

Fall 2004 COURSES, 500 - 980

Course descriptions are reproduced as submitted by instructors.

Questions about course content, texts, and requirements should be directed to them.

ENGL 551 Fiction Writing II. Instr. Curtis, 2:30 to 3:50 p.m. TR, 4050 Wes. Class #15579 (UG), 15580 (GR). *Required Texts:* *The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone *Course Description:* 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. Students will produce at least two short stories or novel chapters of their own during the semester, which they will submit to the class to be workshopped; they will later revise their stories for inclusion in their final portfolio for the class. They will also type comments for their peers' stories as their peers' stories are workshopped. *Requirements:* Students will write two short stories or novel chapters and submit these to be workshopped the week before they are scheduled to be workshopped; they will also attend class regularly and participate actively in discussion, do the weekly reading, and revise their stories for inclusion in their final portfolio.

ENGL 551 Fiction Writing II. Instr. Lorenz, 7:00 to 9:50 p.m. T, 4035 Wes. Class #29508 (UG), 29509 (GR). This is an advanced course in fiction writing for students who have demonstrated strong writing ability in Fiction Writing I. Students who have taken Fiction Writing II once previously are also eligible. Students interested in taking the course should submit samples of their work to me in advance of enrollment. After a brief review of fiction-writing elements and techniques, the course will be conducted primarily as a workshop focusing on student work. A selection of short fiction from a contemporary anthology will supplement workshop discussions. Each student will write three short stories (or their equivalent) and one revision. Text: Burroway, *Writing Fiction*, sixth edition.

ENGL 551 Fiction Writing II. Instr. Lorenz, 7:00 to 9:50 p.m. R, 4019 Wes. Class #15577 (UG), 15578 (GR). See description for ENGL 551, Instr. Lorenz, above.

ENGL 552 Poetry Writing II. Instr. W Harris, 7:00 to 9:50 p.m. W, 4063 Wes. Class #15581 (UG), 15582 (GR). This course is dedicated to the writing of contemporary forms; your poems should speak of the here and now. You are to take Pound's call seriously and "Make it New." To achieve this end the student poet will read and write both mainstream and avant-garde poems. You will write a poem a week, critique your fellow-poet's poems, go to the library and find a poet to report on for the class. You will be graded on productivity, seriousness, growth, attendance and intelligent participation. The texts are *The Vintage Book of Contemporary American Poetry* (Second Edition), edited by J. D. McClatchy, *Postmodern American Poetry*, edited by Paul Hoover and *Handbook of Poetic Forms*, edited by Ron Padgett.

ENGL 555 Writing Nonfiction. Instr. Atkins, 9:30 to 10:50 a.m. TR, 4050 Wes. Class #15583 (UG), 15584 (GR). This course is devoted to the essay, especially the personal and the familiar sorts. So that we have a solid notion of the form, we begin by reading essays ranging from Montaigne to Thoreau to Belloc, thence to E.B. White, Zora Neale Hurston, Cynthia Ozick, Richard Selzer, Scott Russell Sanders, and others. Then, after four weeks or so, we proceed via workshops. The essay I offer as a mode of self-discovery; we aim, in any case, at the production of publishable work. Students bear costs of photocopying. Texts include *The Art of the Essay*, ed. Fakundiny; *The Art of the Personal Essay*, ed. Lopate; and Annie Dillard, *The Writing Life*.

ENGL 570 Topics in American Literature: Nature Writing. Instr. Harrington, 9:30 to 10:50 a.m. TR, 108 Smi. Class #15587 (UG), 15588 (GR). While nature may remain constant, nature writing most certainly does not. We know the natural world through our representations of it – how we think and talk about it. At various times writers have seen nature as a vast sink of raw materials; or as a source of healing; or a source of moral lessons; a mere intellectual curiosity; a stark confirmation of humanity's aloneness in the universe; or the very Godhead. Representations of nature are especially important in a country that has always defined itself, in large part, by its frontier or wilderness (which, some would say, is stolen land). This course will present a sampling of American writers' depictions of, and interactions with, the natural world – from the descriptive surveys of Lewis and Clark, to the spiritual musings of Thoreau, to Marianne Moore's detailed and admiring portraits of no-nonsense animals, to the metaphysical angst and wonder of Annie Dillard. While we will begin in the 17th century, most of the readings will be taken from 20th century writers. This course fulfills the English 322 or equivalent requirement and counts toward the 500 and above requirement for the English major.

