

**ENGL 508 Contemporary Literary Theory. Instr. Scott.** Where do various theories about literature's working come from, in a broad intellectual context, and how do they connect with possible ways of reading texts? Whether or not a reader or critic/scholar of literature is actually "doing theory," much literary study now takes theory into account in reading practices (is "theoretically informed," to adapt a phrase from music performance). So awareness of major theoretical positions is important for graduate students, or students who may plan graduate study, or people who just want to think a lot, in certain ways, as they read. This course introduces and relates theories and approaches to literature that are current or that help to explain current practice: examples are psychoanalysis, Marxism, gender theory, new historicism, postcolonial theory. Careful organization of topics and plenty of examples will help ease the way (the other side of this is that it's important to keep up with every step). Writing: two short papers keyed to the readings, plus a longer paper. A final examination is possible, if needed to prompt students to synthesize. Texts: Lentricchia and Dubois, *Close Reading*; Rice and Waugh, *Modern Literary Theory* (4th ed.); Easthope and McGowan, *A Critical and Cultural Theory Reader* (2d ed.); Selden, *Practicing Theory and Reading Literature*; Caryl Churchill, *Cloud 9*; Suzan-Lori Parks, *Topdog/Underdog*; David Henry Hwang, *The Dance and the Railroad*; and possibly one or more casebooks in the Bedford/St. Martin's series, giving a variety of sample theoretically-inspired readings of a single text.

**ENGL 526 African Literature: The South African Tradition. Instr. B. Caminero-Santangelo.** This course offers an introduction to South African fiction from the apartheid and post-apartheid eras. Students will be reading novels by and exploring the relationships among internationally renowned writers as they deal with critical issues generated by the social and cultural history of South Africa. Texts: J.M. Coetzee *The Life and Times of Michael K*, Achmat Dangor *Bitter Fruit*, Nadine Gordimer *The Conservationist*, Bessie Head *When Rain Clouds Gather*, Alex La Guma *Time of the Butcherbird*, Sindiwe Magona *Mother to Mother*, Zakes Mda *Heart of Redness*, Njabulo Ndebele *Fools and Other Stories*, Alan Paton *Cry, The Beloved Country*, Zoe Wicomb *You Can't Get Lost in Capetown*. This class fulfills the undergraduate non-western course requirement.

**ENGL 551 Fiction Writing II. Instr. Desnoyers.** *Required Texts: The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone. 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. Ohle.** An intensive workshop in writing fiction. Students will write, edit and rewrite numerous short fictions during the semester, about 30 finished pages in all. Because the classroom we will use is media enhanced, work will be submitted online via Blackboard and projected onto a large screen for discussion. Private, in-office conferences will be a significant component of the class as well.

**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 555 Nonfiction Writing II. Instr. Atkins.** In this course we (learn to) write personal and familiar *essays*. We also read, especially at the beginning; indeed, the first three or four weeks is devoted to ranging widely in published essays, tracing and mapping the protean form. Prior experience with the essay is not required, but willingness to work hard and to explore sympathetically is. Most of the course I conduct as workshops, with each student expected to write four essays during the semester. There may also be a test following the initial period of reading. Students bear costs of photocopying. Instructor permission is required to enroll. Texts include *The Art of the Essay*, ed. Fakundiny; *The Art of the Personal Essay*, ed. Lopate; E.B. White, *Essays*; Atkins, *Tracing the Essay*.

**ENGL 562 Advanced Technical Writing I. Instr. McKitterick.** This course challenges students based on what they learned in Foundations of Technical Writing and provides an experiential 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 563 Advanced Technical Writing II. Instr. McKitterick.** During this course, students apply the principles of communicating business, scientific, and technical information to targeted readers. Concentration on the varying writing styles for proposals, reports, specifications, journal articles, online forms, and larger documents, as appropriate to their audience. Simulates an internship, especially for students who cannot be matched with an internship opportunity or are not interested in such, and helps students to further develop a technical-writing portfolio. Students provide weekly status reports to discuss progress, plans, and needs. Near the end of the semester, students write a report detailing their learning experience and present it to an appropriate technical-communication class to help other students better understand the field. Prerequisite: Instructor permission.

