of James Gunn's six-volume anthology, *The Road to Science Fiction*. The class discusses how these important stories shaped SF's evolution, from the earliest prototypical examples to contemporary work. Students write reading responses, lead discussions, and write a scholarly, educational, or creative final project demonstrating insight and expertise. Graduate students enroll as 690. For full details and syllabus, see the Gunn Center for the Study of Science Fiction website: [sfcenter.ku.edu/courses.htm](http://sfcenter.ku.edu/courses.htm)

**ENGL 508 Contemporary Literary Theory: Black Feminist Theory. Instr. Hardison. 2:30 TR.** This course will introduce students to black feminist theory, a critical discourse that examines the intersections of race, gender, class, and sexuality. Specifically, the course will trace the developments, debates, and shifts in black feminist criticism by exploring the contributions black feminist critics have made to contemporary literary theory as well as the ways black feminist critics have utilized, among other approaches, psychoanalysis, post-structuralism, and trauma theory. As the purpose of literary theory is to inform the interpretation of texts, the class will read black feminist theory intertextually with African American literature. Moreover, the class will consider how the African American literary tradition, especially black women's writing, theorizes. Fiction for the course may include the work of Nella Larsen, Toni Morrison, and Janet Mock, and the class may consider the scholarship of black feminist theorists such as Barbara Christian, Claudia Tate, and Hortense Spillers. Finally, assignments will include three papers and an oral presentation. This is a useful course for students who plan to enroll in graduate programs in literary studies, where basic knowledge of these theoretical models and their implications will be a valuable asset.

**ENGL 521 Advanced Topics in British Literature before 1800. Instr. Schieberle. 2:30 TR.** Everything old is new again. Medieval authors constantly reworked classical myths and older narratives to entertain audiences: they updated costumes, inserted cultural references to current rulers and religions, and even created new characters to bridge the gap between the past and present. Modern writers and filmmakers engage in similar practices when they draw on medieval literature to produce a new *Beowulf*, *The Lord of the Rings*, *Game of Thrones*, or, even, like Guy Ritchie (May 2017), an of-the-moment King Arthur. This course investigates the processes of adapting, reimagining, and reinventing older narratives. We will explore both medieval literature and more recent adaptations of medieval texts and themes. Readings/viewings may include

medieval rationalizations of mythical gods as exceptional humans, Patience Agbabi's spoken word poetic adaptation of *The Canterbury Tales* (2014), various versions of King Arthur and Robin Hood, a South African production of medieval mystery plays (2001), and post-medieval texts that develop stories left untold in medieval canonical works. We will also explore scholarly readings in literary adaptation and appropriation. Questions driving the course include how authors use older texts to address contemporary concerns, how we define "acceptable" liberties an adaptor can take with older texts/history, and how we – as consumers, as scholars, and/or as a class – define a "good" adaptation. The class will incorporate some lectures, but it will largely be discussion-oriented and aimed at promoting student research and analytical skills. Assignments will include thoughtful exploration of course readings, short response and analysis papers, in-class participation, and a final researched project (can be your own creative adaptation). Attendance is required.

**ENGL 551 Fiction Writing II. Instr. Lorenz. 7:00p W.** This is an advanced course in fiction writing for students who have demonstrated strong writing ability in Fiction Writing I. Students who have taken Fiction Writing II once previously are also eligible. After a review of fiction writing elements and techniques, the course will be conducted primarily as a workshop focusing on student work. A selection of fiction from the text will supplement workshop discussions. Each student will write three new short stories. A revision of one may be allowed, with instructor's permission. Text: *The Contemporary American Short Story*, Nguyen and Shreve.

**ENGL 551 Fiction Writing II. Instr. Moriarty. 11:00 TR.** (Prerequisite: Eng 351) At least half of class meetings will be devoted to workshoping student fiction. We'll also read published fiction and analyze the strategies each writer uses to engage the reader. In addition to creative assignments, students can expect regular reading quizzes.