ENGL 571 American Indian Literature: Today and Tomorrow. Instr. Hirsch, 11:00 a.m to 12:20 p.m. TR, 4019 Wes. Class #15589 (UG), 15590 (GR). Lionel James, a famous Blackfoot storyteller in Thomas King's novel, *Medicine River*, tells of his experiences on the world lecture circuit: "You know, sometimes I tell stories about today, about some of the people on the reserve right now....But those people in Germany and Japan and France and Ottawa don't want to hear those stories. They want to hear stories about how Indians used to be. I got some real good stories, funny ones, about how things are now, but those people say, no, tell us about the olden days."

By their insistence on hearing about the Indian past, James' audiences implicitly deny Indian people a present and a future, and thereby unknowingly perpetuate a pernicious and destructive stereotype—the anachronistic Indian, the Indian as cultural artifact with no place in contemporary society beyond that of an exotic curiosity or, at best, an object of study. But Indian people and cultures continue. They have successfully resisted, at great cost, all efforts to destroy them physically, culturally, legally, and economically. They are still here, still strong and, as the writers we will read clearly reveal, still recreating themselves, on their own terms, as they have for centuries. To understand something of the nature and sources of their strength and perseverance, we will consider a variety of works by authors and poets from various Indian cultures. Texts: Sherman Alexie, *Ten Little Indians*; Thomas King, *Medicine River*; Susan Power, *The Grass Dancer*; Carter Revard, *Winning the Dust Bowl*; Greg Sarris, *Grand Avenue*; and Luci Tapahonso, *Blue Horses Rush In*. This course fulfills the English 322 or equivalent requirement and counts toward the 500 and above requirement for the English major. It also fulfills the College of Liberal Arts & Science's Non-Western Civilization course requirement

ENGL 572 Women and Literature: Edgy Women Writers. Instr. Curtis, 11:00 a.m. to 12:20 p.m. TR, 111 Fr. Class #29512(UG), 29513(GR). In this contemporary fiction course, we'll read work by women writers whose writing breaks rules. These women are writing about risk—financial, emotional, political, social, physical—and writing about it in an unusual way. We'll discuss issues of politics, power, gender, sexuality, class, and identity, and we'll also take a close look at how the stylistic choices these authors make affect their fiction. In other words, we'll study how the way they say things affects how they say it.

This class is a good class for fiction writers to take, because we will do some creative exercises and be studying the craft of writing. During the course each student will give one oral presentation/lead class discussion once, with a partner. The course requires a lot of reading, active participation in discussion, occasional short assignments on the reading, and two (3-5 page) papers, one of which can be creative. We will allot some class time for reviewing drafts of our work (both critical and creative) together. **Texts:** *The Woman Who Cut Off Her Leg at the Maidstone Club* by Julia Slavin; *At the Bottom of the River* by Jamaica Kincaid; *The Lover* by Marguerite Duras; *Self Help* by Lorrie Moore; *Family Ties* by Clarice Lispector; *Black Tickets* by Jayne Anne Phillips; *Bad Behavior* by Mary Gaitskill; *NP* by Banana Yoshimoto; *Krik? Krak?* By Edwidge Danticat. This course fulfills the English 322 or equivalent requirement and counts toward the 500 and above requirement for the English major.

ENGL 572 African American Literature: Women's Autobiography. Instr. Anatol, 7:10 to 10:00 p.m. M, 100 RC. Class #29522(UG), 29524(GR). In this course, we will examine how contemporary U.S. writers employ the concept of autobiography, or life writing, to examine the lives of women and address the concerns of women's lives. We will read and discuss the works with attention to a number of questions, including: what does it mean to write the Self? what is the relationship between authorship and authority? how does telling one's life take on different implications than writing one's life? what does gender have to do with selfhood and authorship? how do the writers shape our ideas of what it means to be a woman? how do intersections of gender, race, ethnicity, class, nationality, and sexuality influence the construction of one's life writing? what choices must be made when making a life into a narrative? Students will be encouraged to apply these ideas to the writing of at least one autobiographical essay with an accompanying analytical paper. Students can also expect to deliver an oral report and complete a final research paper. Texts may include: Ernest Gaines, *The Autobiography of Miss Jane Pittman*; Audre Lorde, *Zami: A New Spelling of My Name*; Maxine Hong Kingston, *The Woman Warrior: Memoirs of a Childhood Among Ghosts*; Kate Bornstein, *Gender Outlaw*; Eudora Welty, *One Writer's Beginnings*; Mary McCarthy, *Memories of a Catholic Girlhood*; Alice Sebold, *Lucky*; Judith Ortiz Cofer, *Silent Dancing*; Gloria Anzaldúa, *Borderlands: La Frontera*; Leslie Marmon Silko, *Storyteller*. Supplemental critical readings will also be assigned. This course fulfills the English 322 or equivalent requirement and counts toward the 500 and above requirement for the English major. (Taught at KU Edwards Campus and open only to students enrolled in KUEC programs. Other students need special permission from CLAS Academic Advisor at KUEC, who can be reached at 864-8659 or 913-897-8659.)

