

Fall 2006 Courses 500-999

Please consult the Timetable for class times and locations

ENGL 520 History of the Book. Instr. Clement. This course explores the history of the book in the West from the invention of the alphabet to the advent of the electronic book. Topics considered include authorship, publication, manufacture, distribution, reception, and the survival of books. Course work consists of research projects using primary materials and two exams. Using the facilities of the Spencer Library's Hole & Corner Press, students will learn the art of printing on a nineteenth-century handpress. The course website is at www.ku.edu/~bookhist.

ENGL 551 Fiction Writing II. Instr. Ohle. An intensive workshop in writing fiction. Students will complete two 10–15 page short fictions during the semester. Because the classroom we will use is media-enhanced, works-in-progress will be submitted on floppy disks, CDs or jump-drives, and projected onto a large screen for discussion. Those works which do not get reviewed in class will be posted on Blackboard for others' comments. Private, in-office conferences will be a significant component of the class as well.

ENGL 551 Fiction Writing II. Instr. Day. The texts for this workshop will be the stories and novels (or chapters of novels) written by the students in the course. Two or three students per class will read their work to the rest of the students then brace themselves for the inevitable dire criticisms. Or worse: Tepid praise: "I thought the murder scene was nice." The teacher will incant three mottos: "Writing IS rewriting." "An author is a reader moved to emulation" (Bellow). And "...good criticism is advocacy and insight" (Auden). Readings will be prescribed on a personal basis, i.e. the student who needs to rewrite a bathroom scene should take one dose of Salinger's "Zooey" and start back to work in the morning.

ENGL 551 Fiction Writing II. Instr. Lorenz. 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 552 Poetry Writing II. Instr. Harris, W. This course is dedicated to the writing of contemporary poetry: your poems should speak from today, not yesterday. Pound says, "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-poets' poems, report on an established poet for class and go to one poetry reading and one slam. The last day of class you will hand in a twelve poem portfolio, with an introduction. The texts for the course are Paul Hoover's *Postmodern American Poetry*, J.D. McClatchy's *The Vintage Book of Contemporary American Poetry*, and Ron Padgett's *Handbook of Poetic Forms*.

ENGL 562 Advanced Technical Writing I. Instr. McKitterick. This course challenges students based on what they learned in Foundations of Technical Writing and provides a realistic documentation experience. To write good technical documents, writers need to understand how to use and create source information. In this course, students research topics, interview sources, analyze their audience using proven research methods, and use the scientific method in creating and revising technical materials while improving essential writing and revising skills. Students work with editors from the Advanced Technical Editing course during the semester. Prerequisite: Foundations of Technical Writing (English 362).

ENGL 564 Advanced Technical Editing I. Instr. McKitterick. Students work with writers in Foundations of Technical Writing as well as Advanced Technical Writing I and II, learning to work productively with other people's print and online documents. Students learn to use specialized vocabulary and such editing tools as proofreaders' marks, style guides, and standard editorial reference material; and they practice how to identify and correct common problems. During the semester, students practice taking editing tests and develop a technical-editing portfolio. Prerequisite: Foundations of Technical Writing (English 362).

ENGL 567 Modern Drama: The Avant Garde. Instr. Fischer. This course is designed for both upper level undergraduate and graduate students. We will approach the avant garde as an artistic response to the development of mass culture, starting with the avant garde's origins in 19th-century notions of the bohemian, the dandy, and the flaneur. "Avant garde" literally means "before the troops," or those who work creatively in advance of cultural change. The semester's first half will be devoted to earlier movements such as futurism, dada, surrealism, and absurdism, while the second half will focus on more recent avant-garde experiments such as collaborative theatre groups, solo performance, and intercultural theatre by current writer-performers (e.g. Anna Deavere Smith, Guillermo Gomez-Peña). We will consider ways in which the avant garde has become a mainstream phenomenon (e.g. the musical *Rent*). Requirements: class participation, oral presentation, substantial research paper, final examination. Texts: Cardullo and Knopf, *Theatre of the Avant-Garde, 1890-1950*; Shank, *Beyond the Boundaries: American Alternative Theatre*; other titles TBA. Students should be prepared to attend evening and/or weekend events.