**ENGL 551 Fiction Writing II. Instr. Moriarty. 1:00 TR.** (Prerequisite: Eng 351) At least half of class meetings will be devoted to workshoping student fiction. We'll also read published fiction and analyze the strategies each writer uses to engage the reader. In addition to creative assignments, students can expect regular reading quizzes.

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

**ENGL 552 Poetry Writing II. Instr. Kaminski. 1:00 M.** This workshop will be focused on student writing and will consider assigned readings as guides to possibility. Students will be encouraged to develop their strengths and to cultivate a distinctive poetic vision and voice, but must also demonstrate a willingness to broaden their range and experiment with new forms and notions of the poem. Rather than simply polishing individual poems, we will explore new possibilities for future poems. A portfolio of poetry will be written and revised with the critical input of the instructor and the

workshop. We will have class visits from visiting poets. Thoughtful and engaged participation in the collective enterprise is essential, and will be the basis for your grade in the class. ENGL 552 can be taken twice for credit.

**ENGL 555 Nonfiction Writing II: Workshop in the Essay. 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 outside to understand better some of the potential, possibilities, and pitfalls of the essay form. 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 larger revision project. Students are required to take part in a group reading of their own work and do several shorter presentations. The workshop format of the course demands a high level 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.

**ENGL 576 Advanced Topics In American Literature to 1865: Freedom and Bondage in the American Renaissance. Instr. Outka. 3:00 MW.** This course will examine a number of texts written during the so-called "American Renaissance," a period traditionally defined by the burst of creative work by Emerson, Thoreau, Melville, Whitman, Hawthorne, and several others, published in the decades preceding the Civil War. At the same time, we will broaden this canonical focus to include writers who have not been traditionally included in the American Renaissance, including Harriet Jacobs, Fredrick Douglass, Harriet Beecher Stowe, David Walker, and Harriet Wilson. This broader context will allow us to view the extraordinary concern with individualism, self-creation, originality, and freedom in the canonical group through the prism of slavery, the issue that saturated the period's political, cultural, and philosophical discourse. Rather than dismissing the canonical texts as simply escapist, or including the less canonical texts as mere variations on the central works, we will read this important literary period as fundamentally intersectional, as a profoundly interrelated series of meditations on freedom and bondage.

**ENGL 590/HUM 500/HNRS 492. Studies in: Digital Humanities Instr. Thorat. 3:00 MW.** This course introduces students to research possibilities and ongoing debates in the field of Digital Humanities. Students will examine how digital technologies and methodologies can enhance or suggest new modes of Humanities research. Course assignments will be comprised of blog posts and mini projects conducted throughout the term. Required texts for this class will be from open-access DH texts available online. No prior technical skills are expected. Students are only expected to bring a willingness to experiment and engage with digital tools. The course is open to advanced undergraduates and graduate students from all disciplines.

**ENGL 598 Honors Proseminar: Captives and Castaways. Instr. Mielke. 12:30 MW.** William Shakespeare's *The Tempest* (1610-11), inspired by accounts of an early seventeenth-century shipwreck in Bermuda, imagines European settlement of the Americas through the application of book learning and brute force over the native inhabitants. Its complex allegory of European imperialism proceeds through the intertwined figures of the castaway and the captive—