ENGL 580 Rhetoric and Writing: Writing Rhetorical Approaches to Composition. Instr. Farmer, 2:30 to 3:50 p.m. TR, 4023 Wes. Class #29527(UG), 29528(GR). This course examines the importance of rhetoric to the teaching of writing. We will survey the crucial role that rhetoric has played in the history of discourse instruction in the West, but our primary emphasis will be rhetoric's continuing relevance to the present-day writing classroom. To this end, we will look at how many contemporary pedagogies have antecedents in historical rhetorics, but we will also explore recent applications of rhetoric, especially to the reading of literary, historical, and cultural texts, broadly understood. In so doing, we will seek to develop pedagogies that establish a reading-writing nexus in the composition classroom, a relationship founded on the significance of rhetoric to both activities. This course is an excellent choice for English majors planning to attend graduate school and English Education majors planning to teach in the public schools. It will introduce all students to a disciplinary specialty (rhetoric and composition) that they may not yet be acquainted with, and in so doing, help prepare them for teaching at both the secondary and post-secondary levels. Students will present an oral report, participate in a collaborative project, and present a term paper on a topic of their choosing. Texts to be announced.

ENGL 587 American English. Instr. Hartman, 7:10 to 10:00 p.m. T, 325 RC. Class #29530(UG), 29531(GR). What English do you hear/see around you? How did it get to be that way? What is its significance? What are we to make of the nearly 400 years that English language has been on the Northern American continent? What are its traits? Why don't all speakers talk as good as you do? How does/did American English interact with other languages? What social, regional, political, and linguistic forces are at work? How can knowing about such things help us address social issues concerning language—English as official language, each student's right to their own language, matters of good usage, and standards?

I would like this course to be a mixture of a ground bass line (get it—"baseline"?) with varying degrees of improvisation incorporated. There are two textbooks, one a history of American English, the other one that looks at regional and social variation in AE. Additionally, I am hopeful that a wide range of topics will be explored through "hands-on" observation and commentary by students. My overall goal is for members of the class to leave with a fuller understanding and appreciation for the richness of American English, and to take pleasure in observing it, now, and far into the future.

There will be two hour examinations, a final paper, and one or more observation reports. The text books: Dillard: *A History of American English*; W. Wolfram, *American English: Dialects and Variation*. (Taught at KU Edwards Campus and open only to students enrolled in KUEC programs. Other students need special permission from CLAS Academic Advisor at KUEC, who can be reached at 864-8659 or 913-897-8659.)

ENGL 590 Studies in: Fiction and Film. Instr. Graham, 7:00 to 9:50 p.m. W, 4019 Wes. Class #29532(UG), 29533(GR). How are classic and modern fictions reshaped by translation into film? How does film reshape our interpretation of literary texts? Why do some "great" novels make "bad" films? (or vice versa). What new forms of fiction has the film industry produced? What happens when a fictional work taken as fact inspires a film (like *Birth of a Nation*)? These are some of the questions that guide this exploration into the relationship between fiction and film in American culture. One of our objectives in the course is to develop the ability to look beyond the consumerism in films and find a way to read film and culture. We will read books and watch films like *Frankenstein*, *Sound and the Fury*, *The Age of Innocence*, *Huck Finn*, *Scarlet Letter*, *The Learning Tree*, *Cotton Comes to Harlem*, *Joy Luck Club*, and *My Dog Skip*, among others, write a selection of comparative papers—this is an English course—and produce individual and/or team projects for public consumption. Topics for projects might include a study of *Gone with the Wind*, novel and film; obscenity, the public and *Lady Chatterly's Lover*; changing images of women (or ethnic groups) in literature and film; or the science fiction novel and film. If you bring popcorn to class, you must be prepared to share. This course fulfills the English 322 or equivalent requirement and counts toward the 500 and above requirement for the English major.

