

SPRING 2019 UNDERGRADUATE COURSES

English major requirements can be found 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>

KU Core requirements can be found here:

<https://kucore.ku.edu/fulfilling-core->

If you are majoring or minoring in English – or planning to do so – the English Department **STRONGLY**

RECOMMENDS that you consult with **English Academic Advisor, Evan Johnson**, to better understand your options and maximize efficiency as you seek to fulfill KU Core and English Department requirements. Evan Johnson's office is 3001P Wescoe. His e-mail is eljohnson@ku.edu. You are also welcome to contact Department of English Interim Director of Undergraduate Studies, Mary Klayder. Mary Klayder's office is 3059 Wescoe. Her email is mklayder@ku.edu.

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

This course will examine issues of race, gender, ethnicity, and identity as they are constructed in short fiction by male, female, black and white, nineteenth and twentieth-century American writers. Course requirements will include: two papers (each approximately 6 typewritten pages); response papers; reading quizzes; a midterm and a take-home final exam. Class participation also is a requirement. What follows is a list of the texts for the course: William Faulkner, *As I Lay Dying*; Toni Morrison, *Beloved*; *The Norton Anthology of Short Fiction* (shorter seventh edition).

ENGL 199 Introduction to the English Major. Instr. Eichhorn-Hicks. Online 1/22-3/15.

This is a one credit hour, online course intended for students majoring in English or considering an English major or minor. The course's main goals are to give you a basic idea of studying English and to prepare you for classroom-based English courses. In the course, you will discover the value of majoring in English; understand the structure of the major and plan your coursework; identify opportunities in the department, college, university, and community; consider the variety of post-graduation activities; and prepare for success as an English major.

ENGL 199 Introduction to the English Major. Instr. Eichhorn-Hicks. Online 3/25-5/17.

This is a one credit hour, online course intended for students majoring in English or considering an English major or minor. The course's main goals are to give you a basic idea of studying English and to prepare you for classroom-based English courses. In the course, you will discover the value of majoring in English; understand the structure of the major and plan your coursework; identify opportunities in the department, college, university, and community; consider the variety of post-graduation activities; and prepare for success as an English major.

ENGL 203 Where No Man Has Gone Before: Science Fiction and Colonialism. Instr. Bhalla. 1:00 TR. Space: the final frontier. These are the novels of the colonialists: Gilman, *Herland*;

Haggard, *She*; Irving, *A History of New-York*; Shelley, *Frankenstein*; Wells, *The Island of Dr. Moreau*, *The War of the Worlds*. Their century-long mission: to explore strange new worlds. To seek out new life and new civilizations. To boldly go where no man has gone before!

Our semester-long mission: to explore questions such as what links science fiction to colonialism? How does science fiction construct the "strangeness" of "new worlds"? How do the *fantasies* of discovery or progress or racism underlie the *reality* of colonial exploitation? How do male and female authors differ in their responses to such questions? How does colonial rhetoric get reconfigured as capitalist rhetoric in contemporary science fiction films? To seek out critical thinking skills through a range of activities such as class discussions, low-stakes writing, creative assignments, critical assignments, peer review workshops, and multimedia presentations. These are our adventures and voyages. And, of course, to boldly ask: has no one lived there before?

ENGL 203 Where No Man Has Gone Before: Science Fiction and Colonialism. Instr. Bhalla. 2:30 TR.

Space: the final frontier. These are the novels of the colonialists: Gilman, *Herland*; Haggard, *She*; Irving, *A History of New-York*; Shelley, *Frankenstein*; Wells, *The Island of Dr. Moreau*, *The War of the Worlds*. Their century-long mission: to explore strange new worlds. To seek out new life and new civilizations. To boldly go where no man has gone before!

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ENGL 203 Writing for Engineers. Instr. Comi. 8:00 MWF.

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 Professional Writing. Instr. Duba. Online 1/22-3/15.

Communicating effectively in work and school settings can be crucial to personal success. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly, competently, and appropriately for the context of your communicative situation.

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

ENGL 203 Professional Writing. Instr. Duba. Online 3/25-5/17. 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 Not So Elementary: Crime and Detective Fiction in the Popular Imagination. Instr. Dennis. 8:00 TR. In American popular culture, true and fictional crime has long fascinated consumers, as evidenced by everything from an upsurge in podcasts devoted to the subject to widespread film, television, and media coverage. Within the book world, crime and detective fiction has retained a foothold in the Western imagination since the days of Edgar Allen Poe's Dupin and Arthur Conan Doyle's Sherlock Holmes. Sherlock Holmes, especially, has been reimagined and circulated through multiple television series and adaptations in both film and fictional texts, most recently BBC's series *Sherlock* and the American series *Elementary*. These stories hold us in suspense, and their role as entertainment seems clear. Upon further examination, however, these stories also reveal as anxieties among society's members, particularly regarding containment of behavior and identities society deems improper or dangerous. Representations of crime, victim, and suspect have broader implications for the ways we understand embodiment, social mores, and justice. Thus, crime fiction offers a valuable lens through which to examine issues related to race, gender, and sexuality. Through critical engagement with literature and adaptations of popular works into film and media, this course will delve into the realm of crime and detective literature as a means to interrogate the dominant frameworks in which we live, as well as to question conventions of the genre itself. Students can expect to engage with such works as Conan Doyle's *The Adventures of*

Sherlock Holmes, Agatha Christie's *Murder on the Orient Express*, Louise Erdrich's *The Round House*, popular podcast *My Favorite Murder*, and others. Through inclusion of a feminist framework applied to this area of study, as well as varied writing assignments that require close textual analysis, creative production, and application of learned material, students will complete course goals including: 1) "reading consciously and contextually to develop interpretations of texts"; 2) thinking "critically about language, texts, and experience," making evidence-based arguments; and 3) addressing multiple perspectives while incorporating several types of writing.

ENGL 203 Not So Elementary: Crime and Detective Fiction in the Popular Imagination. Instr. Dennis. 9:30 TR. In American popular culture, true and fictional crime has long fascinated consumers, as evidenced by everything from an upsurge in podcasts devoted to the subject to widespread film, television, and media coverage. Within the book world, crime and detective fiction has retained a foothold in the Western imagination since the days of Edgar Allen Poe's Dupin and Arthur Conan Doyle's Sherlock Holmes. Sherlock Holmes, especially, has been reimagined and circulated through multiple television series and adaptations in both film and fictional texts, most recently BBC's series *Sherlock* and the American series *Elementary*. These stories hold us in suspense, and their role as entertainment seems clear. Upon further examination, however, these stories also reveal as anxieties among society's members, particularly regarding containment of behavior and identities society deems improper or dangerous. Representations of crime, victim, and suspect have broader implications for the ways we understand embodiment, social mores, and justice. Thus, crime fiction offers a valuable lens through which to examine issues related to race, gender, and sexuality. Through critical engagement with literature and adaptations of popular works into film and media, this course will delve into the realm of crime and detective literature as a means to interrogate the dominant frameworks in which we live, as well as to question conventions of the genre itself. Students can expect to engage with such works as Conan Doyle's *The Adventures of Sherlock Holmes*, Agatha Christie's *Murder on the Orient Express*, Louise Erdrich's *The Round House*, popular podcast *My Favorite Murder*, and others. Through inclusion of a feminist framework applied to this area of study, as well as varied writing assignments that require close textual analysis, creative production, and application of learned material, students will complete course goals including: 1) "reading consciously and contextually to develop interpretations of texts"; 2) thinking "critically about language, texts, and experience," making evidence-based arguments; and 3) addressing multiple perspectives while incorporating several types of writing.

ENGL 203 What's So Funny?: Exploring the Rhetoric of Current Comedy. Instr. Dicks. 9:30 TR. Comedy is an integral part of American culture; it can be found in written texts we interact with, YouTube videos friends share, and passing conversations with acquaintances. People don't always share the same sense of humor, and what one person might find hilarious, others might read as offensive. When comedians venture into certain subject matter, some might feel it's too sensitive or too soon. A seemingly innocuous joke can sometimes take on a life of its own. While most people would agree that laughter is an important part of life and making great comedy is difficult, the genre doesn't always get recognized for its complexity or the

impact that it can have on the world. This course will consider different forms of comedy and what it can do, challenging students to analyze different genres of comedy, consider the responses to it, and examine the ways in which comedy interacts with and shapes the cultural moment. Together, we will consider what makes us laugh and why through foundational theories of humor; how stand-up comedians like Patton Oswalt, Maria Bamford, and Dave Chappelle create arguments in their work; and the cultural impact of politically engaged comedy like *Saturday Night Live*, *Last Week Tonight*, and *The Daily Show*. Along the way, we'll touch on memes, the rise and fall of Vine, and other forms of internet humor. Students will be asked to participate in class discussions, keep a weekly viewing/reading Tumblr, and complete three writing projects over the course of the semester. For more details, contact the instructor via email at leighannd@ku.edu. Please note: the subject matter of this course will contain adult language and themes. Students should consider their own comfortability and sensitivity with this in mind before enrolling in this course.