individuals washed up on new shores and/or seized by others and imposing or resisting new structures of power. (As Caliban says to Prospero, "You taught me language, and my profit on't / Is I know how to curse." (I.ii.366-67) This honors proseminar on Captives and Castaways in the Americas will proceed through pairings of texts that demand engagement with the legacies of European imperialism, settler colonialism, and chattel slavery in the so-called New World from the seventeenth through the early twenty-first centuries. More specifically, we will approach Shakespeare's *The Tempest* alongside Aimé Césaire *Une Tempête* (in translation); set sail with Herman Melville's *Moby-Dick* and Sherman Alexie's *Flight*; take up Daniel Defoe's *Robinson Crusoe* with Unca Eliza Winkfield's *The Female American*; study Harriet Jacobs's *Incidents in the Life of a Slave Girl* beside Octavia Butler's *Kindred*; and consider Sarah Wakefield's *Six Week in Sioux Tepees* in conversation with Zitkala-Ša's *American Indian Stories*. We will read selected works of critical race studies, indigenous studies, post-colonial theory, and gender studies and also ask questions about the value and limits of both historicist and anachronistic approaches to the literary archive. Course activities will help prepare students from all three major tracks (General, Creative Writing, and Rhetoric, Language, and Writing) for work on an honors thesis. We will review the process of identifying, reading, and responding to a range of scholarly writing; visit the Haskell Cultural Center and Museum and Spencer Art Museum; discuss how creative and critical writing both draw upon scholarship in the production of interpretations; and practice taking writing through the stages of discovery, brainstorming, drafting, workshopping, and revision. Students will actively engage in daily discussion and in-class activities, including multiple presentations, and complete short response papers, an annotated bibliography, and a final project. If you have any questions, please contact Prof. Laura Mielke ([lmielke@ku.edu](mailto:lmielke@ku.edu)).

**ENGL 506/690 Science Fiction: The SF Short Story. Instr. McKitterick. 4:00-6:30 R.** Become fluent in science fiction by becoming familiar with some of the most-influential novels that shaped the genre. Texts are the first four volumes of James Gunn's six-volume anthology, *The Road to Science Fiction*. The class discusses how these important stories shaped SF's evolution, from the earliest prototypical examples to contemporary work. Students write reading responses, lead discussions, and write a scholarly, educational, or creative final project demonstrating insight and expertise. Graduate students enroll as 690. For full details and syllabus, see the Gunn Center for the Study of Science Fiction website: [sfcenter.ku.edu/courses.htm](http://sfcenter.ku.edu/courses.htm)

**ENGL 690. History and Theory of Reading. Instr. Rowland. 7:10 W Edwards.** A graduate-level introduction to the history of reading and a survey of various theories of reading and reception, including reader response theory, sociological accounts of audience, affect theory and cognitive-psychological accounts of the reading brain and body. An over-arching goal of the course will be to use our knowledge of the history and theory of reading to grapple with the question: what is reading in a digital age? Readings in history and theory will be complemented throughout the semester with readings in literature, both fiction and poetry.

## FALL 2017 GRADUATE COURSES

**ENGL 506/690 Science Fiction: The SF Short Story. Instr. McKitterick. 4:00-6:30 R.** Become fluent in science fiction by becoming familiar with some of the most-influential novels that shaped the genre. Texts are the first four volumes of James Gunn's six-volume anthology, *The Road to Science Fiction*. The class discusses how these important stories shaped SF's evolution, from the earliest prototypical examples to contemporary work. Students write reading responses, lead discussions, and write a scholarly, educational, or creative final project demonstrating insight and expertise. Graduate students enroll as 690. For full details and syllabus, see the Gunn Center for the Study of Science Fiction website: [sfcenter.ku.edu/courses.htm](http://sfcenter.ku.edu/courses.htm)

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**ENGL 709 Semiotics. Instr. Fischer. 9:30 TR.**

This course investigates late 19<sup>th</sup>-century science-based semiotics, a method of inquiry re-emerging today in the contexts of biosemiotics, embodied-cognition research, and ecocriticism. Our purpose, first, is to investigate this type of semiotics and, second, to apply it to the study of literature, writing, and performance. Semiotics approaches aesthetic creation as what Ottmar Ette has called "an ever-changing and interactive storehouse of knowledge for living." We will begin with Wendy Wheeler who argues,

While each and every one of us is manifestly an individual, whose life and wellbeing matters, humans are not fully understood unless the social nature of human existence is taken into account. This—our fundamental sociality—is lived in our inner, as well as outer, world; it is emotional as well as physical; and all this—our essential social being—is written on our bodies in terms of flourishing or (its opposite) illness.