ENGL 571 American Indian Literature: American Indian Autobiographical Writing. Instr. Hirsch. The Oglala Sioux holy man Black Elk agrees to tell his life story to John G. Neihardt only because, in his view, it is not really his story. If "it were only the story of my life," he tells Neihardt, "I think I would not tell it; for what is one man that he should make much of his winters...? It is the story of all life that is holy and good to tell..." Leslie Marmon Silko, in her autobiographical anthology *Storyteller*, tells her story, but

within a cultural and historical, rather than a primarily personal, context. She positions herself as but one in a long line of Laguna Pueblo storytellers: "it is together," she writes, "all of us remembering what we have heard together/ that creates the whole story/ the long story of the people." Louis Owens, in his autobiographical collection *I Hear the Train: Reflections, Inventions, Refractions*, trying to come to terms with the intricacies of mixedblood identity, appears to take his story in the opposite direction. Apologizing "for the kind of egocentrism reflected here," he nonetheless asserts that he cannot do otherwise. "At the center," he writes, "is the hybrid monster of self... to which all stories lead."

We will explore in this course the rich and varied nature of contemporary American Indian autobiographical writing with an emphasis on the ways it negotiates cultural, communal, and personal space, and what it reveals about the complexities of Indigenous experience and identity at the end and beginning of the millenium. Texts: Thomas King, *The Truth About Stories: A Native Narrative*; N. Scott Momaday, *The Names*; Irvin Morris, *From the Glittering World: A Navajo Story*; Louis Owens, *I Hear the Train: Reflections, Inventions, Refractions*; Leslie Marmon Silko, *Storyteller*; Carter Revard, *Winning the Dust Bowl*. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 590 Studies In: American Fiction since 1945. Instr. Day. Starting with Carson McCullers's *The Heart is a Lonely Hunter* and ending with Paul Bowles's *The Sheltering Sky*, the students in this course will read and discuss some of the major works of American Fiction published since 1945. Salinger, Heller, Barth, O'Connor, Percy, Nabokov, Connell, Vonnegut are among the writers included. The reading list is eccentric to the literary tastes of the professor. Non English majors are welcome. Movies based on the books will be shown outside of class. Topics for exams and papers will be eccentric as well. No one will be asked to write on alienation or the anti-hero. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 590 Studies In: Comics and Collage. Instr. Unferth. In the last twenty years, the graphic novel, child prodigy of the comic book, has grown into an international art form that is dynamic, complex, and unique. Here we will be concerned with the formal aspects of comics as art—the way the graphic novel interplays word and image, the way it somehow walks easily between visual representation and literature—as well as the history and development of the form. We will consider how comics are read and understood, how to deal with visual language. Readings will include graphic novels and comics by Chris Ware, Scott McCloud, Marjane Satrapi, Will Eisner, Osamu Tezuka, R. Crumb, among others.