**ENGL 564 Advanced Technical Editing I. Instr. McKitterick.** Students work with writers in other technical writing courses, learning to work productively with other peoples' print and online documents. Students learn to use specialized vocabulary and editing tools such 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 570 Topics in American Literature: Modern American Humor. Instr. Carothers.** Readings in the humorous prose of a variety of 20th century American authors. Regular reports of quizzes on assigned readings, mid-term examination, one substantial paper on an individual author, final examination. Required texts: Dave Barry, *Dave Barry's Complete Guide to Guys*; Robert Benchley, *The Benchley Roundup*; Nora Ephron, *Nora Ephron Collected*; William Faulkner, *Collected Stories*; Langston Hughes, *The Best of Simple*; Garrison Keillor, *Lake Wobegone Days*; Ring Lardner, *Selected Stories*; Dorothy Parker, *The Portable Dorothy Parker*; James Thurber, *The Thurber Carnival*. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 571 American Indian Literature: Autobiography. Instr. Fitzgerald.** Autobiography is a contested and controversial genre within the larger field of American Indian literature. Questions of authenticity, translation, collaboration, and modes of production continue as major debates. In light of these debates, this course considers a variety of autobiographical texts, including collaborative, "as told to" autobiographies, visual or pictorial autobiography, memoirs, and what have been referred to as "stand-alone" autobiographies. Possible texts include *Black Elk Speaks*, *Storyteller*, *Papago Woman*, *A Year in Nam: A Native American Soldier's Story*, *Lakota Woman*, and *American Indian Autobiography: An Anthology*, as well as key critical texts on E-Reserve. This course fulfills the English 322 or equivalent requirement.

**ENGL 572 Caribbean Women Writers. Instr. Anatol.** In this course, we will examine a variety of literary texts by women from the English-, French-, and Spanish-speaking Caribbean (all in translation). These texts will be selected around the theme of movement: the forced migration of enslaved Africans; the journeys of East Indian indentured servants; rural-to-urban and island-to-metropole travels in search of better opportunities; voyages "homeward." When involuntary, movement can be extremely traumatic; when voluntary, it can allow women to assert active roles for themselves in society. In all cases, however, travel serves to shape and transform women's perceptions of themselves and their communities. Using the motif of movement to guide our readings, we will address the following issues: the roles that women are expected to play both within traditional households and within the larger society; constructions of "race," "ethnicity," "gender," and "nation"; the ways in which class, gender, sexuality, and race intersect; representations of "homeland."

Texts may include: Erna Brodber, *Jane and Louisa May Soon Come Home*; Michelle Cliff, *No Telephone to Heaven*; Maryse Condé, *I, Tituba, Black Witch of Salem*; Angie Cruz, *Soledad*; Edwidge Danticat, *Breath, Eyes, Memory* and/or *The Dew Breaker*; Merle Hodge, *Crick Crack Monkey*; Nalo Hopkinson, *Brown Girl in the Ring*; Jamaica Kincaid, *Annie John* and/or *At the Bottom of the River*; Audre Lorde, *Zami: A New Spelling of My Name*; Mary Prince, *The History of Mary Prince*; Jean Rhys, *Wide Sargasso Sea*; Joan Riley, *The Unbelonging*; Simone Schwarz-Bart, *The Bridge of Beyond*; Myriam Warner-Vieyra, *Juletane*; short stories by Rosario Ferré, Shani Mootoo, Paule Marshall, Olive Senior; poetry by Louise Bennett, Lorna Goodison, Una Marson, Grace Nichols.