ENGL 203 What's So Funny?: Exploring the Rhetoric of Current Comedy. Instr. Dicks. 11:00 TR. Comedy is an integral part of American culture; it can be found in written texts we interact with, YouTube videos friends share, and passing conversations with acquaintances. People don't always share the same sense of humor, and what one person might find hilarious, others might read as offensive. When comedians venture into certain subject matter, some might feel it's too sensitive or too soon. A seemingly innocuous joke can sometimes take on a life of its own. While most people would agree that laughter is an important part of life and making great comedy is difficult, the genre doesn't always get recognized for its complexity or the impact that it can have on the world. This course will consider different forms of comedy and what it can do, challenging students to analyze different genres of comedy, consider the responses to it, and examine the ways in which comedy interacts with and shapes the cultural moment. Together, we will consider what makes us laugh and why through foundational theories of humor; how stand-up comedians like Patton Oswalt, Maria Bamford, and Dave Chappelle create arguments in their work; and the cultural impact of politically engaged comedy like *Saturday Night Live*, *Last Week Tonight*, and *The Daily Show*. Along the way, we'll touch on memes, the rise and fall of Vine, and other forms of internet humor. Students will be asked to participate in class discussions, keep a weekly viewing/reading Tumblr, and complete three writing projects over the course of the semester. For more details, contact the instructor via email at leighannd@ku.edu. Please note: the subject matter of this course will contain adult language and themes. Students should consider their own comfortability and sensitivity with this in mind before enrolling in this course.

ENGL 203 Rock and Rap Writing. Instr. Ellis. 1:00 MWF. Once dismissed as the inarticulate utterances of adolescents, rock music has emerged into a modern art form, complete with its own industry of written works. 1950s and 60s songwriting soon inspired distinct critical analyses and later other sub-genres such as rock fiction and musician memoirs. Today, these are all staples of our popular literature. The addition of rap and hip-hop to rock culture in the 1970s expanded the range of rock writings, introducing previously marginalized voices with new rhetorical methods and appeals. The quizzes, analytical and creative essays assigned in this class will revolve around the books, essays, films, videos, and songs we study, and issues of race, class, and gender

will all be central to our analyses. In addition, students will be expected to research, write, and present a fully developed research paper that focuses on a rock and/or rap writing of their own choice. Required Texts/Resources: Dylan, Bob. *Chronicles, Volume One*, Kureishi, Hanif. *The Buddha of Suburbia*, Handbook materials, located in "Course Documents" of Blackboard, CAL. (KU English Department). Selected critical essays, lyrics, and videos will be available on Blackboard. Local resources, including the fanzine and poster collections at the Spencer Research Library, will also be incorporated into the course.

ENGL 203 Rock and Rap Writing. Instr. Ellis. 2:00 MWF. Once dismissed as the inarticulate utterances of adolescents, rock music has emerged into a modern art form, complete with its own industry of written works. 1950s and 60s songwriting soon inspired distinct critical analyses and later other sub-genres such as rock fiction and musician memoirs. Today, these are all staples of our popular literature. The addition of rap and hip-hop to rock culture in the 1970s expanded the range of rock writings, introducing previously marginalized voices with new rhetorical methods and appeals. The quizzes, analytical and creative essays assigned in this class will revolve around the books, essays, films, videos, and songs we study, and issues of race, class, and gender will all be central to our analyses. In addition, students will be expected to research, write, and present a fully developed research paper that focuses on a rock and/or rap writing of their own choice. Required Texts/Resources: Dylan, Bob. *Chronicles, Volume One*, Kureishi, Hanif. *The Buddha of Suburbia*, Handbook materials, located in "Course Documents" of Blackboard, CAL. (KU English Department). Selected critical essays, lyrics, and videos will be available on Blackboard. Local resources, including the fanzine and poster collections at the Spencer Research Library, will also be incorporated into the course.

ENGL 203 "Stick to Sports": The Rhetoric of Athletics. Instr. Fey. 9:00 MWF. This class will investigate the rhetoric used in both sports discourse and actual sporting events. It starts with the premise that sports are not merely games, but also performances, not so different from the ballet or a Hollywood blockbuster. What values, then, are promoted by sports? What accounts for their immense popularity in American culture? Is "sport" art? Students will also try their hand at participating in the sports discourse. Potential assignments include an "on the ground" essay about a sporting event, as well as an advertising portfolio for a "new" Minor League Baseball team.

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ENGL 203 The Shape of a Superhero: Bodies and Disability in Comics. Instr. Warner. 10:00 MWF. Of the top 10 worldwide highest grossing films of all time, four are superhero films. Characters like Daredevil, Cyborg, Hawkeye, Jessica Jones,

Doctor Strange, and Wolverine make it clear: superheroes permeate our current pop-culture. What about these characters' bodies and abilities make them super? In this course, we will interrogate how we classify bodies as non-disabled, disabled, and super. We will examine superheroes in both comics and film and build our skills analyzing comics as literature using the critical approach of Disability Studies. Our writing will focus on visual analysis, argumentative writing, creative interpretation of existing comics, and revision for accessibility.

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ENGL 205 Nature, Technology, and Literature. Instr. Drake. 11:00 TR. This course examines the ways conceptions of both nature and humanity develop and evolve alongside technological changes in recent centuries, as well as the implications of these changes in both historical and contemporary contexts. We will explore these issues through a diverse set of texts that include environmental literature, science fiction, science writing, and more. These genres each introduce conventions and perspectives that texture articulations of natural-ness and human-ness. Our inquiries and discussions will cover a range of subjects, including questions about literary and rhetorical conventions, scientific practices, economic enterprise, colonialism, globalization, gender, race, and individuality. The broader goal of the course is to foster critical tools and perspectives to better conduct ourselves as social and ecological actors. Assignments will include three major papers, a final exam, a presentation, and several informal reaction papers. Texts: Shelley, *Frankenstein*; Wells, *The Island of Dr. Moreau*; Le Guin, *Word for World is Forest*; Dick, *Do Androids Dream of Electric Sheep?*; Atwood, *Oryx and Crake*; and shorter works that will be posted on Blackboard.

ENGL 205 Writing the Self/Reading Life Stories. Instr. Graham. 8:00 TR. This course is an introduction to life writing through immersion! Today, autobiographies, memoirs, and many first person narratives constitute the genre of life writing. The characteristic elements in the texts we will read, and in life writing in general, include a focus on the self (the autobiographical "I"); memory (recalling of impressions and experiences in an identifiable pattern); and location (where and who you are in relation to your social, racial, ethnic, gender, age group). We will examine these elements in each text, talk about why people write life stories, and what connects us to a story individually and collectively as a community of readers. We will also consider those other ways in which people can tell a life story. I created this course in order to provide an opportunity for college students to examine and understand the changes that occur in our own experience. Often we can see those changes more clearly as we engage with others. We all have stages of growth: think about the

transition from high school to college or from college to a first career job; or changing careers. You may find yourself asking who you really are at any given moment and how you came to be. This inquiry into the formation of the self or one's subjectivity is extremely important in autobiography. For this reason, our focus will be stories of young adults or people looking back on their lives from a particular vantage point. I have selected a wide range of books intended to stretch your thinking to help you see both the commonalities and differences in human experience. Many of the books you may find unsettling, which means you are confronting something new and different and may find your assumptions about the world being tested. Look forward to diving in! We will read six books, and I welcome you to start early. James Joyce, *Portrait of the Artist as a Young Man*; Richard Wright, *Black Boy*; Jade Snow Wong, *Fifth Chinese Daughter*; Richard Rodriguez, *Hunger for Memory*; Dorothy Alison, *Bastard Out of Carolina*; Laura Moriarty, *The Center of Everything*.

ENGL 205 Ways of Seeing. Instr. Klayder. 10:00 MWF. The course will focus on the concepts of perception, perspective, and vision in literature. How do we see things? How do we view the world? How does literature show our different ways of seeing? We will consider different perceptions of art, nature, gender, race, and culture; we will investigate various cultural and personal perspectives; and we will address the notion of vision as a metaphor in literature. In addition to literary texts, we will look at how other disciplines intersect with literature regarding these issues. There will be three critical papers, a final exam, a perception project, and assorted playful response assignments throughout the semester. Texts: Lakoff and Johnson, *Metaphors We Live By*; Donne, *Selected Poetry*; Dickinson, *The Collected Poems*; Edson, *Wit*; Joyce, *A Portrait of the Artist as a Young Man*; Woolf, *To The Lighthouse*; Whitehead, *The Intuitionist*; Garcia, *The Aguero Sisters*; Silko, *Storyteller*; and selected essays and poetry handouts.

ENGL 209 Introduction to Fiction. Instr. Daldorph. 10:00 MWF. In this Introduction to Fiction class we will be looking at both short stories and novels and exploring the techniques and conventions of fiction. We will be looking at the works of some established writers such as F. Scott Fitzgerald and James Baldwin, and also looking at the works of some contemporary writers. The class will also offer opportunity for your own fiction writing.

ENGL 209 Introduction to Fiction. Instr. Encarnacion. 9:30 TR. This course explores what fiction does and how it does it. The class asks why we write stories and why we read them. This section focuses on contemporary American identity as expressed by 21st-Century fiction writers. We will read texts by authors reflecting a wide spectrum of the American experience and question how fiction serves to both express and construct American identity, history and society. We will explore themes such as fiction in the digital age, modern interpretations of American history, and the experiences of marginalized communities within the national story. In addition to learning more about the nature and role of fiction today, the students in this class will ultimately ask what and who shapes contemporary Americanness. Please email the teacher at gibette@ku.edu for more information.

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ENGL 209 Introduction to Fiction. Instr. S Johnson. 11:00 TR.

This class is for those who have been reading stories since they learned their alphabet. It welcomes those who read occasionally and for distraction only, say when the internet is down and the smart phone is nowhere to be found. And it invites those who have not picked up a novel or short story in months, years or—ever. It is for every major and it does not discriminate. The stories you read in this class will at times entertain and delight you, giving you a break, as we so often like to say, from reality. Other times, however, what you read will confront you with reality in unexpected ways, challenging you about some long held conception, value or belief. When you are really lucky, a work of fiction will do both. You probably expect that in a literature course we will discuss precious works of art long admired as creations of genius. Sure, and I will, on occasion, succumb to a little ooh-ing and aah-ing myself; however, what you may not expect in a literature course is that you do not always have to treat literature as you would a painting in a museum. In fact, this course will ask you to take the fiction we read out of the classroom to, well, wherever it is you go, and to carry it around awhile, in your mind and in your pocket like a bright idea or a dollar bill. You may scuff one of those stories up a bit and let it get worn and dirty as you walk around, wondering if it is worth sharing, spending, or still worth anything at all. Maybe that story or novel will take on a life of its own and you will be thankful that you've met a new friend or you'll resent the company. In any case, you will have the opportunity to argue with and to praise; to analyze and to interpret; and to read, think, and write in ways academic and creative about the fiction you encounter in this class.