ENGL 590 Studies In: Jazz Narrative in Novel & Film. Instr. Whitehead. Jazz music has its own myths (such as, 'the music came up the river from New Orleans'), and jazz is often put to mythic uses in filmed and fictional narratives (often as a vehicle for contrasting high culture and pop culture, art and commerce, or the schooled musician and the supposed 'natural'). This course will examine how jazz and jazz musicians' lives are portrayed in novels and films, and explore the differences between fictional and non-fictional jazz narratives. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 590 Studies In: Literature of Human Rights. Instr. Casagrande. This is a survey of the literature of human rights (and, unavoidably, human wrongs) from antiquity to the present, including influential writing opposing human rights. The literature on behalf of rights is a literature by and about oppressed persons. The focus is on three groups: slaves, women, and workers. Mainly a course in narrative, it includes drama, poetry, and non-fictional prose (e. g., The Universal Declaration of Human Rights). The readings address several recurring issues: the psychology of the oppressed and the oppressor; the question of collaboration between oppressor and oppressed; torture and other forms of cruelty; coping strategies of the oppressed; narrative technique (e. g., the frequent use of the one-day narrative), etc. The scope is international, the time frame antiquity to the late 20th century. Secondary readings: mainly selected items from the Oxford Amnesty Lectures Series, sponsored by Amnesty International and Oxford University, and delivered by distinguished historians, philosophers, literary theorists and others from the early 1990s to the present. Course Structure: 1 or 2 oral reports per student; a midterm exam; a comprehensive final exam. This is a DISCUSSION course, with the instructor providing background information and guidance during discussion. The course typically enrolls advanced undergraduate and graduate students from several departments in addition to English and HWC.

ENGL 590 Studies In: Quixote and the 18th Century Novel. Instr. Eversole. When the modern novel is in formation during the middle of the eighteenth century, there is one earlier novel that enjoys an extraordinary and declared creative influence upon it at that moment. This is Cervantes' *Don Quixote*, published in two parts, 1604 and 1614. It is in a way a novel before the "novel." On the other hand, the eighteenth-century novel at that moment does not know either that it is itself the "novel." Discussions of the "rise" of the novel don't take into account in any depth of thought the relation between Cervantes' work and the wild and unconventional experiments with narration, and they don't pay much attention to the assertion of the old story of romance that *Don Quixote* encouraged. The possibility too that reading could be fun, entertaining in an active way, with the full consciousness of the artifice of the text is another among many other interests that a study of the relation brings out. We will read all of part one of *Don Quixote*, at least some of part two, go on to Fielding's *Joseph Andrews* (1742), Lennox's *Female Quixote* (1752), Smollett's *Launcelot Greaves* (1760-61), and Sterne's *Tristram Shandy* (1759-67); I will also want you to add another text of the time to this list. I'm supposing three short papers, one report of scholarship, and an open-book final exam. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 590 Studies In: Queering English Language Studies. Instr. Davidson. This course explores “English” as a sexual and gendered category in its changing status across periods, texts, cultures, and nations. Our approach focuses on the recent re-appropriation of Judith Butler’s sense of performativity among language scholars in order to explore links between monolingualism, (trans)national identity, and heteronormativity in English language cultures. Through fiction, film, and language theory, we consider how performances of gender and sexuality shape the English language itself in such diverse contexts as American noir narratives, Japanese and Jamaican cinema, Victorian fantasies of medieval English, and the trans-lingual consciousness of drag and counter cultures. **Primary Texts:** Chandler, Raymond. *The Big Sleep*. Crystal, David. *English as a Global Language*. 2nd edition. Kingston, Maxine Hong. *Tripmaster Monkey: His Fake Book*. MacNeil, John and William Cran. *Do You Speak American?* Mosley, Walter. *Devil in Blue Dress*. **Secondary Readings.** List of articles on E-Reserve and J-Stor available from instructor. **Films:** *Dancehall Queen* (Jamaica 1994), *Sister Street Fighter* (Japan 1974)

ENGL 626 Shakespeare: The Earlier Plays. Instr. Sousa. This course will focus on Shakespeare's plays written in the Elizabethan period. Along the way we will read some Shakespeare criticism in order to stimulate our own thinking and to bring into the class additional perspectives. Class sessions will consist of lecture, discussion, student presentations and reports, and group work. Occasionally, we will also watch scenes from the plays. Students are expected to contribute to classroom discussion; to master the material from lectures, discussion, and readings; to read some history and Shakespeare criticism (books & articles); to participate in various group projects; and to work independently on a research project. As an advanced English class, this course assumes commensurate writing and research skills, as well as proficiency in reading and interpreting literature. Written assignments include 2-3 essays (including a critical research paper), summaries of critical essays/books, other short papers, and at least two exams. Graduate students will have additional assignments and longer papers. Attendance and participation are required. Texts: *The Complete Pelican Shakespeare*, edited by Stephen Orgel and A. R. Braunmuller (or individual Pelican paperbacks); and Bergeron and Sousa, *Shakespeare: A Study and Research Guide*, 3rd edition (recommended). (Same as ENGL 790) This course fulfills the Shakespeare requirement for the English major.