We will explore Wheeler's position by reading in the foundational work of philosopher/scientist Charles Peirce. We will explore his ideas on the sociality of thought: i.e., thought considered as a sign relation, both public and private. In 1905 Peirce wrote that the faculty of language lies not only in specific lobes of the brain but also in his inkstand. Without pen and ink (or, today, a laptop and charger) he could not express himself; thoughts came to him in the performative act of writing—an "external embodiment of mind". Peirce called for the study of semiotic relationships between individual, society (including technology), and the natural world. The early 21st century has seen the increasing utilization of such semiotic concepts in the life sciences, and in literary and theatre studies. We will spend the majority of the semester reading, along with several literary works, essays by Victoria Welby, W.E.B. DuBois, Roman Jakobson, Thomas Sebeok, Jacques Derrida, Julia Kristeva, Susan Petrilli, John Sheriff, and Jesper Hoffmeyer. This list may change somewhat. Class members will give oral

presentations on readings relevant to their study of writing, literature, theatre, film, or cultural performance. They will also explore and apply semiotic concepts in two papers and a midterm exam. **No background in semiotics is necessary for enrollment.** Questions? E-mail me at [ifischer@ku.edu](mailto:ifischer@ku.edu).

**ENGL 751 Fiction Writing III. Instr. K. Johnson. 7:00 M.** This is an advanced course in fiction writing for students in the graduate creative writing program. While the majority of our time will be spent discussing works in progress, students will also be responsible for writing reader responses to published books and short stories, and discussing elements of craft that they demonstrate. Emphasis will be on short fiction, not nonfiction or the novel.

**ENGL 752 Poetry Writing III. Instr. Kaminski. 4:00 W.** This course will be an intensive and advanced poetry workshop. Our focus will be on student writing, and we will consider assigned readings as a guide to possibilities. Students will be encouraged to develop their strengths and to cultivate a distinctive poetic vision and voice, but must also demonstrate a willingness to broaden their range and experiment with new forms and notions of the poem. Rather than simply polishing individual poems, we will explore new possibilities for future poems. Other topics to be discussed: revision, developing individual poems into a manuscript, literary journals, book reviews, book presses, and publishing. We will have class visits from visiting poets.

**ENGL 787 Modern English Grammar. Instr. Grund. 12:30 MW.** The word "grammar" can be anxiety-inducing. For many people, it conjures up painful memories of trying to master an inscrutable set of rules, with clear rights and wrongs but with few explanations of what made the rights right and the wrongs wrong. (Why, for example, is it considered correct to use *The person whom I saw yesterday*, while *The person who I saw yesterday* or *The person that I saw yesterday* is frowned upon?) But grammar can also be a way of understanding how language is used, a framework for describing the variation and creative potentials of the English language. In other words, grammar is a language to talk about language: it helps us see what language users do with English. This course will introduce you to a framework of "descriptive grammar," a set of terms, concepts, and tools that can be used to analyze language in any context. We will systematically explore the language in a variety of genres and situations (spoken as well as written), investigating what makes texts "tick" languagewise. In our discussions of grammar, we will question different conceptions of and attitudes towards grammar (including the anxiety-inducing one) and use a number of electronic tools and resources for the study and understanding of language. We will also explore how the descriptive framework can assist the teaching of grammar and how grammatical analysis can give insight into social structures, conventions, practices, and ideologies (drawing on discourse analytical approaches to language). The course will include a number of analytical assignments and a final project. The final project can take a number of different shapes depending on your interest and background (e.g., investigating the use of a particular feature or grammatical construction, the grammar of a particular genre or writer, or developing an approach to incorporating grammar in a composition class). No prior knowledge of grammar or language study is necessary.

**ENGL 790/ISP 800 Studies in: Instr. Fitzgerald. 1:30 T.** This course provides a theoretical and descriptive framework for

graduate level research and study of the historical and contemporary issues surrounding Indigenous peoples in the U.S. and Canada, and other Indigenous communities around the world. Topics covered include key concepts, terms, and themes relevant to Indigenous histories, law, language, literary and cultural productions, governance, contemporary practices, land-based pedagogies, and research methodologies and ethics. Required texts may possibly include *Native Studies Key Words*, Teves, Smith, and Raheja; *Decolonizing Methodologies: Research and Indigenous Peoples* 2<sup>nd</sup> ed., Tuihawai Smith; and numerous critical articles and book chapters.