ENGL 590 Studies in: 20th century Irish Literature and Culture. Instr. Conrad, 7:00 to 9:50 p.m. T, 4019 Wes. Class #29534(UG), 29535(GR). Irish theater critic Stephen Gwynn said of W. B. Yeats's play *Cathleen ni Houlihan*, "I went home asking myself if such plays should be produced unless one was prepared for people to go out to shoot and be shot." His comment proved prophetic: many of the Irish men and women who fought in the 1916 Easter Rising spoke of Yeats's play as their inspiration. As this anecdote suggests, writing and politics have been—and still are—closely and explicitly intertwined in Ireland. In this course, we will look not only at the literary and political responses to Ireland's history of British colonial rule, but also the challenges to the politics of the Irish State articulated by contemporary writers and artists. We will explore a variety of genres, including essays, poetry, film, art, and pop music; and we will examine works by a range of authors and artists, including W. B. Yeats, James Joyce, Patrick Pearse, J. M. Synge, Nuala ni Dhomhnaill, Seamus Heaney, and Sinead O'Connor. No prior knowledge of Irish history is expected; historical readings will comprise part of the required reading for the course. Students will be expected to complete an interpretive essay, an original research paper, short writing assignments, and a comprehensive final as well as participate in class and occasionally online. The course will be available at <http://people.ku.edu/~kconrad/590f04.html> and will have a Blackboard component. This course fulfills the English 314 or equivalent requirement and counts toward the 500 and above requirement for the English major.

ENGL 590 Studies in: Globalization in U.S. Literature and Culture. Instr. Harrington, 11:00 a.m. to 12:20 p.m. TR, 108 Smi. Class #15591(UG), 15592(GR). This is an interdisciplinary seminar for advanced undergraduate students and graduate students from any department. International students are especially encouraged to enroll. Historically, the course will concentrate on the period from about 1980 to the present, during which world cultures increasingly have interpenetrated, economic activities have transcended borders, and technological advances have accelerated social change. These processes are typically grouped together under the term "globalism" or "globalization." In the United States, "globalization" is a buzzword, and it is precisely the uses of that buzzword that will be our object of study: we will consider ways that writers and media depict globalization. We will consider several genres of literature, along with video, advertisements, journalism, and theoretical writings. In particular, we will consider rhetorical and representational strategies of different writers, and the ways that genre—esp. the distinction between "fiction" and "nonfiction"—shapes their representations of globalization. You can't really see globalization: it's everywhere at once, yet nowhere in particular. Accordingly, depictions of globalization create the reality of "it" for a reading and viewing public; and those depictions make a political difference, not least of all within the U.S. Students will read a wide variety of contemporary US literature, including (as of this writing), fiction by Thomas Pynchon, Walter Mosley and Jessica Hagedorn, as well as poetry by Nathaniel Mackey, Pierre Joris, and others. Discussion will be especially important in this course, insofar as our topic will be precisely the different representations of globalization produced from different geographical, cultural, and economic positions. This course fulfills the English 322 or equivalent requirement and counts toward the 500 and above requirement for the English major.

ENGL 590 Studies in: Voices of the Oppressed. Instr. Casagrande, 5:30 to 8:20 p.m. T, 4023 Wes. Class #15593(UG), 15594(GR). Voices of the Oppressed is a sequel to ENGL 479/HWC 565: The Literature of Human Rights. 479/565 examines literature of rights reflecting the evolution of international human rights, mainly in Europe and America, from about 1770 to 1948, when the Universal Declaration of Human Rights was ratified. In fall 2004, 590/500 will examine in fiction, autobiography, and film the virtual flood of 'Witness Literature' that has appeared, and continues to appear, much of it outside the Anglo-American sphere, since the ratification of the Universal Declaration of Human Rights roused a global concern for the defense of human rights. Where 479/565 pits advocates for rights (E.G., Dickens, Stowe, Whitman, Gandhi) against opponents of rights (Conrad, Nietzsche, Hitler, et al), 590/500, in fall 2004, turns to the writings of the victims of rights violations in the 20th century. 590/500, like 479/565, will have three foci: labor, race, and gender. Texts will be chosen from among the following: Mulk Raj Anand (India) *Untouchable* (1990); J. M. Coetzee (S. Africa), *Life and Times of Michael K.* (1984); Ariel Dorfman (Chile) *My House is on Fire* (1991); Buchi Emecheta (Nigeria) *The Bride Price* (1976); Louise Erdrich (USA), *Tracks: A Novel* (1988); Kherdian, David (Armenia), *The Road From Home: The Story of an Armenian Girl* (1996); Solzhenitsyn, Alexander (Russian), *One Day in the Life of Ivan Denisovich* (1963); Hautzig, Esther (Poland), *The Endless Steppe* (1968); Hagedorn, Jessica (Philippines), *Dogeaters* (1996); Koestler, Arthur (Hungary), *Darkness at Noon* (1970); Morrison, Toni (USA), *Beloved* (1987); Ramati, Alexander (Poland), *And the Violins Stopped Playing: A Story of the Gypsy Holocaust* (1986); Silone, Ignazio (Italy), *Bread and Wine* (1986); Szymuciak, Moylda (Cambodia) *The Stones Cry Out: A Cambodian Childhood* (1975- 80) (1986); Menchu, Rigoberta (Guatemala) *I, Rigoberta Menchu: An Indian Woman in Guatemala* (1984); Wu, Harry (China) *Bitter Winds* (1994).