ENGL 677 American Novel in the 19th Century. Instr. Barnard. This course is an advanced introduction to the 19th-century American novel understood in historical context. It presents the novel and novelistic subgenres as social institutions; it examines individual novels as literary works in their own right and in terms of the wider social, political, and economic dynamics of which they are a part. Our general focus will be on the cultural politics of the genre, one part of the larger institution of literature, as it develops from early national forms to the varied subgenres that flourish during the antebellum, reconstruction, gilded age periods. More particularly, we will be asking how each of our novels responds to contemporary conflicts centered around market culture (expansionism, colonialism, and imperialism; liberal individualism, industrialization); family, sexuality, and gender (domesticity, manhood, the "separate spheres"); and race and nationhood (nationalism, Indian removal, slavery, immigration, whiteness). Tentative list of readings: Brown, *Edgar Huntly* (1799); Poe, *The Narrative of Arthur Gordon Pym* (1837); Hawthorne, *The House of the Seven Gables* (1851); Stowe, *Uncle Tom's Cabin* (1852); Fern, *Ruth Hall* (1855); Stoddard, *The Morgesons* (1862); de Burton, *The Squatter and the Don* (1885); Norris, *McTeague* (1899); Wister, *The Virginian* (1902). This course fulfills the English 320 or 322 requirement for the English major.

ENGL 679 American Poetry of the 20th Century. Instr. Irby. 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. 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 720 Chaucer. Instr. Boyd. Chaucer's best known works will be read in Middle English, as well as some fun pieces among the minor poems. The course will begin with a review of Middle English, which will be basic enough to instruct beginners. We will read *The Canterbury Tales* first, then *Troilus and Criseyde*. The students will learn about manuscripts and about the Cruces of Chaucer criticism. Expect three papers. Textbooks: *The Riverside Chaucer*, paperback, and N.Coghill, trans., *Geoffrey Chaucer, The Canterbury Tales* (Penguin), paperback.

ENGL 751 Fiction Writing III. Instr. Unferth. 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. Required texts can be found at the bookstore and on E-reserve which can be accessed and printed out at the Watson Library or home.

ENGL 752 Poetry Writing III. Instr. Johnson. This is an advanced course in the writing of poetry. Our approach will involve constructive critiques by all students of work by their peers. The textbook is Ted Kooser's *The Poetry Home Repair Manual*, a guide I hope we can talk about, argue with, profit from, and go beyond. Each student will be required to complete twelve poems. The course grade will be based in part on the critiques but mostly on the quality of the poems submitted, in revised and polished form, at the end of the semester.

ENGL 753 Writer's Workshop. Instr. Atkins. This is an advanced workshop in essay writing, personal, familiar, and critical, instructor permission required. Students will produce at least three substantial essays, at least one of which is to be submitted during the semester for publication. Although our focus will be writing and presenting essays, we will also consider avenues for and methods of publishing essays; the teaching of the essay, strategies and opportunities; the relation and place of the essay, as a form of creative writing, in the academy, alongside literature, composition studies, and literary theory; and the current state of scholarship and criticism on the form. Time permitting, there may be a unit on reviewing collections of essays. Texts will consist largely of each other's writing, essays to be found in various books and periodicals, and my new *Tracing the Essay...Through Experience to Meaning*. Students bear costs of photocopying. Students should also have and be familiar with the anthologies *The Art of the Essay* and *The Art of the Personal Essay*.