ENGL 209 Introduction to Fiction. Instr. S Johnson. 1:00 TR.

This class is for those who have been reading stories since they learned their alphabet. It welcomes those who read occasionally and for distraction only, say when the internet is down and the smart phone is nowhere to be found. And it invites those who have not picked up a novel or short story in months, years or—ever. It is for every major and it does not discriminate. The stories you read in this class will at times entertain and delight you, giving you a break, as we so often like to say, from reality. Other times, however, what you read will confront you with reality in unexpected ways, challenging you about some long held conception, value or belief. When you are really lucky, a work of fiction will do both. You probably expect that in a literature course we will discuss precious works of art long admired as creations of genius. Sure, and I will, on occasion, succumb to a little ooh-ing and aah-ing myself; however, what you may not expect in a literature course is that you do not always have to treat literature as you would a painting in a museum. In fact, this course

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ENGL 209 Introduction to Fiction. Instr. Mills. Online 1/22-

3/15. In this eight-week online course, students read, critically analyze, and write about fiction. We will focus on ways of interpreting fiction: the kind of interpretation 1) a reader does when explaining the meaning of a story; 2) an author does of personal, historical, or cultural context when writing a story; 3) a reader does when composing creative revisions of a story; and 4) a reader does when considering a story in the context of other stories. Our lessons will include analyzing and interpreting stories, researching context for stories, and writing creative responses to stories. The course is conducted through Blackboard, and students will participate in discussion board conversations, produce critical written assignments, write short creative fiction in response to our texts, and review drafts for peers. There will be three main papers in the class and a final exam. Required Text: Bausch, Richard. *The Norton Anthology of Fiction*.

ENGL 209 Introduction to Fiction. Instr. Mills. Online 3/25-

5/17. In this eight-week online course, students read, critically analyze, and write about fiction. We will focus on ways of interpreting fiction: the kind of interpretation 1) a reader does when explaining the meaning of a story; 2) an author does of personal, historical, or cultural context when writing a story; 3) a reader does when composing creative revisions of a story; and 4) a reader does when considering a story in the context of other stories. Our lessons will include analyzing and interpreting stories, researching context for stories, and writing creative responses to stories. The course is conducted through Blackboard, and students will participate in discussion board conversations, produce critical written assignments, write short creative fiction in response to our texts, and review drafts for peers. There will be three main papers in the class and a final exam. Required Text: Bausch, Richard. *The Norton Anthology of Fiction*.

ENGL 209 Introduction to Fiction. Instr. McComb. 8:00 TR.

This course will focus on literature of the American South. When most people think of Southern literature, they think of Mark Twain and William Faulkner, authors who have defined one region's writing for over a century. While writers like Twain and Faulkner are consistently taught, many other writers from the American South are overlooked, leaving an incomplete picture of what Southern writing was, is, and continues to be. In this class, we will look at both foundational Southern writers as well as less studied and more contemporary writers whose work challenges common perceptions about Southern writing, art, and people. After first gaining an understanding of the conventions of fiction more generally, we will read a variety of genres including novels, short stories, and poems in order to discover how literature of the American South is distinct not only in its artistic style(s) but also in

its engagement with issues such as racial injustice and environmentalism.

ENGL 209 Introduction to Fiction. Instr. McComb. 9:30 TR.

This course will focus on literature of the American South. When most people think of Southern literature, they think of Mark Twain and William Faulkner, authors who have defined one region's writing for over a century. While writers like Twain and Faulkner are consistently taught, many other writers from the American South are overlooked, leaving an incomplete picture of what Southern writing was, is, and continues to be. In this class, we will look at both foundational Southern writers as well as less studied and more contemporary writers whose work challenges common perceptions about Southern writing, art, and people. After first gaining an understanding of the conventions of fiction more generally, we will read a variety of genres including novels, short stories, and poems in order to discover how literature of the American South is distinct not only in its artistic style(s) but also in its engagement with issues such as racial injustice and environmentalism.

ENGL 209 Introduction to Fiction. Instr. Wakkad. 1:00 MWF.

J. M. Coetzee once said: "What bird has the heart to sing in a thicket of thorns?" This course pairs works that tackle the theme of actual and/or metaphorical imprisonment, focusing on critical analysis of a variety of novels and short stories from different cultures and historical periods. Students will define fiction and explore the purpose of writing and reading it. They will also identify its major characteristics and elements (plot, storyline, theme, characters, setting, point of view, tone, atmosphere, etc) and recognize its different genres. They will develop the necessary analytical and critical thinking skills they gained from ENGL 101 and 102 through examining literary texts, reading critical analyses about different works, comparing and contrasting different narratives, critiquing ideas, explaining the impact of form on content, and producing coherent, meaningful, and logically constructed essays. Moreover, this course focuses on analyzing the role of a literary text in representing and exploring social and cultural changes. It will help students apply critical thinking skills in real-life situations and employ knowledge about the different cultures that the texts tackle in interaction with others in our multi-cultural world. Texts will include: Austen's *Mansfield Park*, George Orwell's *Nineteen Eighty-Four*, and J. M. Coetzee's *Waiting for the Barbarians*. We will also read some short stories by Virginia Woolf, James Joyce, Katherine Mansfield, Alice Walker, Edgar Allen Poe, Ambrose Bierce, Ernest Hemingway, Sherman Alexie, Jorge Luis Borges, Guy de Maupassant, Fyodor Dostoyevsky, and Naguib Mahfouz.

ENGL 209 Introduction to Fiction. Instr. Wakkad. 2:00 MWF.

J. M. Coetzee once said: "What bird has the heart to sing in a thicket of thorns?" This course pairs works that tackle the theme of actual and/or metaphorical imprisonment, focusing on critical analysis of a variety of novels and short stories from different cultures and historical periods. Students will define fiction and explore the purpose of writing and reading it. They will also identify its major characteristics and elements (plot, storyline, theme, characters, setting, point of view, tone, atmosphere, etc) and recognize its different genres. They will develop the necessary analytical and critical thinking skills they gained from ENGL 101 and 102 through examining literary texts, reading critical analyses about different works, comparing and contrasting different

narratives, critiquing ideas, explaining the impact of form on content, and producing coherent, meaningful, and logically constructed essays. Moreover, this course focuses on analyzing the role of a literary text in representing and exploring social and cultural changes. It will help students apply critical thinking skills in real-life situations and employ knowledge about the different cultures that the texts tackle in interaction with others in our multi-cultural world. Texts will include: Austen's *Mansfield Park*, George Orwell's *Nineteen Eighty-Four*, and J. M. Coetzee's *Waiting for the Barbarians*. We will also read some short stories by Virginia Woolf, James Joyce, Katherine Mansfield, Alice Walker, Edgar Allen Poe, Ambrose Bierce, Ernest Hemingway, Sherman Alexie, Jorge Luis Borges, Guy de Maupassant, Fyodor Dostoyevsky, and Naguib Mahfouz.

ENGL 210 Introduction to Poetry. Instr. Crawford-Parker.

9:00 MWF. Many people have had some exposure to poetry, but despite that, many are uncertain about it. Some people wonder how to read and make sense of poetry, feeling at times mystified by it, even while there are those who feel more comfortable reading poems. English 210 will demystify poetry by giving students a number of tools for reading poems. By the end of the course, students will better understand the techniques of poetry and the role that various contexts play in understanding and appreciating poems. They will gain a sense of the variety of poetry and the deep engagement with language that reading poetry requires. Throughout the course, students will be reading and writing about a number of poems to hone their critical thinking and writing abilities. Assignments will include three critical papers, an end-of-semester self-assessment of their reading abilities, three recitations of poems of their own choosing, various homework and in-class writing assignments, a journal, and frequent discussion of readings.

ENGL 210 Introduction to Poetry. Instr. Crawford-Parker.

10:00 MWF. The course will begin with a focus on close reading, learning some of the particular ways that poems create effects and meaning. Building on the focus on textual features, the course will add various contexts for reading: genre, history, intertextuality, biography, criticism. Students will write two critical papers, one with a very close focus on a poem and a second that incorporates additional readings in the examination of a poem, along with a group project that examines editorial issues in presenting a poet's work, as well as a self-reflection at the semester's end to assess what learning has occurred. Students will also keep a course journal to track their thinking about readings and write a number of short exercises to practice critical reading skills, particularly those that apply to poetry. The course will use two texts, the first focused on techniques for reading and interpretation and the second a comprehensive anthology, with information on poetic form and syntax. There will also be additional handouts and materials on paper writing and critical reading. Texts: Furniss, Tom, and Michael Bath. *Reading Poetry: An Introduction*. 2nd ed., & Online assigned poems

ENGL 210 Introduction to Poetry. Instr. Graf. 11:00 TR.

It's rare to meet someone who claims to enjoy reading poetry. Given the prominence and proliferation of alternative forms of media, such as text messages, Netflix original series, and video games, the role of poetry in our society seems less and less important. This perceived lack of poetry's importance wasn't always the case. In fact, it was once the most popular form of entertainment. Before the invention of cinema, television, and YouTube, audiences

sought out their local bard for a good story. In this course, we will seek to answer the following question: can poetry matter? The only way to answer this question is to perform close and critical readings of poems as well as essays on poetics. In this class, we will read a wide range of poems and essays in order to develop an understanding of the many ways in which poetry has changed—in look, in tone, in content—from the Romantic period to the present day. We will also develop an understanding of the literary history of poetry. This historical overview will include discussions of major poets, trends, literary movements, and literary battles, in order to contextualize the poems we discuss in class. Your task will be to compose essays that connect particular poems to a larger historical context through elements such as form, thematic content, and perspective, which is exactly the work we will also perform in class.