ENGL 610 Literature of England to 1500. Instr. Boyd, 9:30 to 10:20 a.m. MWF, 4019 Wes. Class #29536(UG), 29537(GR). This course will take you through the chief literary movements and works of the Anglo-Saxons and succeeding generations to 1500. You may have read some of these materials before, but here you will learn more about their meaning in terms of their times and of the manuscripts that contain them. The use of translations enables people to cross cultural barriers, but instruction will be given on Old and Middle English. Works read will range from "Widsith" and "Deor" to Malory's famous work on King Arthur. You will be able to get some texts and used books, and Norton will save you some costs. All are paperback. Texts: *Norton Anthology of English Literature*, vol. I (7th ed.); N. Coghill, trans. *The Canterbury Tales* (Chaucer); *Troilus and Criseyde* (Chaucer); K. Bains, trans. *Malory's Le Morte D'Arthur* (Mentor); Wm. Langland, *Piers the Ploughman* (Penguin); B. Windeatt, trans. *The Book of Margery Kempe* (Penguin). Written work: three examinations. Graduate students may write papers instead. No final examination. This course fulfills the English 312 or equivalent requirement and counts toward the 500 and above requirement for the English major.

ENGL 626 Shakespeare: The Earlier Plays. Instr. Bergeron, 1:00 to 2:20 p.m. TR, 4035 Wes. Class #29540(UG), 29541(GR). This course will explore Shakespeare's early plays, primarily comedies and histories, plus one or two tragedies. We'll start with comedies, probably *Comedy of Errors*, Shakespeare's response to Roman comedy, and then move to the controversial *Taming of the Shrew*, which continues to provoke critics and spectators. Our attention to history plays will focus on the English histories of Shakespeare's early years, such as *Richard II*, 1 and 2 *Henry IV*, and *Richard III*. Along the way we will read some Shakespeare criticism in order to stimulate our own thinking and to bring into the class additional perspectives. The class sessions will proceed through lecture and lively student discussion. Students will write two papers, take a midterm exam, and a Final Exam. We will expand our knowledge and enjoyment of Shakespeare through this intensive investigation of early plays. Texts: *The Complete Pelican Shakespeare*; Bergeron & Sousa, *Shakespeare Research Guide*. This course fulfills the Shakespeare requirement and counts toward the 500 and above requirement for the English major.

ENGL 641 British Literature of the Mid 18th Century. Instr. Eversole, 7:00 to 9:50 p.m. M, 4057 Wes. Class #29542(UG), 29543(GR). The rich diversity of authors and concepts of this period could produce a number of different versions of our course. But the main difference between any version of the present and one of, say, ten years ago is the greater availability of women writers. We will also give generous attention to Samuel Johnson, more what he wrote than written about him at the time, as well as to provocative and creative departures from the norms of genre. Most of the texts are not long, but they are intense, having a nice depth. We'll begin with the *Vicar of Wakefield* and end with *A Sicilian Romance*, both owing something to Shakespeare's *Winter's Tale*. There will be ungraded response papers (but counting in a positive way), one report on an article, three short essays, and an open-book final exam. Texts: Boswell, *The Life of Johnson*; Bronson, *Rasselas, Poems, and Selected Prose*; Burke, *A Philosophical Enquiry into Our Ideas of the Sublime and the Beautiful*; Goldsmith, *The Vicar of Wakefield, She Stoops to Conquer*; Lonsdale, *Women Poets of the Eighteenth Century*, Sterne, *A Sentimental Journey*; Radcliffe, *A Sicilian Romance*; Sheridan, *The Rivals*; also on reserve from Watson Library (on-line) will be poems by Goldsmith, Collins, Gray, and Johnson. This course fulfills the English 312 or equivalent requirement and counts toward the 500 and above requirement for the English major.

ENGL 658 19th Century British Novel. Instr. D Elliott, 7:00 to 9:50 p.m. W, 4060 Wes. Class #29943(UG), 29944(GR). The novel became both a serious art form and the dominant medium of popular culture in nineteenth-century Britain. Novelists became public figures and their novels played a significant role in shaping the ideologies that defined the period. Looking at selected novels by some of the most eminent nineteenth-century writers, we will consider the formal development of the novel as a genre, the cultural work performed by these novels in nineteenth-century Britain, and the literary criticism they have generated. We will focus especially on issues of gender, class, and nation as we see how these novels participate in debates about the "woman question," religion, factory reform, imperialism, professionalism, and class mobility. Each student will be expected to make an oral presentation in which s/he

discusses either historical or critical contexts for the novels. Two papers will be required, as well as in-class writing and a final exam. Texts: James Hogg, *Private Memoirs and Confessions of a Justified Sinner*; Charlotte Brontë, *Villette*; Elizabeth Gaskell, *North and South*; Charles Dickens, *Little Dorrit*; George Eliot, *Adam Bede*; Thomas Hardy, *Jude the Obscure*. This course fulfills the English 314 or equivalent requirement and counts toward the 500 and above requirement for the English major.