ENGL 770 Studies in Life Writing: Foundations of American Autobiography. Instr. Graham. More than one critic has called the writing of autobiography "the essential American genre." Why is there an intense ritual focus on the affirmation of identity, which gives birth to American autobiography and subjects it to constant renewal? In our classics of American autobiography, from Benjamin Franklin to Malcolm X to *The Coal Miner's Daughter*, we are given much more than a person's life story. Further, life writing has become one of the most malleable forms of American written expression. This course examines the foundations of life writing as it has been theorized and practiced in American literature. We are referring specifically to the memoir, nature writing, and the confession: narratives of the "American" experience: slavery, immigration, war, exile, and disaster; and narratives of development: coming of age, literacy, disability, illness, etc. While we will read a series of assigned texts on a weekly basis, the principle focus will be your investigation into an aspect of life writing that you select for a term project. Background reading may include any basic text on autobiography, but I strongly recommend Bjorklund's *Interpreting the Self: Two hundred Years of American Autobiography* (Chicago, 1998). Feel free to e-mail any questions: mgraham@ku.edu. A fuller description has been posted on the instructor's door.

ENGL 774 Jazz in Modern American Literature. Instr. Harris, W. From spirituals to rap, African American music is one of America's original contributions. In this course we will explore the interaction between jazz, one of the most complex forms of black music, and modern American Literature. Our main question is: How do writers use the forms, ideas and myths of this rich musical tradition? For the authors we are studying, jazz serves as a model and inspiration; they turn to it to find both an American subject matter and an American voice. As well as reading a number of authors, including, Langston Hughes, August Wilson, Jack Kerouac, Ishmael Reed, Michael Ondaatje, Nathaniel Mackey, Jayne Cortez and Toni Morrison, we will listen to a number of African-American musicians and/or composers, including Bessie Smith, Louis Armstrong, Duke Ellington, Ornette Coleman, John Coltrane, Sun Ra, Albert Ayler, and Abbey Lincoln. It turns out that we cannot understand the writers well if we do not understand the music well. Moreover, we will view two jazz movies, Amiri Baraka's *Dutchman* and Sun Ra's *Space is the Place* and will discuss the blues-jazz musical theory of Baraka, Ellison and Albert Murray.

ENGL 787 Modern English Grammar. Instr. Hartman. 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 (and perhaps a quiz or two) 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: Poetry & Novel of the Romantic Period. Instr. Rowland. In the early years of the nineteenth century, for perhaps the last time in British literary history, the number of new novels and new volumes of poetry published were pretty much equal. Questioning the old tags of literary history that emphasize either the "rise of the novel" or the "ascendancy of the lyric" in these years, this course will instead look at the generic mixes and mutual influences of poetry and the novel in British Romantic literature. We will discuss Romantic-era theories of prose and poetry; the "novelization" of poetry and the "lyric novel"; the varied practice of quoting poetry in novels; the extensive prose apparatus that so often frames poetry collections; and, generally, how literary

forms frame and stage the cultural practice and status of other literary forms. Because the course aims to read a number of major Romantic authors and texts, as well as recent critical and theoretical work in the field, reading will be extensive. In addition to reading and participation in seminar discussions, requirements will include a short essay and a final, longer research essay. Romantic-era authors we will study include: Ann Radcliffe, Charlotte Smith, William Wordsworth, Walter Scott, Robert Southey, Jane Austen, Lord Byron, Mary Shelley and Felicia Hemans.