ENGL 210 Introduction to Poetry. Instr. Graf. 1:00 TR. It's rare to meet someone who claims to enjoy reading poetry. Given the prominence and proliferation of alternative forms of media, such as text messages, Netflix original series, and video games, the role of poetry in our society seems less and less important. This perceived lack of poetry's importance wasn't always the case. In fact, it was once the most popular form of entertainment. Before the invention of cinema, television, and YouTube, audiences sought out their local bard for a good story. In this course, we will seek to answer the following question: can poetry matter? The only way to answer this question is to perform close and critical readings of poems as well as essays on poetics. In this class, we will read a wide range of poems and essays in order to develop an understanding of the many ways in which poetry has changed—in look, in tone, in content—from the Romantic period to the present day. We will also develop an understanding of the literary history of poetry. This historical overview will include discussions of major poets, trends, literary movements, and literary battles, in order to contextualize the poems we discuss in class. Your task will be to compose essays that connect particular poems to a larger historical context through elements such as form, thematic content, and perspective, which is exactly the work we will also perform in class.

ENGL 210 Introduction to Poetry. Instr. Wedge. 12:00 MWF. This course introduces students to poetry as a genre through in-depth reading of and writing about poetry with emphasis on critical analysis of a variety of forms and techniques used in poems from different historical periods. Students in this course will continue to develop the critical-thinking, interpretive, and writing skills developed in English 101 and 102. Required coursework consists of 3 major essays and a revision assignment (45%), a mid-term (15%), and comprehensive final (25%). Homework (15%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. TEXTS: Gwynn, *Poetry: A Pocket Anthology*.

ENGL 210 Introduction to Poetry. Instr. Wheeler. Online 01/22-3/15. English 210 is a college writing course designed to further your development as a reader and writer. This course will focus on the critical thinking, reading, and writing skills you will need to interpret poems and other texts and to write critically, appreciatively, and reflectively about poetry. We will spend the majority of our time reading, discussing, and writing about individual poems. We will also read a number of essays written about poetry, considering various critical approaches to the study

of literature and connections to larger cultural issues. Ultimately, this exploration of poetry will help to demystify the specter of "hidden meanings" and "obscure symbolism" in poems. Instead, there is a world of poetry very much alive and thriving.

ENGL 210 Introduction to Poetry. Instr. Wheeler. Online 03/25-5/17. English 210 is a college writing course designed to further your development as a reader and writer. This course will focus on the critical thinking, reading, and writing skills you will need to interpret poems and other texts and to write critically, appreciatively, and reflectively about poetry. We will spend the majority of our time reading, discussing, and writing about individual poems. We will also read a number of essays written about poetry, considering various critical approaches to the study of literature and connections to larger cultural issues. Ultimately, this exploration of poetry will help to demystify the specter of "hidden meanings" and "obscure symbolism" in poems. Instead, there is a world of poetry very much alive and thriving.

ENGL 220 Introduction to Creative Writing. Instr. Lucero. 11:00 TR. How does a piece of creative writing work? What does it do and how? Through in-depth reading and writing in multiple genres (poetry, fiction, creative nonfiction, playwriting, etc.), students will develop the skills for identifying, analyzing, and employing creative writing forms and techniques across various genres, audiences, and contexts. Written assignments will include creative works in multiple genres and critical works that analyze the technique and function of a wide range of creative pieces. 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 Introduction to Creative Writing. Instr. Teller. 1:00 TR. In this course, new writers will practice poetry, fiction, and creative nonfiction to engage with storytelling and effectively addressing an audience. Storytelling is a universal human quality; as such, we will study stories from a range of literary forms, examine how stories appear cross-culturally, and consider what these genre characteristics mean for us as writers of the twenty-first century. Throughout the semester, we will engage with all stages of the writing process—drafting, workshopping, revision, and submission—with opportunities to attend community literary events. Our course will culminate with a final creative writing portfolio of revised works with an accompanying progress report.

ENGL 220 Introduction to Creative Writing. Instr. Youngdahl. 2:30 TR. In this course we will closely read examples of creative writing in a variety of genres, including poetry, fiction, nonfiction, 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. Students will also have the opportunity to have writing workshopped by their peers. Graded work will consist of informal generative exercises, a reading journal, original writing in three genres, a short presentation, and attendance at a local literary event. In lieu of a final exam, students will submit a portfolio of their revised work, along with a short reflection paper. Required texts will include *The Best American Short Stories 2018*, *Hunger: A Memoir*

of *(My) Body*, as well as a number of readings posted to Blackboard.

ENGL 301 Topics in British Literature to 1800: Arthurian Literature. Instr. Schieberle. 1:00 TR. Arthurian literature may be the medieval equivalent of popular entertainment, but medieval and post-medieval treatments of King Arthur also reveal the values, ideals, and anxieties of the cultures that produced them. We will trace the development of the English Arthurian legend from its mythic and quasi-historical beginnings through medieval romance and more recent treatments that may include a Monty Python or Guy Ritchie movie. Questions driving the course will include how Arthur and his knights are represented differently in different genres, what cultural issues and problems authors use Arthurian literature to address, and how authors reinvent Arthurian narratives to reflect changing social ideals over hundreds of years. Requirements: regular class attendance and participation; quizzes and informal written assignments; a midterm exam; and a final researched essay or creative project.

ENGL 306 Global Environmental Literature. Instr. Echterling. Online 01/22-3/15. This course focuses on fiction, nonfiction, and poetry that illuminates intersections between social injustice and environmental problems in the Global South. To facilitate our interpretation of these texts, we will also read scholarship from environmental literary studies (ecocriticism), environmental history, and other disciplines. Assignments include regular reading responses, asynchronous online discussions, an annotation project, and a final paper.

ENGL 306 Global Environmental Literature. Instr. Echterling. Online 03/25-5/17. This course focuses on fiction, nonfiction, and poetry that illuminates intersections between social injustice and environmental problems in the Global South. To facilitate our interpretation of these texts, we will also read scholarship from environmental literary studies (ecocriticism), environmental history, and other disciplines. Assignments include regular reading responses, asynchronous online discussions, an annotation project, and a final paper.

ENGL 308 Introduction to Literary Criticism and Theory. Instr. Rowland. 11:00 TR. This course introduces students to the techniques and tools of literary criticism and is recommended early in the major. In this course you will develop a deeper understanding of literary analysis and learn multiple strategies for reading and writing about texts, a practice central to English studies. You will learn to analyze poetry and prose using the skills of close and contextual reading. You will also study and practice some of the major theoretical approaches to literature, including psychoanalytic, ideological, gender, and post-colonial criticism. You will write a series of short papers focused on literary analysis and, for the final paper, a substantial, researched argument about a literary text.

ENGL 308 Introduction to Literary Criticism and Theory. Instr. Rowland. 1:00 TR. This course introduces students to the techniques and tools of literary criticism and is recommended early in the major. In this course you will develop a deeper understanding of literary analysis and learn multiple strategies for reading and writing about texts, a practice central to English studies. You will learn to analyze poetry and prose using the skills of close and contextual reading. You will also study and practice

some of the major theoretical approaches to literature, including psychoanalytic, ideological, gender, and post-colonial criticism. You will write a series of short papers focused on literary analysis and, for the final paper, a substantial, researched argument about a literary text.

ENGL 309 The British Novel. Instr. D. Elliott. MW 12:30. Seduction, deception, mystery, humor, the workings of the mind, the conflict of cultures—all these are part of the wonderful world of the British novel. Ever wondered where the novel came from or when it started? In Great Britain, the novel as a genre developed in the early eighteenth century, achieved dominance as a literary form in the nineteenth, and underwent some fairly radical transformations in the twentieth and twenty-first. As the course title suggests, we will be studying several British novels from the eighteenth through the twenty-first centuries, of different styles and types. We will examine the conditions, both literary and historical, that gave rise to the novel and motivated the various changes and adaptations in the form, as well as consider the social, political, and artistic contexts in which each novel was written and published. We will also take up the question of film adaptation of some of the novels, in view of the continuing popularity of film versions of British novels. Students will be required to write two 4-5 page papers, take midterm and final exams, and participate in Blackboard discussions. Texts will include: Samuel Richardson, *Pamela*; Austen, *Pride and Prejudice*; E. Brontë, *Wuthering Heights*; Dickens, *Great Expectations*; Braddon, *Lady Audley's Secret*; Woolf, *Mrs. Dalloway*; Zadie Smith, *White Teeth*.

ENGL 314 Major British Writers after 1800. Instr. Wedge. Edwards 7:10-10PM W. English 314 will introduce students to a number of the major British authors, works and issues (literary, social, economic, historic) of the 19th and 20th centuries, with primary focus on the literary texts. Required coursework consists of 3 major essays (45%), a mid-term (15%), and comprehensive final (25%). Homework (15%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. TEXTS: Greenblatt, ed., *The Norton Anthology of English Literature*, Volume 2 (9th Ed.); Hardy, *Tess of the d'Urbervilles*; and Austen, *Persuasion*.

ENGL 320 American Literature I. Instr. Mielke. 1:00 TR. This course surveys works of American literature from Native American oral traditions through responses to the US Civil War and asks students to reflect on how literature contributed to the formation of cultures in what Europeans called the New World. Paying close attention to historical contexts, we will consider the variety of ways in which residents of North America, and later the United States, used texts: to create community, to promote settlement, to worship and proselytize, to control those in the minority (especially through the category of "race"), to establish political authority, to challenge political authority, to contemplate the beautiful, to pursue social reform, and to shape national identity. In addition to emphasizing historically informed close reading, the course will introduce students to a wide range of digital resources and digital methods for textual analysis.