Course Requirements: weekly response papers, one short essay (4-5 pp), one longer research paper (8-10 pp), oral presentation Prerequisites: FSE sequence (or comparable writing courses).

**ENGL 573 Recent US Latina Writers. Instr. M. Caminero-Santangelo.** This class will focus on readings in recent U.S. Latina literature, including literature by women of Mexican, Puerto Rican, Cuban, and Dominican descent. We will examine issues such as the construction of "ethnic" and "national" identity; the negotiation of a relationship to a parent culture (through changing practices in religion, language, and gender roles); the tensions of assimilation and cultural preservation; intersections of ethnic identity with race, gender, and sexuality; revisions of myths and history; forms such as magical realism and the testimonial novel; the textual representation of political issues; the development of political consciousness; and possible strategies of resistance to cultural and/or political oppressions. Books will include: Anzaldúa, *Borderlands/La Frontera*; Castillo, *So Far From God*; Viamontes, *Under the Feet of Jesus*; Moraga, *Giving Up the Ghost*; Martinez, *Mother Tongue*; Alvarez, *In the Time of the Butterflies*; Cisneros, *Woman Hollering Creek*; Garcia, *Dreaming in Cuban*. The course will be discussion-oriented rather than lecture-based; participation and attendance will be considered in determining the final grade. The class is open to upper-level undergraduates and graduate students. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 574 African American Literature: Hughes and Parks. Instr. Tidwell.** Langston Hughes and Gordon Parks emerged from inauspicious beginnings, in which de jure and de facto racism attempted to suppress their creative energies, to claim their rightful places as two of the most important voices in American and African American literature and culture. Often praised as “the poet laureate of African American art,” Hughes, in more than fifty books, plays, and other forms of art, left an enduring commentary on the role Black folk and vernacular traditions played in African American identity formation. Touted as a “renaissance man,” Parks equally distinguished himself as an autobiographer, novelist, poet, film director, composer of opera, and, most importantly, as a photographer. Our course will interrogate the humanistic value that derives from the creative output of these two authors. We shall look to their works for what might cause us to ask who we are, revise our relationships with others, and rethink the way we live. In so doing, we shall explore the implications of their humanistic pursuits for defining a tradition or history of African American art and letters. These and other such issues form the bases of this course and will be answered in the context of poetry, essays, short fiction, novels, autobiographies, drama, film, and photography inspired by these two major creative voices. For a more complete description, please request details from Professor Tidwell at [tidwelje@ku.edu](mailto:tidwelje@ku.edu). This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 580 Rhetoric and Writing: Grammar, Rhetoric, and Style. Instr. Devitt.** In this course, we will explore how grammar, rhetoric, and style interact in writing, focusing on the conventions of “correct English.” We will study ideas of correct grammar as a rhetorical feature of writing, examine the history and nature of standards for “correct English,” and study current features, stylistic effects, and social consequences of Standardized Edited English. We will then explore alternative ways of writing that vary from conventional English for rhetorical effects.

Everyone has a notion of what “good English” is, though different people define it differently. The variety of English used in formal contexts has a history that helps explain some of its features and social effects. Today, notions of “proper English” color how people are received and how groups identify themselves. Schools, including universities and their composition courses, instruct students in writing properly, and an industry of handbooks, usage guides, and textbooks promote correct English. Writers also vary their use of “proper English” to create different effects. Exploring these topics should lead to reflection on our individual views of correctness, our own struggles with specific “errors,” and our own choices to vary from the expected. Students interested in the social nature and cultural contexts of language or who intend to teach English at any level might find this course especially valuable. Graded work will include a primary research project, weekly writing about the readings, and class presentations.

Texts: James Milroy and Lesley Milroy, *Authority in Language*; David Crystal, *The Fight for English: How Language Pundits Ate, Shot, and Left* (2007); Ben Yagoda, *When You Catch an Adjective, Kill It*; and reserve articles.