ENGL 679 American Poetry of the 20th Century. Instr. Irby, 2:30 to 3:50 p.m. TR, 4019 Wes. Class #29544(UG), 29546(GR). We will focus to start with on four major and continually important works of epic American poetic modernism, Pound's *Cantos*, Williams' *Paterson*, H.D.'s *Trilogy*, and Eliot's *Four Quartets*, along with the backgrounds to these and other preceding works by the authors—and also with some consideration of writing that is relevant from other more or less contemporary authors, such as Marianne Moore and Hart Crane. And then follow that line—one, but a very central one, out of the diversity of U.S. poetry of the century—into work (and especially the long/large poem) by Olson and Duncan (and perhaps some others, as time permits). The poems will be attended closely, and as well the critical considerations and reactions, the historical and cultural situations, the traditions and continuities, supporters and opponents, from before and on after. There will be quizzes, a research essay, perhaps some class presentations, and a final paper as a take-home final exam. Texts will include volumes of Pound, Williams, H.D., Eliot, Olson, and Duncan; materials in handouts; and items on reserve. This course fulfills the English 322 or equivalent requirement and counts toward the 500 and above requirement for the English major.

ENGL 710 Introduction to Old English. Instr. Cherniss, 2:30 to 3:20 p.m. MWF, 4050 Wes. Class #15604. This course offers an introduction to the language and literature of Anglo-Saxon England, from about AD 700 to 1100. During the first five or six weeks of the semester students will learn enough of the grammar of the Old English language to enable them to read prose and verse texts from the Anglo-Saxon period. The remainder of the semester will be devoted to reading and translating selected texts, including a few of the finest surviving shorter OE poems. The course is open to graduate and undergraduate students, no prior linguistic knowledge is required, and there are no prerequisite courses. Written work consists of weekly vocabulary quizzes, two one-hour examinations, and a final examination.

ENGL 751 Fiction Writing III. Instr. Olin-Unferth, 7:00 to 9:50 p.m. R, 4050 Wes. Class #29548. Enrollment in this advanced fiction-writing course is by permission of the instructor only. In this course, we take on the tradition of narrative in a variety of ways. Through workshops, generative exercises, revision, discussion of published work, and individual suggested reading, students write new work and read the work of others always with an eye toward inciting fresh ways of thinking about fiction. We examine questions about form, voice, character, distance, and conflict, as well as consider choices in language, structure, and style. Weekly workshops are increasingly led by students over the course of the semester. Students should emerge from the class with new and provocative ideas about craft and technique and with a collection of work in various stages of completion. No required text. All published materials are on E-reserve and can be accessed and printed out at the Watson Library or home.

ENGL 770 Studies in Life Writing: American Autobiography. Instr. Graham, 11:30 a.m. to 12:20 p.m. MWF, 4050 Wes. Class #29551. More than one critic has called life-writing or autobiography “the essential American genre.” In any case, life writing is very much tied to our national self-consciousness; it is comprised of many classics of American literature, (from Franklin to Adams to Wright to Malcolm X), and it has become one of the most malleable forms of American literary expression (like, for example, Jacobs’ *Incidents in the Life of a Slave Girl*, Gloria Anzaldúa’s *Borderlands*). This course examines the various forms of life writing, including memoir, nature writing, quest narratives, confessions, slave narratives, immigration stories, coming of age stories, military history, political biography, and contemporary literacy narratives. Why is this form of writing so compelling, we will ask and what common ground does autobiographical writing share, despite vastly different forms? What do these texts say to each other; what do they say to us? Since I approach autobiography as a form of translation, from private experience to public narrative, I insist that we look at a variety of approaches, and at a number of distinct processes, including Americanization, Indigenization, Racialization, and Feminization. We will pay some attention to the evolution of life writing from Rousseau’s *Confessions* and Boccaccio’s *Decameron* to the German *bildungsroman*. Background reading may include any basic text on autobiography, such as William Spengemann’s, *The Forms of Autobiography*, Shari Benstock’s *The Private Self*, Paul John Eakin’s *American Autobiography*, or James Olney’s *Studies in Autobiography*.