ENGL 322 American Literature II. Instr. Outka. 12:30 MW. This course offers a sample of American Literature from the Civil War to the present. While that formulation may seem straightforward, it isn't, and our discussions throughout the semester will explore the complexities partially hidden in that

seeming simplicity. In conversation with the works we read, we will ask questions like: “To what, exactly, does the word ‘American’ refer to? Who counts as American? Who gets to decide who counts? And while we’re at it, how do you define ‘Literature’ anyway?” We will examine the responses of a wide range of writers whose very different experiences in turn shape very different understandings of the country and its people. Those experiences will include (but not be limited to) the legacy of slavery and the persistence of racism; gender, ethnic, and sexual identity; religious belief and disbelief; and capitalism and its discontents. We will engage with a wide range of literary movements including Realism and Naturalism in the novel, the literature of the Harlem Renaissance and the Black Arts movement, the beatniks, and modernism and postmodernism.

ENGL 327 Studies in Twentieth-Century Drama: Irish Drama. Instr. R. Elliott. 11:00 MW. After an opening glance at the Anglo-Irish comic tradition, this course will focus on plays written during and since the Irish Renaissance that flowered about 1900. We will discuss works by the major Abbey Theatre playwrights – W. B. Yeats, John Millington Synge, Lady Augusta Gregory, and Sean O’Casey – and link their writing to the tumultuous political and social events of 1900-1925. Expatriate Irish playwrights Oscar Wilde, Bernard Shaw, and Samuel Beckett will receive attention, and we will tip our cap to Irish-American playwright Eugene O’Neill. In the latter part of the course, we will examine later twentieth-century plays by Brian Friel and Martin McDonagh, among others, and consider some products of the resurgent Irish film industry. Once again, with these later plays, we will consider the intersection of art and politics, this time in the context of “The Troubles” in Northern Ireland, a conflict currently in abeyance but perpetually flammable, especially given the uncertainty created by “Brexit.” Two papers of moderate length and a creative project will be required. There will be a midterm and a final examination.

ENGL 330 Literary History II. Inst. Patterson. Online 1/22-3/15. 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. Inst. Patterson. Online 3/25-5/17. 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. Sousa. 11:00 TR. “To thine own self be true,” wrote Shakespeare in *Hamlet*. Throughout his plays and poems, Shakespeare gives us insights into what it means to be true to ourselves and to one another and the different choices we make about how to live our lives. This course will focus on Shakespeare’s life, selected sonnets and plays, and career as a professional man of the theater, and the theatrical and cultural conditions of his time. Life and theater often intersect, as Jaques of

As You Like It memorably states: “All the world’s a stage, / And all the men and women merely players.” For additional information contact Dr. Sousa: sousa@ku.edu.

ENGL 338 Introduction to African American Literature. Instr. Anatol. Edwards Campus. 4:10 W. This course is designed as an intensive survey of African-American literature, introducing students to a few of the central themes in this body of work, such as slavery and its legacies; the oral tradition; establishing “Americanness”; movement and migration. The literature will include a wide variety of genres, such as slave narratives, short stories, novels, non-fiction essays, drama, and poetry; it will be drawn from major periods in African American history: slavery and emancipation, reconstruction, the Harlem Renaissance, the time between the wars, the Black Arts Era, and the contemporary moment. Assignments include several short papers (2 pp), a longer essay (5 pp), a research project accompanied by a short oral presentation, and a take-home final exam.

ENGL 340 Topics in U.S. Ethnic Literature: Mass Incarceration Narratives. Instr. Graham. 11:00 TR. The phenomenal growth of mass incarceration – close to 3 million people in the U.S., that population having grown exponentially since the 1970s – presents us with a set of questions that this class will explore. This is an intermediate level class in which you will read and write about, research and discuss why we have become the “incarceration nation.” Some of our answers will come through reading works by those who have shared their experiences historically, including slave narratives and prisoner of war stories. Because we are the world leader in imprisonment, however, the bulk of our readings/discussions will focus on contemporary U.S. narratives of mass incarceration. You will read one book, *Blood in My Eye* by George Jackson, excerpts from anthologies, some critical articles, and view documentaries. There will be two writing/research assignments (one before the midterm and one after) and one traditional midterm exam following a review session, so you will know what you must pay more attention to. After the midterm, you will begin your second writing/research assignment that will eventually be your final project. There are several options: a beginning honors thesis, a service project, a survey, etc. If you are interested in some introductory background material, read the “Introduction” and surf the “Table of Contents” of Elizabeth Hinton’s *From the War on Poverty to the War on Crime: The Making of Mass Incarceration in America* (2016) and Michele Alexander’s *The New Jim Crow: Mass Incarceration in the Age of Colorblindness* (2012). Register early! Send me your questions at mgraham@ku.edu.

ENGL 340/AMS 494 Topics in U.S. Ethnic Literature: Indigenous Health. Instr. Warrior. 11:00 MW. Issues involving health and wellness abound across the Indigenous world, from chronic problems like diabetes, obesity, and disability, to environmental degradation of Native lands, to continuing threats to traditional forms of Indigenous knowledge of healing practices. This course provides a critical examination of Indigenous health through historical and contemporary readings and films, including autobiographical writing by Native American physicians, documentary films featuring health topics, and scholarly accounts of the food sovereignty movement, ethnobotany, and cleanup of toxic waste disasters in Native communities.

ENGL 351 Fiction Writing I. Instr. Banach. 1:00 TR. This course will help students learn the fundamental skills of fiction writing: how to develop character, plot, tone, and setting; how to structure scenes; how to create realistic and well-crafted dialogue; how to handle openings and endings; and much more. The chief activities of the course will be reading, writing, and workshopping short fiction, but we will also pair these stories with examples of other popular fiction (television, film, podcasts, novels, etc.) to see how the fundamental building-blocks of story are handled across various genres and mediums. Over the course of the semester, students will write a variety of short experimental exercises, complete two full-length short stories of any genre, compose detailed critiques for their classmates' stories, and perform one major revision of a short story, incorporating feedback they have received.

ENGL 351 Fiction Writing I. Instr. Cipri. 12:00 MWF. This course will introduce students to the elements of fiction writing, critique, and revision, with a focus on different genres: science fiction, fantasy, horror, romance, and drama among them. Classes will cover a wide range of subjects including idea generation; world-building; plotting and structure; character, dialogue and voice; genre audiences and their expectations, and publishing and publication requirements. We will briefly cover how fiction-writing skills can also translate to writing in other media, such as interactive platforms, podcasts, or screenplays. We will additionally be reading and dissecting a number of short stories to better understand their authors' craft. 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. Daldorph. Ewards 4:10 M. We'll study the basic elements of short story writing, including characterization, narrative development and dialogue. Most of the classes we will be workshopping student-written fiction. Students will be expected to complete several exercises and three short stories, or the equivalent, perhaps three chapters of a novel. Meets with ENGL 551.

ENGL 351 Fiction Writing I. Instr. Desnoyers. 11:00 MW. This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, detail, setting. A selection of stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of contemporary stories and workshopping. Each student will be required to complete two short stories and one revision. A third story may be substituted for the revision upon permission of the instructor.

ENGL 351 Fiction Writing I. Instr. Jaskowski. 11:00 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 Instr. Kenney. 9:30 TR. This class focuses on introducing techniques of fiction writing through careful study of form, genre, and craft. The course will closely examine the fundamentals of writing: structure, character, point of view, detail, and setting. Students will read a wide range of writers and develop an understanding of the state of current fiction from both mainstream and genre perspectives. Students will regularly read assigned texts in a variety of genres and forms, respond to them critically in class and in writing, and complete short weekly writing assignments. Additionally, students will submit at least two polished pieces of their own writing to a workshop of their peers.

ENGL 351 Fiction Writing I. Instr. Lorenz. 2:30 TR. This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, setting, detail. Stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of contemporary stories in the text and workshopping of student stories. Each student will be required to complete three short stories and one revision. Text: *The Contemporary American Short Story*, Nguyen and Shreve.

ENGL 352 Poetry Writing I. Instr. McElhattan. 2:30 TR. Writing poetry is one way to process your thoughts; reading poetry is one way of understanding the people who surround you. In today's world, where many are left voiceless, both of these--the production and consumption of art that explores our complex identities--are two radical acts we'll perform daily in our class. A large portion of this class relies on our ability to create a space where we can communicate openly and compassionately while providing constructive critiques to each other. We want to grow as artists and recognize that to write is a powerful, precious tool. During the semester, you write one poem a week, read your peers' work, and consume a variety of contemporary poetry. By the end of the semester, you will have workshopped your and classmates' pieces, led a class discussion on a poem from our texts, created a journal responding creatively to our readings, and completed a 12+ poem portfolio. Potential required texts: *There are More Beautiful Things than Beyoncé* by Morgan Parker, *Electric Arches* by Eve Ewing, *The Mobius Strip Club of Grief* by Bianca Stone, *Indictus* by Natalie Ellbert.