**ENGL 801 The Study and Teaching of Writing. Instr. Devitt.**

**1:00 TR.** English 801 offers teachers of writing at KU the theoretical and pedagogical background needed to teach writing more effectively. The course will introduce some of the scholarship within the large field of rhetoric and composition studies that is most relevant to teaching writing in KU's first-semester college composition course. While reading and discussing the scholarship, students will apply what they read to their own teaching of English 101, working to develop effective pedagogical practices and choosing specific teaching strategies based on the best theory and research on the subject. We will work together to understand the "why" behind "what we do" and "how we do it" when we teach writing. Students will respond to and apply readings to their own teaching, work in groups to investigate and teach the class about a pedagogical issue, and research a relevant topic of their choosing. Text: V. Villanueva, ed., *Cross-Talk in Comp Theory: A Reader*, 3<sup>rd</sup> ed, NCTE. Multiple articles and chapters online.

**ENGL 801 The Study and Teaching of Writing. Instr. Devitt.**

**2:30 TR.** English 801 offers teachers of writing at KU the theoretical and pedagogical background needed to teach writing more effectively. The course will introduce some of the scholarship within the large field of rhetoric and composition studies that is most relevant to teaching writing in KU's first-semester college composition course. While reading and discussing the scholarship, students will apply what they read to their own teaching of English 101, working to develop effective pedagogical practices and choosing specific teaching strategies based on the best theory and research on the subject. We will work together to understand the "why" behind "what we do" and "how we do it" when we teach writing. Students will respond to and apply readings to their own teaching, work in groups to investigate and teach the class about a pedagogical issue, and research a relevant topic of their choosing. Text: V. Villanueva, ed., *Cross-Talk in Comp Theory: A Reader*, 3<sup>rd</sup> ed, NCTE. Multiple articles and chapters online.

**ENGL 880 Rhetoric Materialities, and the Everyday. Instr. Farmer.**

**1:00 TR.** This course examines the many ways that rhetoric is experienced in routine, ordinary contexts or, put differently, in everyday life—however, everyday life with a pronounced emphasis on its materiality. We will thus look at the often overlooked, taken for granted objects, things, and artifacts of the habitual and prosaic, and how these get manifested in what Louis Althusser calls the "false obviousness of everyday practices." Situating our investigations within an array of recent theoretical developments, we will examine, among other things, the rhetoric of cell phones, greeting cards, table settings, women's bicycles in the 19th century, maps, roadside memorials, statuary, museum displays, and those little free libraries, etc. Additionally, we will examine the range of meanings associated with the term *embodiment*, and the

significance of those meanings for writing and the teaching of writing. Our purpose will be to understand how everyday, material rhetorics accomplish their purposes, how they shape values, perspectives, and attitudes, how they accomplish their persuasive effects, and ultimately how rhetoric itself is inseparable from actually lived life. The probable texts for this course will consist of the following, supplemented by article and chapters in PDF formats: *Rhetoric through Everyday Things*, ed. by Scot Barnett and Casey Boyle, *Vibrant Matter: A Political Ecology of Things* by Jane Bennett, *Locating Visual-Material Rhetorics: The Map, the Mill, and the GPS* by Amy Proven, *Still Life with Rhetoric: A New Materialist Approach for Visual Rhetorics* by Laurie Gries