ENGL 790 Studies In: Rhetorical Approaches to Literature. Instr. Farmer. This course is designed to acquaint students with the traditions of rhetorical criticism. In particular, we will examine how certain theoretical developments of the last century have deepened our understanding of the rhetorical dimensions of literary texts. Over the course of the semester, we will identify the central issues and problems confronting rhetorical criticism; read and analyze a variety of rhetorical critiques of literary texts; engage in practical, rhetorical criticism of selected poems, stories, novels, films, autobiographies, etc.; explore strategies by which to include rhetorical approaches to literature in our classrooms; and discuss the many considerable challenges—theoretical, political, and institutional—that accompany this brand of criticism. Students will be required, in pairs, to lead a collaborative class discussion on a particular course theme. Additionally, each student will compose a ten to twelve page critical essay on the rhetorical dimensions of one of the following works: *Dust Tracks on a Road* (Hurston), *Way to Rainy Mountain* (Momaday), *Season of Migration to the North* (Salih), *If on a winter's night a traveler* (Calvino), or the film, *Sullivan's Travels* (Sturges). A scholarly/critical paper (of standard article length) will constitute the final (and most important) requirement of the course. In addition to supplementary chapters and articles that I will place on e-reserve at the library, the required texts for this class will include Mikhail Bakhtin's *The Dialogic Imagination*, Wayne Booth's *The Rhetoric of Fiction*, and Joseph Gusfield's (ed.), *Kenneth Burke: Of Symbols and Society*.

ENGL 790 Studies in: Shakespeare's Early Plays. Instr. Sousa. This course will focus on Shakespeare's plays written in the Elizabethan period. Along the way we will read some Shakespeare criticism in order to stimulate our own thinking and to bring into the class additional perspectives. Class sessions will consist of lecture, discussion, student presentations and reports, and group work. Occasionally, we will also watch scenes from the plays. Students are expected to contribute to classroom discussion; to master the material from lectures, discussion, and readings; to read some history and Shakespeare criticism (books & articles); to participate in various group projects; and to work independently on a research project. As an advanced English class, this course assumes commensurate writing and research skills, as well as proficiency in reading and interpreting literature. Written assignments include 2-3 essays (including a critical research paper), summaries of critical essays/books, other short papers, and at least two exams. Graduate students will have additional assignments and longer papers. Attendance and participation are required. Texts: *The Complete Pelican Shakespeare*, edited by Stephen Orgel and A. R. Braunmuller (or individual Pelican paperbacks); and Bergeron and Sousa, *Shakespeare: A Study and Research Guide*, 3rd edition (recommended). (Same as ENGL 626)

ENGL 800 Introduction to Graduate Studies in English. Instr. Sousa. This course will provide an introduction to literary scholarship and research, professional and scholarly issues, and library and archival resources. We will focus on the history of the material book and the history of reading and of writing about books. The course intends to heighten awareness of professional issues and of professional approaches to scholarship and writing, and to increase skills in documentation form and preparation of professional papers. Coursework includes library/research exercises, book review, research paper, written and oral reports, and tests. Tentative reading list: P. Gaskell, *A New Introduction to Bibliography*; Gibaldi, *MLA Handbook* (6th ed); Robert Scholes, *The Rise and Fall of English*; Alberto Manguel, *A History of Reading* (Penguin); Joseph Gibaldi, ed, *Introduction to Scholarship*.

ENGL 801 The Study and Teaching of Writing. Instr. Monberg. English 801 is both a practicum and an introduction to recent scholarship on the teaching of writing for new Graduate Teaching Assistants. Scholarship in rhetoric and composition will introduce students to the research, theoretical positions, and approaches which circulate in the field 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; developing awareness of linguistic diversity; and choosing goals from among the many available to writing courses). The course is designed to offer you structured opportunities to reflect on your teaching practices in dialogue with other teachers. Through readings and written assignments, you will be asked to integrate theory/scholarship and practice, often applying course readings to your own teaching of English 101, working to develop effective classroom practices and to make informed choices about what you will do when you "teach writing." Note that this course is open only to new teachers of KU's English 101. Teachers who enroll in this section will use *Reading our Histories, Understanding our Cultures* as the primary textbook for their sections of English 101. Texts: *Cross-Talk in Comp Theory: A Reader* (2nd edition), articles available through E-reserve or library databases, and others TBA.