ENGL 352 Poetry Writing 1. Instr. Wedge. 1:00 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 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. Texts: Stanley Fish. *How to Write a Sentence: And How to Read One.*; Phillip Lopate, ed. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present.*; Dinty Moore. *Crafting The Personal Essay: A Guide for Writing and Publishing Creative Non-Fiction.*; Lex Williford and Michael Martone, eds. *Touchstone Anthology of Contemporary Creative Nonfiction: Work from 1970 to the Present.*

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

ENGL 355 Nonfiction Writing I. Instr. Moriarty. 1:00 TR. In this course, we'll read and/or write various types of nonfiction, including memoir, creative journalism, and the humorous essay. Students will both analyze engaging nonfiction texts and practice creativity, craft, and voice. Creative work will have parameters: writing assignments will ask students to creatively mimic, respond to, or expand on rhetorical strategies, structures, and themes in published texts. Although students can expect reading quizzes and assignments throughout the semester, we'll devote much of our time to the workshop format in which each student reads and comments on the creative work of everyone else in the class and receives feedback from everyone else in the class, and so we will also focus on what it means to be a helpful and supportive critic. The final project will focus on revision.

ENGL 362 Technical Writing. Instr. Keel. Online 01/22-3/15. Effective communication is crucial for success in virtually any career field. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly and professionally. As you enter the work world, you will likely encounter forms of writing and communication that are unfamiliar to you. ENGL 362, Technical Writing, gives students the tools they will need to analyze, produce, and revise effective professional documents. This course introduces students to various forms of professional and technical writing found in business, scientific, engineering, and other contexts. Students will learn to compose and edit clear, polished documents in a variety of genres, including the resume/cover letter, project proposal, and corporate website. As global communication is essential for success in today's professional world, students will

also learn to navigate the nuances of preparing professional documents for both American and international audiences. Required text: Mike Markel's *Technical Communication* (10th ed.).

ENGL 362 Technical Writing. Instr. Keel. Online 3/25-5/17. 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 380 Introduction to Rhetoric and Composition. Instr. A. Russell. 9:30 TR. Writing is everywhere: emails, articles, instructions, reports, blogs, stories, proposals, essays, studies, petitions, biographies, text messages, course descriptions... Writing is as versatile as our lives demand, allowing us to accomplish a wide range of goals across academics, workplaces, and cultures. This course will introduce you to Rhetoric and Composition, the field in which the complex processes and products of writing are the object of study. In this course, we will ask how people compose texts, how those texts exert influence, and how those texts accomplish social actions. We'll read theories, empirical studies, and pedagogical approaches that explore these questions, and we'll gain a historical view of the field's evolving stances on them. This course will include three major projects: First, we will examine our own processes and histories as writers in an auto-ethnography or literacy autobiography that explores home, school, and other cultural influences on our development as a writers. Second, we will analyze the way writing functions within certain contexts by conducting a discourse community analysis that uses qualitative methods to uncover the ways writing operates in a particular community. And finally, we will research a writing issue, problem, or debate within Rhetoric and Composition and extend the conversation by synthesizing secondary research and/or adding primary research.

ENGL 380 Introduction to Rhetoric and Composition. Instr. A. Russell. 11:00 TR. Writing is everywhere: emails, articles, instructions, reports, blogs, stories, proposals, essays, studies, petitions, biographies, text messages, course descriptions... Writing is as versatile as our lives demand, allowing us to accomplish a wide range of goals across academics, workplaces, and cultures. This course will introduce you to Rhetoric and Composition, the field in which the complex processes and products of writing are the object of study. In this course, we will ask how people compose texts, how those texts exert influence, and how those texts accomplish social actions. We'll read theories, empirical studies, and pedagogical approaches that explore these

questions, and we'll gain a historical view of the field's evolving stances on them. This course will include three major projects: First, we will examine our own processes and histories as writers in an auto-ethnography or literacy autobiography that explores home, school, and other cultural influences on our development as a writers. Second, we will analyze the way writing functions within certain contexts by conducting a discourse community analysis that uses qualitative methods to uncover the ways writing operates in a particular community. And finally, we will research a writing issue, problem, or debate within Rhetoric and Composition and extend the conversation by synthesizing secondary research and/or adding primary research.

ENGL 387 Introduction to the English Language. Instr. Xin. 1:00 TR. "Ain't you have no interest in learnin' more about the English language?" Did you react to any words or the formulation in this preceding sentence? If so, why do you think that is? Contested uses, including ones in the previous sentence, are among the many language issues that we will discuss in this class. In this course, we will first learn the "language" that we can use to appropriately describe contested uses and also language in general. Then, we will explore 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 U.S. and around the world, dipping into the history of English as well as predicting its future. Last, we will talk about the multitude of functions that the English language has. By the end of this course, I hope you 1) are able to use appropriate language to talk about language; 2) are aware that language variations occur between regions and nations, as well as spoken and written contexts depending on various factors; and 3) have developed an understanding that we not only use language to exchange information but also to organize texts and build relationships. There will be two tests and a number of assignments and projects in this course. Textbook: *How English Works: A Linguistics Introduction (3rd Edition)* by Anne Curzan and Michael Adams

ENGL 387 Introduction to the English Language. Instr. Xin. 2:30 TR. "Ain't you have no interest in learnin' more about the English language?" Did you react to any words or the formulation in this preceding sentence? If so, why do you think that is? Contested uses, including ones in the previous sentence, are among the many language issues that we will discuss in this class. In this course, we will first learn the "language" that we can use to appropriately describe contested uses and also language in general. Then, we will explore 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 U.S. and around the world, dipping into the history of English as well as predicting its future. Last, we will talk about the multitude of functions that the English language has. By the end of this course, I hope you 1) are able to use appropriate language to talk about language; 2) are aware that language variations occur between regions and nations, as well as spoken and written contexts depending on various factors; and 3) have developed an understanding that we not only use language to exchange information but also to organize texts and build relationships. There will be two tests and a number of assignments and projects in this course. Textbook: *How English Works: A Linguistics Introduction (3rd Edition)* by Anne Curzan and Michael Adams

ENGL 400/LA&S 400 Teaching and Tutoring Writing. Instr. Hyslop. Online/Hybrid. Students explore theories and strategies of teaching and tutoring writing across academic disciplines. They learn more about themselves as writers as they build a repertoire of writing techniques useful in their studies, in the workplace, and in their personal lives. By observing and consulting in the writing center, they understand how reflection leads to responsible/responsive and engaged practice. ENGL 400 is a hybrid course, with two credits online and one credit as a weekly practical internship in the KU Writing Center. It also qualifies as a service-learning course per the Certification in Service Learning offered by KU's Center for Civic and Social Responsibility. For more complete course description, see instructor's door (Anschutz 424), contact the instructor directly, or request details from the instructor by e-mail.

ENGL 507/690 & HUM 510 Science, Technology and Society: Examining the Future Through a Science Fiction Lens. Instrs. Baringer & McKitterick. 4-6:30 R. How do scientific discoveries, technological advances, and societal pressures drive human change? In this interdisciplinary course, we explore a vast set of possibilities and ideas from nonfiction and science fiction to investigate how ever-accelerating change shapes our lives. Led by Philip Baringer, experimental particle physicist and Physics Professor, and science-fiction author Chris McKitterick, director of the Gunn Center for the Study of Science Fiction. Participants write weekly responses, a mid-term paper, a scholarly or creative work as final research project, and participate in a group presentation. Everyone leads at least two discussions. Available for Honors (as HUM 510; graduate students enroll as 690). The only thing certain about our future is that it will be different from today! Syllabus and more details on the SF Center's website: sfcenter.ku.edu/courses.htm

ENGL 508 Contemporary Literary Theory. Instr. Fischer. 11:00 TR. In Tony Kushner's play *Angels in America*, Hannah Pitt remarks, "You need an idea of the world to go out into the world. But it's the going into that makes the idea. You can't wait for a theory, but you have to have a theory." Lived experience is both real and mediated. We gather our ideas of the world in part from practices in literature and the other arts, and we enrich that knowledge with concepts from theoretical fields of inquiry such as phenomenology, semiotics, cognitive studies, and ecocriticism. This section of ENGL 508 will address recent views on how literature and literary theory help us make sense of the complexity and confusion of our lived experience in the world. In conjunction with several literary texts, we will read a variety of essays, but we'll begin with Rita Felski's *The Uses of Literature*, which outlines our encounters with literature in terms of recognition, enchantment, knowledge, and shock. We will then build on this outline by studying a selection of concepts currently under discussion, such as Umwelt (the relation between self and environment), cognitive assemblages (material and sensory processes involved in thought), abduction (metaphor, intuition), habit formation, affect (feeling and emotion), and performance. For a more complete description of the course, email the instructor at ifischer@ku.edu.

ENGL 522 Advanced Topics in British Literature after 1800: Victorian Sensation Fiction. Instr. D. Elliott. MW 3:00. Bigamy! Murder! Arson! These are a few of the common subjects

of Victorian sensation novels, a genre that developed in 1860s England and provoked huge controversy among reviewers and readers. Often based on scandalous newspaper stories, these wildly popular novels were also thought to provoke physical sensations—chills, rapid heartbeat, skin-crawling, etc.—in their readers. Many of them also belonged to the new genre of detective or mystery stories. For many years such novels were dismissed by literary critics, as they were by contemporary reviewers, as trash; since the late twentieth century, however, scholars have taken a second look at the social problems and anxieties portrayed in the novels and have made them the focus of serious scholarship. Some of the novels, for instance, challenge the mid-Victorian stereotype of woman as the “angel in the house,” while others look at issues of disability, problematic male sexualities, definitions of insanity, and legal problems such as divorce and child-custody laws. In this course, we will learn about the controversy surrounding the sensation novels, as well as read several of the most famous of them. Readings will include Mary Elizabeth Braddon’s *Lady Audley’s Secret* and *Aurora Floyd*; Wilkie Collins’s *The Woman in White* and *The Moonstone*; and Ellen Wood’s *East Lynne*. Students will write a short paper based on close reading and a longer research paper based on both critical and primary source documents, as well as shorter writings and a final exam.