ENGL 787 Modern English Grammar. Instr. Hartman, 4:30 to 7:00 p.m. M, 4021 Wes. Class #15606. The primary goal of this class is to help you acquire the tools for analyzing English sentence structure. Other goals, however, are entwined throughout the primary one. We will examine semantic mappings into syntactic structures. We will consider adjacent topics such as style and usage. We will, in general, consider the English sentence. We will supplement the text greatly. In addition to two hourly examinations (perhaps a quiz or so) there will be a substantial analysis paper, one that will require perhaps 50 or more hours during the semester. Although I presume little background in grammar, the pace of the course will be increasingly brisk, outside reading will be necessary, as well as thoroughness of preparation. That is, the class will run mostly at the graduate level.

ENGL 790 Studies in: Early American Novel. Instr. Barnard, 11:00 a.m. to 12:20 p.m. TR, 4046 Wes. Class #15607. This course is an advanced survey of the early American novel, i.e. the novels of the early national period (1780s-1820s) and primarily those of the 1790s. We will begin by addressing the social and historical context of the 1790s (the decade of the French Revolution and a period of violent partisan conflict in US cultural politics), reviewing the large-scale transformations underway during the period,

and examining the basic critical work about the period and its novels, Cathy Davidson's *Revolution and the Word*. We will explore a series of the period's key novels, notably the "Richardsonian" narratives of Rowson, Foster, and Rush, several titles by the period's major novelist, Charles Brockden Brown, and, as time permits, later works by Irving and Cooper. The course will look at each novel as a literary work in its own right and as it engages the period's debates concerning revolution, gender, race, democracy, urbanism, expansionism, "sensibility," commerce, the changing status of the novel, and the transition from 18th-century republicanism to 19th-century liberal democracy. **Tentative** list of readings: Rowson, *Charlotte Temple* (1794); Foster, *The Coquette* (1797); Rush, *Kelroy* (1812); Imlay, *The Emigrants* (1793); Brown, *Wieland* (1798); Brown, *Edgar Huntly* (1799); Brown, *Ormond* (1799); Irving, *The Sketch Book* (1819); Cooper, *The Spy* (1821). We will also use Cathy Davidson's *Revolution and the Word* (1985).

ENGL 800 Introduction to Graduate Studies in English. Instr. Bergeron, 9:30 to 10:50 a.m. TR, 3132 Wes. Class #15609. This class will focus on professional issues, printing, history of the book, and research methodology. Students will stay relatively busy with copious reading, numerous exercises, and writing (including a major research paper). The emphasis will be on the practice of literary scholarship. Texts: Graff, *Professing Literature*; *MLA Handbook*; Gaskell, *Introduction to Bibliography*, *MLA, Introduction to Scholarship*; Manguel, *History of Reading*.

ENGL 801 Practicum in the Teaching of College English I. Instr. Devitt, 4:00 to 6:50 p.m. R, 4019 Wes. Class #30287. This new version of English 801 will introduce new Graduate Teaching Assistants to the scholarship within composition studies most relevant to the teaching of writing in a first-year composition course. Students will read what scholars in composition have discovered about the nature of writing (such issues as writers' multiple processes, how readers and writers interact through texts, how contexts shape and are shaped by writing) and about the pedagogy of writing (such issues as using groups to embody the social aspects of writing and to foster collaborative learning; challenging students through sequenced writing assignments; responding to student writing effectively; and choosing goals from among the many available to writing courses). While reading and discussing the scholarship, students will apply what they read to their own teaching of English 101, working to develop effective classroom practices and choosing specific teaching strategies based on their own thinking about the best of what is known. Writing assignments for 801 will attempt to integrate scholarship and practice. Texts: TBA

ENGL 932 Seminar in Milton: Milton & the Epic. Instr. Hardin, 3:30 to 5:00 p.m. MW, 4050 Wes. Class #29556. The epic is "the story of all things," and Milton was interested in everything. He visited Galileo; wrote a history of Russia; wrote several tracts favoring divorce; wrote a classic defense of freedom of the press; started a school and wrote a tract on education. Politics became a consuming interest during the crisis between the king and parliament, as Milton sided with the latter and wrote several brilliant anti-monarchical tracts which propelled him into a position in Oliver Cromwell's cabinet. Along the way he delved deeply into theology, adopting some fairly unorthodox views, which probably explains his undying aversion to bishops (also a subject of tracts). He was a good musician (his father was something of a composer). He continued wearing a sword after he went blind. In a government of "roundheads" he persisted in wearing long hair, and he married three times. Like other epic poets (Dante, Virgil, Joyce, Goethe) Milton is incorrigibly allusive. Allusions become a shorthand, like metaphor, to encapsulate human experience, whether collective or individual. Yet one of the important things to learn about Milton as poet is that his learning is never wasted, that in the great allusive, learned epic similes of *Paradise Lost*, for example, every phrase matters, both to the moment in the poem and to the work as a whole. I assume only a nodding acquaintance with M. We'll cover (all) the poetry at a rational pace, especially *Paradise Lost*, so you should have enough time to read carefully. I'm asking that everyone read the epic of another Civil War, Lucan's *Pharsalia*, Rome's post-Virgilian epic, known to few as site of origins for Milton's Satan. Open to students who have not had Engl 800. Plan on writing a seminar paper and giving one or two reports.