**ENGL 587 American English. Instr. Hartman.** 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 four observation reports. Graduate student requirements will be higher. The textbook: Wolfram/Schilling-Estes, *American English*, 2nd edition. Suggested: Bryson, *Made in America*, and Kovecses, *American English*.

**ENGL 590 Australian Literature: Belonging. Instr. Butler.** An introduction/investigation focused by current debates of Australian identity—or, perhaps more accurately, identity in Australia. For background, we'll look at a few works related to the creation of the *Australian legend* in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Then we'll examine some mid to late 20<sup>th</sup> century reactions to that vision of a manly Anglo-Celtic Australia and the realism associated with it. Finally we'll concentrate on the appearance of arguments about *badlands*, cohabited spaces, competing realities, identity, *authenticity*, history, *ghosts*, belonging in contemporary literature and film and their influence on narrative form, technique, language, and image. Because of the uncertainties involved in obtaining Australian books and films in the US, the text list is not yet definitely set, but it will mix internationally respected works with those well known only at home. It will include *classic*, *popular*, and *literary* fiction and film. Our authors should range through winners of the Booker prize for best novel in English not by an American, the Miles Franklin award—Australian equivalent of the Pulitzer, and the David Unaipon award for indigenous writers. One could be a Nobel Laureate. About 4 to 5 texts will be films. We may also read a stage version of Australia's “favorite novel”, as well as a few short stories, some essays and poems. Reading will be heavy but not overwhelming--and compensating adjustments will be made. The exact nature of written work will be determined by the size and makeup of the class; it will likely be a mix of a long and/or short papers and a final exam. Classes will include informal lecture but primarily be discussion driven.

**ENGL 590 Studies In: Visual Culture and Medieval Literature. Instr. Davidson.** The recent film *Beowulf and Grendel* (2005) witnesses the obvious popularity of visual depictions of medieval heroes. However, this course strikes out on a different path by chiefly considering the visual cultures in which such medieval literature was first conceived. To that end, we will situate *Beowulf*,

*Dream of the Rood, Sir Gawain and the Green Knight, The Canterbury Tales, Piers Plowman* and the devotional writing of Julian of Norwich within the visual and manuscript cultures of the Middle Ages. In exploring such terms as “public” and “popular,” we will also consider how various cultures after the medieval period have imagined earlier English literature from the Victorian conception of medieval art in the Kelmscott Chaucer text to recent treatments of *The Canterbury Tales* on screen and television. Prerequisite: ENGL 312 recommended. This course fulfills the English 312 or equivalent requirement for the English major.

**ENGL 590 Studies In: Semiotics. Instr. Fischer.** Semiotics examines, not meaning, but how meaning is created. It has been used to discuss cultural phenomena of many kinds, whether to reveal how a novel, play, or film woos its audience, or to articulate the cultural work such works perform. In its relation to phenomenology, semiotics also illuminates how meaning and experience inform one another, such as understanding a play through both text and staging, the sensuality of poetry, or the visceral impact a work acquires in moving from the page to the screen. Literature, theatre, and film studies, along with gender and culture studies, have benefited greatly from semiotics by borrowing its rich foundational vocabularies.

This course surveys several important types of semiotics and develops tools for textual, performance, and cultural analysis. First, we will explore the two primary branches, Saussure’s semiology and Peirce’s semeiotic, and their intersections with psychoanalysis. Important concepts will be tested on three key texts, W. Somerset Maugham’s *The Painted Veil* (novel and film) and Henrik Ibsen’s *A Doll House*. We turn then to later developments in the field, among them Althusser’s scene of hailing, feminist rewritings of Saussure’s binary sign, Butler’s queering of the term performativity, DuBois and Gates on semiotics and race; and Bhabha’s ideas on intercultural mimicry. Requirements: Daily participation; short paper; research paper; oral presentation, final exam.

Previous coursework in theory is not required; students may do their research projects in their areas of specialty. Questions? Contact the instructor at ifischer@ku.edu.