ENGL 551 Fiction Writing II. Instr. Daldorph. Edwards 4:10 M. We’ll study the basic elements of short story writing, including characterization, narrative development and dialogue. Most of the classes we will be workshoping student-written fiction. Students will be expected to complete several exercises and three short stories, or the equivalent, perhaps three chapters of a novel. 551 students will be required to complete several extra requirements. Meets with ENGL 351.

ENGL 551 Fiction Writing II. Instr. Desnoyers. 12:30 MW. This course is an intensive exploration of the ideas, techniques, and forms of fiction, such as the short story, novella, and novel, with primary emphasis on the careful analysis and discussion of student works-in-progress. We will read stories each week from *The Scribner Anthology of Short Fiction* and discuss narrative structure and style, imagery and metaphor, use of scene and exposition, dialogue and the various points of view. *Requirements:* Students will attend class regularly and participate actively in discussion. They will produce at least two short stories or novel chapters of their own during the semester, which they will submit to the class to be workshoped. They will type comments for their peers’ stories as these are workshoped. Finally, they will revise their stories for inclusion in their final portfolio. Required Texts: *The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone.

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

stories as these are workshoped. Finally, they will revise their stories for inclusion in their final portfolio. Required Texts: *The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone.

ENGL 551 Fiction Writing II. Instr. K Johnson. 2:30 TR. This course advances an understanding and application of craft to the development and writing of short fiction. While not limited to science fiction and fantasy, attention will be given to topics of special relevance to the speculative fiction, including plotting, world building, immersion strategies, and story types. Students will read and engage in discussions about short fiction of note, which will be made available online; workshop student stories through critiquing, written comments, and mark-up; develop detailed revision strategies and tools; and generate new work through exercises and as major assignments. Text: *Writing Shapely Fiction*, Jerome Stern.

ENGL 552 Poetry Writing II. Instr. Daldorph. 11:00 MW. This class is a poetry writing workshop. Most class periods, we will be reading and critiquing student poems. Most classes will include free writing too. The basic requirement is one poem per week over the course of the semester. Poem assignments in “fixed” forms and “free verse.” Students will be graded on both critical and creative work. Focus will be on an end-of-semester portfolio. We will assemble our own poetry anthology, and I’ll be using handouts rather than a text book.

ENGL 555 Nonfiction Writing II. Instr. Crawford-Parker. 3:00 MW. This 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 potentialities and pitfalls of the essay. Students write three essays and contribute regular critiques of one another’s work. One essay is then revisited at semester’s end as part of a revision project. Students are required to do one semi-formal presentation and several shorter ones. The workshop format of the course demands a high 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. Likely Texts: Kim Adrian, ed. *The Shell Game*; Hilton Als, ed. *The Best American Essays 2018*; Carl H. Klaus. *A Self Made of Words: Crafting a Distinctive Persona in Creative Nonfiction*; Priscilla Long. *The Writer’s Portable Mentor: A Guide to Art, Craft, and the Writing Life*. Second ed.; Edwidge Danticat. *Create Dangerously: The Immigrant Artist at Work*; T Fleischmann. *Syzygy, Beauty: An Essay*; Brian Dillon. *Essayism: On Form, Feeling, and Nonfiction*.

ENGL 555 Nonfiction Writing II. Instr. Luce. 7:10 R. Edwards Campus. When Truman Capote wrote *In Cold Blood*, he did more than just document a brutal killing, he created a whole new approach to the “writing” of fact. From that starting point, this introductory course will serve as a survey of the various types of literary nonfiction writing. From the personal essay to reviewing live performances, from humor to column writing, students will immerse themselves in learning the importance of creativity, craft, and voice in non-fiction. Requirements will include a personal

essay, three columns, a review of a live performance, humor writing and a final project. While we will read examples of all of these types of writing, the bulk of our work will come in workshop format, with students critiquing one another's work. Meets with ENGL 355.

ENGL 590 Studies in: Literature of Exploration. Instr. Sousa. 11:00-12:15 TR. Transcultural Studies focuses on “writers who, by choice or because of life circumstances, experience cultural dislocation, follow transnational life patterns, cultivate bilingual or plurilingual proficiency, physically immerse themselves in multiple cultures, geographies, or territories, expose themselves to diversity, and nurture plural, flexible identities” (Dagnino 1). This class takes a transcultural approach to literature of exploration from and about two geographical and cultural regions—the Mediterranean and Latin America. We will read analyze, discuss, and write about plays, travel narratives, and short fiction, and watch and analyze movies that explore interrelated concepts of cultural dislocation, transnational life patterns, and identities across continents and cultures, such as *The Sea Voyage*, *The Tempest & Fair Maid of the West* (plays); *Cabeza de Vaca & Aguirre* (movies); D. H. Lawrence's *Twilight in Italy*; Taunay's *Innocencia: A Story of the Prairie Regions of Brazil* & Evelyn Waugh's *Handful of Dust*; selected chapters from James Wells' *Exploring and Travelling Three Thousand Miles Through Brazil*; & Manguel, ed., *Other Fires: Short Fiction by Latin American Women*. For additional information, contact Dr. Sousa: sousa@ku.edu.

ENGL 598 Honors Proseminar: How Shakespeare Was Made. Instr. Lamb. 12:30 MW. This class will explore various ways in which Shakespeare was (and is) made. We will consider Shakespeare as a maker—a creative writer, a composer, an assembler—of plays and poems. We will look at the ways in which collaborators, audiences, the book trade, and other writers in and after his time made Shakespeare famous. And we will examine ways in which subsequent media have remade Shakespeare's writings. We will likely read Shakespeare's *Venus and Adonis*, *Much Ado about Nothing*, *Richard II*, *Henry IV, Part One*, and *Hamlet*. We will spend some time exploring very old books at the Spencer Research Library. And we will read/watch/see various re-makings of Shakespeare's plays. Students will write informal and formal papers, perform archival research, create digital projects, and do some of their own creative remaking of Shakespeare.

ENGL 598 Honors Proseminar: Biotechnology and the Posthuman. Instr. Outka. 3:00 MW. This seminar will examine the threat and promise of emerging biotechnologies, and the fundamental ways they challenge our sense of what it means to be human, gendered, raced, sexed, rich, poor, etc.. Topics might include genetic engineering, stem cell research, cloning, bioterror, nanotechnology, human/machine interfaces, psychopharmacology, and longevity enhancement. We will examine these issues through a range of texts, from Mary Shelley's *Frankenstein* to disturbing work in nineteenth- and early twentieth-century eugenics, to contemporary science fiction and film. Requirements include regular and engaged class participation, short response papers, and class presentation and a substantive research paper.

SPRING 2019 GRADUATE COURSES

ENGL 610 The Literature of England to 1500: Making the Medieval Modern. Instr. Schieberle. 11:00 TR. For those who wonder how medieval literature can still speak to and shape our experiences today, consider the *Refugee Tales* project, modeled on Chaucer's *Canterbury Tales*, which paired immigrants, refugees, immigration lawyers, and others involved in migration crises with creative writers who could tell their stories. The result is a collection of narratives that are vibrant, moving, and unsettling by turns. This class takes as its starting point selections from the *Canterbury Tales* and Arthurian literature in order to pair them with modern reimaginings such as the BBC *Canterbury Tales* miniseries (2006), Patience Agbabi's spoken word poetry and reworking titled *Telling Tales, Refugee Tales*, and excerpts from modern Arthurian adaptations. We will explore, among other options, questions such as how our current climate may affect responses to "The Knight's Tale" and "Wife of Bath's Tale," how "The Man of Law's Tale" anticipates refugee crises, and how diverse the Arthurian court really was. Major topics for discussion will include adaptation, diversity, gender, and shared human experiences. Course requirements: regular class attendance and participation; quizzes and informal written assignments; one textual analysis; and a researched essay or creative project.

ENGL 507/690 & HUM 510 Science, Technology and Society: Examining the Future Through a Science Fiction Lens. Instrs. Baringer & McKittrick. 4-6:30 R. How do scientific discoveries, technological advances, and societal pressures drive human change? In this interdisciplinary course, we explore a vast set of possibilities and ideas from nonfiction and science fiction to investigate how ever-accelerating change shapes our lives. Led by Philip Baringer, experimental particle physicist and Physics Professor, and science-fiction author Chris McKittrick, director of the Gunn Center for the Study of Science Fiction. Participants write weekly responses, a mid-term paper, a scholarly or creative work as final research project, and participate in a group presentation. Everyone leads at least two discussions. Available for Honors (as HUM 510; graduate students enroll as 690). The only thing certain about our future is that it will be different from today! Syllabus and more details on the SF Center's website: sfcenter.ku.edu/courses.htm

ENGL 709 Literary Criticism after 1800: Race and Gender Theory. Instr. Fowler. 2:30 TR. This course will survey the key issues that have preoccupied theorists of race and gender. For example, theorists have been engaged in debates about the nature of race and gender difference. Are race and gender differences essential (i.e., biological) or are they socially constructed? And how does a subject construct cross-racial and cross-gendered alliances and still protect her/his difference? We will trace the development of themes in race and gender theory across time. We will examine theoretical models that focus on race and gender in relation to sexuality, desire, power relations, and identity politics. In order to understand recent developments in contemporary feminist theory and critical race theory, we will begin by studying models of identity and meaning proposed by theorists of psychoanalysis, structuralism, deconstruction, and post-structuralism. Our objective will be to read theory intertextually with works of American fiction. In other words, we will not only

read literature through the lens of theory, we will read theory through the lens of literature. This project works from the premise that literary texts advance and reinterpret theories of subjectivity, and we will use theory to locate the models of identity that inform the works of several major American writers. The course will be conducted as a workshop/seminar, and students will deliver an oral presentation, which will analyze a theoretical essay. Students will also write 2 papers that apply theoretical models to literary "case studies." Required texts: Kate Chopin, *The Awakening*; William Faulkner, *As I Lay Dying*; Toni Morrison, *Beloved* and *Playing in the Dark*; Terry Eagleton, *Literary Theory*; and Toril Moi, *Sexual Textual Politics*. Recommended text: Rivkin and Ryan, *Literary Theory: An Anthology*.