ENGL 970 Seminar in American Literature: Race & Identity in American Literature. Instr. Fowler, 2:30 to 3:50 p.m. TR, 4021 Wes. Class #15656. Current psychoanalytic and psycholinguistic theory asserts that we make meaning and we make ourselves in culture through repression, psychological and cultural. More specifically, current psychoanalytic thought propounds that meaning does not inhere naturally in a thing; rather, our meanings are our own invention. A word means what it means because we assign one meaning to it and cast out other meanings. For there to be meaning and identity, there must be difference, and difference comes about through the exclusion of the other or opposite in a binary opposition. For example, to distinguish the borders of masculinity, femininity must be excluded; similarly, the definition of white identity is that it is separate and distinct from black identity; and, accordingly, a desire to identify the white self leads to acts of cultural repression, such as separate water fountains for whites and blacks. In this way, we try to give outward form and credence to our invented meanings. English 970, Race and Identity in American Literature, will analyze the way white, black, male, and female American authors grapple with the problem of asserting the difference necessary for meaning and identity without subordinating or excluding the other or opposite in a binary opposition.

In this class, we will examine various authors' interrogation of an unstable racial identity, carved out by repression, which is never complete or final because repression always sets in motion the return of the repressed. The course will also allow for a cross-racial and cross-gender conversation among white and black and male and female authors. This approach will enable the class to compare and contrast racial representations of racially diverse male and female authors. Also, by engaging male and female authors of different races, the class will broach the question--how does gender as well as race affect an author's representation of racial identities? Course requirements will include one paper (approximately 15 typewritten pages), an oral presentation, response papers, and a final exam. Class participation also is a requirement.

Texts: Frederick Douglass, *Narrative of the Life of Frederick Douglass*; Harriet Jacobs, *Incidents in the Life of a Slave Girl*; William Faulkner, *Intruder in the Dust*; Richard Wright, *Native Son*; Ralph Ellison, *Invisible Man*; Flannery O'Connor, *The Complete Stories* and *Wise Blood*; Toni Morrison, *Beloved*, *Jazz*, and *Playing in the Dark*.

ENGL 980 Seminar in: Performance Theory. Instr. Fischer, 3:30 to 6:20 p.m. W, 3132 Wes. Class #29558. Performance theory is an important branch of cultural studies and cuts across disciplines. Performance, as Marvin Carlson reports, is 'an essentially contested concept.' That is to say, like the terms 'art' and 'democracy', performance has built into it a fruitful disagreement over its definitions and usages. In encouraging scholars to think about literature, theatre, or related arts as forms of 'restored behavior,' performance theory provides a vocabulary that by-passes the strictures of 'high art' and 'mass culture.'

This seminar undertakes an in-depth exploration of selected theories of performance. First, we will trace the emergence of performance theory from the disciplines of theatre, anthropology, culture studies, and linguistics. Then we will address research methods and applications, and class members will present their work in progress. Students may choose research topics in their areas of interest. To be discussed:

Richard Schechner accounts for performance as "a 'broad spectrum' or 'continuum' of actions ranging from ritual, play, sports, popular entertainments, the performing arts (theatre, dance, music) and everyday life performances to the enactment of social, professional, gender, race, and class roles, to healing (from shamanism to surgery), and to the various representations and construction of actions in the media and the Internet" (Schechner, *Teaching Performance Studies*, xi).

Joseph Roach, on the other hand, insists that performance theory keep its feet firmly planted in theatre studies. Drawing on Mikhail Bakhtin, Victor Turner, and Bertolt Brecht, Roach suggests that performance theory relies on notions of chronotope, liminality, and defamiliarization that spring from the 'critical observation' of the dramatic unities of time, place, and action (in Schechner, 35).

Judith Butler's theories of performance are not immediately bound to either theatre studies or anthropology. Following J.L. Austin and Jacques Derrida, Butler asserts gender as a performative act. Butler's notion of 'performativity' has been widely borrowed for work on the personal and political aspects of identity formation. in literary and cultural studies.

Questions about this course? E-mail me at ifischer@ku.edu.