**ENGL 590 Studies In: Jazz Autobiography. Instr. Whitehead.** Since the 1940s many jazz musicians have written autobiographies (or related their stories to collaborators), creating a context for their lives and work, and perhaps mythologizing themselves. This course will examine jazz autobiographies across the decades - by Louis Armstrong, Jelly Roll Morton, Billie Holiday, Charles Mingus and others, from multiple perspectives. How do these life stories square with verifiable facts, and what myths do they foster? Do they stand as literature, and does the prose mirror the music? How do we resolve issues of authorship regarding assisted autobiographies? Meets with AMS 696.

**ENGL 626 Shakespeare: The Earlier Plays. Instr. Bergeron.** How did Shakespeare get started as a playwright? What topics did he first explore? What did it mean to be a playwright in late 16<sup>th</sup>-century England? These and other questions form the focus in this course, which investigates Shakespeare’s early plays. We will start with comedies, including *Taming of the Shrew, Love’s Labor’s Lost, Twelfth Night*, among others. We will then move to Shakespeare’s English history plays, which seem to have occupied him throughout the 1590s. We’ll include *Richard II, 1 & 2 Henry IV, Richard III*, and others. These plays certainly touch on tragic themes, and we will look at a tragedy or two from this period. To enhance our understanding of these plays, we will read appropriate selections from various critics, who will provide additional perspectives. The class sessions will proceed through lecture and student discussion. Students will write two papers, take a midterm exam, and a Final Exam. One primary goal will be to improve our analytical thinking and writing about Shakespeare. The material itself is rich and rewarding. 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 679 North American Poetries since 1900. Instr. Harrington.** I say “poetries” because the term “Poetry” has been a matter of intense debate over the course of the last century. St. Louis-born poet-critic T.S. Eliot commented, “poets in our civilization, as it exists at present, must be *difficult*.” But the “experimental” or “avant-garde” poetry promoted by Eliot and others produced a backlash from conservative US poets and readers, who wanted poetry (as that other St. Louisian, Marianne Moore, put it) “in plain American which cats and dogs can read!” Does an increasingly complicated age demand a complex and challenging literature (read: elitist and obscure)? And is unconventional writing necessarily as difficult as it’s made out to be? We will focus our attention on texts that implicitly question or alter the generic category “poetry” – or of generic categories generally – since this has been one of the principal projects of poets in the modern era. We’ll scratch the surface of these and other issues by reading poets you’ve probably heard of (like the ones mentioned above), as well as some great writers you may not have heard of (like Lorine Niedecker and Harryette Mullen). Assignments will consist of weekly quizzes, a 5-7 pp. paper, a 7-10 pp. paper, and a very short (10-15 min.) presentation on one of the readings. Attendance and participation are required.

**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 751 Fiction Writing III Instr Lorenz.** This is an advanced course in fiction writing for students in the graduate creative writing program. Admission to the class will be by permission of instructor. The course will be conducted primarily as a workshop

focusing on student work. Each student will be required to turn in a substantial amount of work, which may take the form of four short stories, a novel fragment or fragments, and/or revisions. A personal essay may substitute for one of the requirements, which are designed to be flexible and to meet each student's interests and goals. From time to time, selections from the text will supplement the workshop discussions. Text: *The Scribner Anthology of Contemporary Short Fiction* (Williford and Martone).

**ENGL 752 Poetry Writing III. Instr. Irby.** This is an advanced poetry workshop, for serious writers. Admission is by permission of the instructor. A selection of half a dozen or so recent poems should be submitted well in advance of the enrollment period. The course will involve students' discussions and critiques of one another's in-process work and also oral and written presentations on a variety of other poetry and statements on poetics. A body of work is expected to be produced over the progress of the semester, roughly adding up to about a poem a week at the least. The quality of this collection, together with an accompanying statement of self-assessment of one's work, handed in at the end of the term, is the major factor in the grade, along with the critiques and presentations, presence and participation. Students are expected to have some developed awareness and acquaintance with traditional and contemporary poetry, and to be concerned to continue to use and extend this, but it is not of course a class in the scholarship of poetry. However, the work of poetry involves the whole of who we are, what we know and do, how we are aware, how we live. The major texts will be the students' own writing, plus material provided by the instructor.