ENGL 752 Poetry Writing III. Instr. Kaminski. 4-6:30. In this graduate poetry workshop, our focus will be on generating new writing. Over the course of the semester we will re-connect with our intuition through a series of experiments and inquiries, all with the goal of deepening our writing practice and remaining sentient and oriented towards our most pressing work. We will consider assigned reading as a guide to possibilities and will have visits from the poets we read. We will create new work during the semester and collaborate as a class to provide writer-directed feedback. Though formally listed as a poetry class, this workshop is open to students working in a variety of genres, including the lyric essay, as well as experimental and mixed genre forms; if you have questions, email me at: kaminski@ku.edu. Reading list: Selah Saterstrom, *Ideal Suggestions: Essays in Divinatory Poetics*; Sherwin Bitsui, *Dissolve*; Carolina Ebeid, *You Ask Me to Talk About the Interior*; Ely Shipley, *Some Animal*; Asiya Wadud, *Crosslight for Youngbird*.

ENGL 756 Forms: Experimental Fiction. Instr. K. Johnson. 7-9:30 T. This course explores some nontraditional possibilities for organizing fictional narratives. Through a combination of historical and contemporary reading, seminar presentations and discussions, and creative and academic writing, we will consider alternatives to the mimetic mode and discuss ways they may be used alone or within conventional forms. Work will include (among other things) fabulism, surrealism, and absurdism; Oulipo strategies; flash fiction, vignettes, and ultra-shorts; hybrids of fiction with nonfiction, poetry, or graphics; nonlinear storytelling; and storytelling utilizing forms like lists, recipes, and lab reports.

ENGL 776 *Moby-Dick* and Race. Instr. Fuller. 3:00 MW. Herman Melville's work is filled with cannibals, Native Americans, and rebellious slaves and, taken in totality, represents one of the most sustained meditations on race by a "classic" U.S. author. This seminar will closely examine Melville's literary work in the context of nineteenth-century ideas about race. In addition to an extended reading of *Moby-Dick*, we will encounter Melville's first and last novels—*Typee* and *The Confidence Man*—as well as his great novella, "Benito Cereno." Other contemporaneous works will include Frederick Douglass's "The Claims of the Negro Ethnologically Considered" and *My Bondage and My Freedom*; William Wells Brown's *Clotel*; and Darwin's *Voyage of the Beagle*; with others to be determined. Critics will include C. L. R. James, Alexander G. Welheliye, Wyn Kelly, Lauren Berlant, Toni Morrison, and Christopher Freeburg. One feature of the class will be a mini-conference in March on the topic in of Melville and Race; Melville scholars Robert Levine (University of Maryland)

and Wyn Kelly (MIT) will present papers and interact with students.

ENGL 800 Methods, Theory, and Professionalism. Instr. Mielke. 11:00 TR. The goal of English 800 is to prepare students for subsequent graduate coursework and exams, the writing of a scholarly thesis or dissertation, and the submission of work to the larger scholarly community. Assignments will facilitate the acquisition of skills and tools essential to these activities. Students will analyze and produce a wide range of professional genres, including conference proposals, journals, articles, and reviews; they will learn more about the various fields of English Studies and their own selected areas of study; they will review key schools of literary theory and criticism; and they will develop a comprehensive plan for their graduate studies. Throughout the semester, students will also take time to reflect on the state and status of English and the academic profession more broadly.

ENGL 802 Practicum in the Teaching of College English. Instr. Lancaster. 4:00 R. The practicum is designed to help and support you in your first semester of teaching English 102 at KU, as well give you an opportunity to discuss the pedagogical issues underlying classroom work. The course builds upon your 801 experience, emphasizing designing sequences of assignments, teaching research, analysis and synthesis, and helping students inquire into academic topics. This course also offers an opportunity for you to practice crafting a course and assignments that fit the goals of a program by building on your previous teaching experience. I will create a collaborative classroom where you all can work together and share your ideas so that you will develop a community of colleagues with whom to share teaching materials and support. The ability to adjust to new settings and to develop relationships with colleagues are essential for jobs at other institutions. This practicum meets once a week, for one hour. In class we will discuss pedagogical topics related to your teaching of 102 and have workshops in which you will collaboratively create individual units and assignments. You will have one writing project in this class that will be divided into two short written assignments, each of which is directly related to your teaching. One is based on peer class visits and one consists of determining how you would revise the paper assignments for the next time you teach. You will have four conferences:

- 1) a group conference during the week before the semester starts about your course plans (with me);
- 2) an individual conference over a visit to your class (with me or Tim);
- 3) an individual conference over a review of your grading (with me or Tim); and
- 4) an individual conference about the assignments you created in the course (with me).

ENGL 880 Topics in Composition Studies and Rhetoric: Genres and Agency, Action, and Advocacy. Instr. Reiff. 12:30 MW. Over the past three decades, scholarship in rhetorical genre studies has contributed a great deal to our understanding of how genres mediate social activities within academic and professional settings, providing insight into how systems of related genres coordinate ways of knowing and doing within institutional contexts as well as how individuals enact these ways of knowing and doing through available genres. While previous research has predominantly focused on the more predictable, hierarchical genre performances within bounded institutional settings (workplace,

professional, and academic disciplinary contexts), this class will focus on recent research that explores the more heterogeneous genre performances in public, political, and digital contexts, where genre uptakes are more heterogeneous, fluid, dynamic, diffuse and emergent. We will begin with a broad overview and introduction to rhetorical genre theory, drawing on the just published *Landmark Essays on Rhetorical Genre Studies* (Miller and Devitt 2018). We will examine rhetorical genre theory as a way understanding—and researching—the relationship between rhetorical action and social action, with a focus on the interaction between genre and ideology, and with a view of genres as culturally embedded forms of life and frames for understanding and acting in the world. Attention will be given to the agentive uptakes of genres—to the interplays, transactions, and translations that mobilize knowledge and action *between* and *across* genres. The class will then explore research over the past decade on the multiple and multi-directional uptakes of public genres, the constellation of genres surrounding political action and advocacy, and the mediating actions of digital and new media genres (particularly as they enact online advocacy and construct networked publics). While a list of required texts will be forthcoming, there will be selected readings from *Landmark Essays on Rhetorical Genre studies* (2018), *Genre: A Historical, Theoretical, and Pedagogical Introduction* (2010), *Genre and the Performance of Publics* (2016), *Genre Studies around the Globe* (2016), *Emerging Genres in New Media Environments* (2016), *Genre of Power: Police Report Writers and Readers in the Justice System* (2017), *The Rhetoric and Ideology of Genres* (2002), and relevant journal articles and videos/webtexts from *Genre across Borders* (<https://genreacrossborders.org/>).

ENGL 905 Seminar in English Language Studies: Language and Social Justice. Instr. Grund. 3-5:30. What are the social implications of speaking different varieties and dialects of the English language (see, e.g., <https://www.youtube.com/watch?v=YXxCYkquRYs>)? Why are different social characteristics attributed to varieties used in, for instance, Wisconsin, in New York, and in Louisiana, to ethnolects such as African American English or Latinx English, or to different genderlects? What features of language carry stigma and what features do not (and how do we tell)? How do media (news outlets, movies, “the Internet”) play a role in conveying what is acceptable or unacceptable in language? How does the impact of these language attitudes and evaluations differ for different groups of people in their daily lives? These are some of the issues that we will consider in our exploration of language and social justice. We will roam widely in our discussions, considering literary and non-literary texts, Disney movies, language legislation (including that of Kansas, Stat. Ann. §73-28 (2801-2807)), online comments, and speeches by politicians. We will grapple with the fundamental question of why language is not a protected category recognized by legislation and policy (such as gender, race/ethnicity, sexual orientation, etc.), and, yet, how criticism of and discrimination based on language often emerges as a proxy for criticism of and discrimination against other social categories. Course work will involve presentations, small research projects, and papers. The final project will consist of a research paper (or equivalent) that can be adapted to any specialty in language studies, literature, composition and rhetoric, education, or other areas. No prior course work or knowledge of language studies is necessary. Required text: Lippi-Green, Rosina. 2012. *English with an Accent: Language, Ideology, and Discrimination in the United States*. 2nd ed. London: Routledge.

ENGL 908 Seminar in Literary Criticism: Marxism and Cultural Criticism. Instr. Drake. 1-3:30 T. This course examines and applies Marxian approaches to cultural criticism. It traces the emergence of Marxism not only as a political and cultural force but also as an analytical tool. Mobilizing a loose interpretation of “culture” that includes diverse sets of beliefs, practices, and artifacts (including – but not limited to – literature, performance, film, doing things, etc.), this course is designed for graduate students at any level of familiarity with Marx’s writing and the Marxian tradition. After familiarizing ourselves with key Marxian terms and concepts (e.g., alienation, dialectic, ideology, surplus value, revolution, etc.), the class will focus on applying Marxian approaches to cultural analysis, while also exploring areas of controversy and conflict that shape understandings and practices of Marxism. Assignments will include presentations, short informal reaction papers, and a research project. Probable texts include: *The Marx-Engels Reader*, second edition, ed. Robert; Marx, *Capital: Volume 1: A Critique of Political Economy*; Benjamin, *Illuminations: Essays and Reflections*; Gramsci, *Prison Notebooks*; Le Guin, *Word for World is Forest*; Capek, *RUR*; Kang, *The Vegetarian*; Strugatsky, *Roadside Picnic*; Gibson, *Neuromancer*; and other literary and critical works that will be posted on Blackboard.