ENGL 803 Practicum in the Teaching of Creative Writing. Instr. Johnson. A course for graduate teaching assistants pursuing an M.F.A. or Ph.D. with emphasis in Creative Writing who have completed ENGL 801 and 802. Normally taken in the third year. Concerns primarily the pedagogy of creative writing: workshop techniques, approaches to conferencing, revision strategies, and the like. Includes weekly group meetings as well as class visitations and individual conferences. May not be repeated for credit toward graduate degree.

ENGL 905 Seminar in the English Language: Metaphor. Instr. Hartman. What's a metaphor? Anything you want it for. Actually, that may be a bit of an exaggeration. As the Royal Academy of Sciences argued over two hundred years ago, it is not for

science writing. But that, of course, is open to discussion. An open discussion of the nature of metaphor (used here as a cover term for non-literal language) will be the primary focus for the course. Many writers have had a run at metaphor: philosophers, linguists, psychologists, literary critics among them. Exploring their views and the implications will generate ideas and tools for members of the seminar to apply to their own work, regardless of specialty. One source of the power of language resides in metaphor. Each participant should find metaphor an interesting lens through which to view culture, literature, and language. The seminar will be driven largely by the ideas, work, arguments, and convictions of the participants. I see it as a collegial learning experience. We will start with a common text, probably Lakoff & Johnson's *Metaphors We Live By*, but we will rapidly diversify our reading in metaphor scholarship, inform each other and move on to original application of the ideas explored. The final paper should aspire to professional-level quality.

ENGL 926 Seminar in Shakespeare. Instr. Bergeron. Cleopatra worries about Antony's "Roman thoughts," and Trojans anxiously view the "merry Greeks" outside their walls. Just what are "Roman thoughts" and "merry Greeks"? This seminar will focus on Shakespeare's Greek and Roman worlds. Although Shakespeare never visited these places, they lingered vividly in his imagination as places and as history. We will begin by exploring the Greek world of *Troilus and Cressida* and *Timon of Athens*, the first opening in the midst of the Trojan war, and the second, of unspecified time. We'll read the Roman plays in their more or less historical order: *Coriolanus*, *Julius Caesar*, *Antony and Cleopatra*, and *Cymbeline*, whose setting puts it during the reign of Augustus Caesar. We will read appropriate selections from Plutarch, in Thomas North's Elizabethan translation, the one that Shakespeare would have known and used. We will enrich our investigation by delving into what critics have written about these plays. The course will attempt to recreate something of the Graeco-Roman world, as Shakespeare would have understood it. The Jacobean court also made links to the Augustan world and other features of the ancient world. Oral reports and critical papers will constitute the principal formal requirements. Texts: editions of these plays; perhaps other critical texts

ENGL 970 Seminar in American Literature: Tricksters, Rebels and Aliens: Mark Twain and American Comic Traditions. Instr. Harris, S. During the course of this semester we will read Mark Twain through some of the multiple comic traditions from which he sprang--and which he, in turn, rewrote. We will contextualize Twain's humor, beginning with the Southwest humorists (George Washington Harris, A.B. Longstreet, J.B. Thorpe et. al.), African-American folk tales, and Native American trickster cycles. We will read Charles Chesnutt's *Conjure Woman* stories and William Faulkner's *The Bear*, and if we can, we will end with Ralph Ellison's *Invisible Man*. On the way we will discuss structures (framed stories, multiple narrators), confidence men, tricksters (animal and human), rebels, boasters, liars, and aliens. We will read Twain--lots of him, including *Huck Finn*, *Tom Sawyer*, *1601*, *The Gilded Age*, *A Connecticut Yankee* and a batch of short stories--and we will consider secondary materials that may or may not be helpful in analyzing our primary works: including Radin, Bakhtin, Iser, and some recent works on literary tricksters. Warning: One of the requirements for this course is that each participant present a five-minute **dramatic** oral presentation.