**ENGL 774 Vampire Literature of the African Diaspora. Instr. Anatol.** "Soucouyant gon' come for you": the phrase chills Caribbean children raised on the folk stories of a diabolical creature who appears as an old, wrinkled woman by day, but then at night sheds her skin, flies about the community, and sucks the blood of her unsuspecting neighbors. This course will begin by considering the intersecting gender and race messages conveyed by the legend, examine some conventional vampire literature, and then move on to consider how people of the African diaspora have appropriated vampire legends to suit their artistic, social, and political goals.

Texts May Include: Octavia Butler's *Fledgling*; Lorene Cary's memoir *Black Ice*; Edwidge Danticat's "Nineteen Thirty-Seven"; Marcia Douglass' *Madame Fate*; Jewelle Gomez's *The Gilda Stories*; Joan Gordon and Veronica Hollinger's edited collection, *Blood Read: The Vampire as Metaphor in Contemporary Culture*; Nalo Hopkinson's *Brown Girl in the Ring* and stories from *Skin Folk*; Tessa McWatt's *Out of My Skin*; Shani Mootoo's *Cereus Blooms at Night*; Bram Stoker's *Dracula*; Luise White's *Speaking With Vampires: Rumor and History in Colonial Africa*; the films *Blacula*, *Blade*, *Ganja and Hess*, *Vampire in Brooklyn*.  
Course Requirements: weekly response papers, seminar paper (20-25 pp), oral presentation

**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: Gender, Genre, and Eighteenth-Century Poetry. Instr. Eversole.** Roger Lonsdale's edition of *Eighteenth-Century Women Poets* (1989) altered the axis of the discussion of really all poetry of the century. The axis shifted from literary history to cultural history, and that attracted feminist critics armed with theories new to the discussion. But the main question still remains unanswered and unapproachable by cultural history in isolation from literary history: how does the poetry by women fit into the other poetry? Attempts at the question have been limited to poems by men and women that talk back to each other, "ripostes." While such pairings are interesting, they are still safe ways around some hard difficulties of the question: for instance, that the poetry of women is not much illuminated in the first place by concepts of genre in historical investigation and thus demands something more creative. What is it that is distinctive about women's poetry is a question too of poetics and of culture at the same time, one that needs to start from scratch with what women think is most admirable in themselves and how they understand men, so Sarah Scott's *Millenium Hall* (1762) is directly relevant for us to read in addition. The conventional historical arc of the poetry of women also needs re-examination: that it is more restricted as the century progresses. There will be opportunity for looking into these and other matters by current approaches as well as for original research in women's poetry in the Spencer Library. We will use Lonsdale's text along with *Eighteenth-Century Poetry*, David Fairer and Christine Gerrard, 2<sup>nd</sup> ed. 2004. Two short papers, a longer one, and reports on relevant criticism.

**ENGL 790 Studies In: Thoreau, Whitman and Dos Passos. Instr. Landsberg.** Study of major works of Henry David Thoreau, Walt Whitman, and John Dos Passos -- respectively an essayist, a poet, and a modernist novelist. Classroom procedures will depend on enrollment, but students should expect to participate actively in an ongoing colloquium and prepare critical or scholarly papers. The instructor will provide information, but not give formal lectures. Expect to read a generous selection of Whitman's poems; Thoreau's *Walden* and some of his short essays; and all of Dos Passos' *U.S.A.*

**ENGL 800 Introduction to Graduate Studies in English. Instr. Sousa.** English 800 is designed to introduce graduate students in English to the history, methods, resources, conventions, and issues peculiar to English studies and to prepare them to go forward in their graduate careers. Its basic divisions are the history and present status of English studies; the nature and analysis of texts; reference sources and bibliographical tools in all pertinent areas of English studies; and current critical and theoretical approaches to language and literature.