**ENGL 920: Seminar in English Renaissance Literature: Cultures of Fear and Hope. Inst. Sousa. 11:00-12:15 TR.**

This interdisciplinary graduate seminar focuses on the spectacular representations of fear on the early modern stage as a cultural, psychological, and political force and on hope as a means of transcendence, healing, and search for justice and social justice. Fears and dangers, real or imagined, pervaded daily life. Political and religious leaders invoked, mobilized, and deployed cultures of fear as a justification for surveillance and control. Yet this was also an age fired by an optimistic spirit of innovation, exploration, discovery, and hope. In this seminar, we will read selected literary texts, especially plays by Shakespeare and his fellow dramatists that represent the twin forces of fear and hope in search for what Bachelard refers to as "a dynamic continuity" in which "inside and outside are not abandoned to their geometrical oppositions" (230). In addition, we will also review key theoretical statements and foundational scholarship on the politics, psychology, and philosophy of fear, and Renaissance iconography. This will help us contextualize and study characters who journey to or inhabit a fearful and dangerous world, whose dehumanizing forces they must resist. We will read about eight plays by Shakespeare and his fellow dramatists, and other primary texts, selected from the late Elizabethan and Jacobean periods. Students from any discipline or area of specialization are welcome, and will be given the opportunity to design research or creative projects tailored to their particular areas of interest. Coursework will consist of approximately 3-4 short essays, a major research paper and/or creative project, and written and oral reports. For additional information contact Dr. Sousa: [sousa@ku.edu](mailto:sousa@ku.edu).

**ENGL 970 Seminar in American Literature: Latino/a and Latin American Literature of Trauma and Testimony. Instr. Caminero-Santangelo. 2:30 R.**

This course will examine literature which addresses situations of political repression and social justice, by both US Latino/a and Latin American authors. Latin American "*testimonio*" literature of the 1980s and '90s addressed death squads and disappearances in El Salvador and Guatemala, totalitarian dictatorships in the Dominican Republic and Cuba. What different and additional issues are raised when authors who have not substantially lived in these countries and cultures attempt to imagine, and narrate, the political situations there? How do US writers adopt and adapt *testimonio* in order to represent domestic social issues? We will address vexed debates surrounding cultural authority and authenticity, identity politics, the voice of the subaltern, U.S. Latino/a writers' adoption and revision of *testimonio* narrative strategies, the narration of the "nation" and U.S. Latino/a transnationalism, the possibilities for solidarity, as well as the construction of a pan-ethnic "*latinidad*" ("Latino-ness"), etc. Texts might include some of the following: *In the Time of the Butterflies*

by Julia Alvarez, *Mother Tongue* by Demetria Martínez, *We Came All the Way from Cuba So You Could Dress Like This?* by Achy Obejas, *In Search of Bernabé* by Graciela Limon, *The Tattooed Soldier* by Hector Tobar, *The Guardians* by Ana Castillo, and *The Devil's Highway* by Luis Urrea (as well as *The Farming of Bones* by U.S.-Caribbean writer Edwidge Danticat). We will set these texts against Latin American novels and memoirs treating similar histories, such as *One Day of Life* by Manlio Argueta, *The Feast of the Goat* by Mario Vargas Llosa, *I, Rigoberta Menchú* by Menchú, and *Before Night Falls* by Reinaldo Arenas. Assignments will include weekly responses and a research paper.

**ENGL 998 Investigation and Conference: AAC (Alternative Academic Careers): An Approach to Career Mapping. Instr. Graham. TBD.** This one credit course is a workshop for graduate students interested in learning more about careers outside of the academy that are highly compatible with training in the humanities. In biweekly sessions we talk with successful professionals to discuss their choice of a non-academic career, the path that led them there, and we learn ways to better leverage the skills and training in advanced degree programs. The course offers instruction and feedback on preparing conference proposals, presentations, and professional CV's, grant writing, and developing websites and electronic portfolios. This course is ideal for the student interested in: considering a wider range of career options once completing the MA/MFA/PhD; developing a grant or book proposal for an idea/project; pursuing a career in the public humanities; jobs in private industry and/or non-profit sector; combined careers (i.e. writer and ???). We meet eight times over the semester each time with a professional (in person or skype). Requirements: attend class bi-weekly; workshop and complete/submit at least one grant or book proposal, including letter of inquiry OR a vision statement, including professional goals and specific action steps; comfort sharing and working in a collaborative context. Assignments vary widely, but may include: a cover letter for an AAC position you see advertised; a reference map (list of whom you go to for what); a conference presentation you need to prepare and rehearse; an informational website.