More specifically, this course will focus on literary scholarship and research in an attempt to heighten awareness of professional and scholarly issues and of professional approaches to scholarship and writing, to foster an understanding of essential library and archival resources, and to increase skills in documentation and preparation of professional papers. Along the way, we will explore the history of the material book, book production, editing, and the history of reading and of writing about books. Coursework includes library/research exercises, book review, editing assignment, research paper, written and oral reports, and tests. Texts: P. Gaskell, *A New Introduction to Bibliography*; James Thorpe, *Principles of Textual Criticism*; Gibaldi, *MLA Handbook* (6<sup>th</sup> ed); Gerald Graff, *Professing Literature*; Alberto Manguel, *A History of Reading*. Recommended: Julie Rivkin and Michael Ryan, *Literary Theory: An Anthology*; M. H. A. Abrams, *A Glossary of Literary Terms*, 8<sup>th</sup> edition; and Joseph Gibaldi, ed., *Introduction to Scholarship in Modern Languages and Literatures*.

**ENGL 801 The Study and Teaching of Writing. Instr. Farmer.** 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. Note that this course is open only to new teachers of KU's English 101. Teachers who enroll in this section will use *Scenes of Writing* as the primary textbook for their sections of English 101. Texts: *St. Martin's Guide to Teaching Writing*; articles available on reserve or through library databases.

**ENGL 803 Practicum in the Teaching of Creative Writing. Instr. Johnson.** This course is designed for graduate teaching assistants who are pursuing an MFA in creative writing or a PhD with an emphasis in creative writing and have completed English 801 and 802. Normally students take it in the third year and while teaching a 300-level creative-writing class. The course concerns primarily the pedagogy of creative writing: workshop techniques, approaches to conferencing, revisional strategies, pedagogical theories, and the like. Weekly meetings will be supplemented by class visitations and individual conferences. Each student will be expected to complete a final project of modest scope. The required materials will be distributed at the first meeting.

**ENGL 904 Seminar In: English Studies and the Public Sphere. Instr. Farmer.** What do we mean by the term public? Is it a term best understood in contrast to its apparent opposing term, private? How does public differ from other such related terms as state, community, audience, constituency, and more recently, contact zone? Are there multiple publics? Alternative publics? Counter publics? What does "the public" mean for scholarship in English Studies? Is it possible to bring the public into our classrooms? Is it possible to take our classrooms into the public?

This course will acquaint students with a line of scholarship that has come to be known as public sphere theory. After examining this theory's conceptual origins in the writings of Jürgen Habermas, we will survey challenges to the Habermasian model, especially as articulated in the work of Nancy Fraser and Lauren Berlant. From this point, we will survey particular cultural and historical expressions of multiple public spheres (e.g., the Black public sphere, the Queer public sphere, etc.). This course, then, is designed to provide students with a theoretical and critical foundation from which they can identify and pursue their own projects relative to public sphere theory and reflective of their individual interests.

Required Texts: Jürgen Habermas, *The Structural Transformation of the Public Sphere*; Michael Warner, *Publics and Counterpublics*; Rosa Eberly, *Citizen Critics: The Literary Public Sphere*; The Black Public Sphere Collective, *The Black Public Sphere*; Christian Weisser, *Moving Beyond Academic Discourse: Composition Studies and the Public Sphere*.

**ENGL 970 Seminar in: American Literature. 19<sup>th</sup>-Century American Women's Writing. Instr. Harris.** This seminar will explore the world of nineteenth-century American women's writing, from published narratives (slave narratives, the domestic novel, travel writing), through short fiction, poetry, and essays, to private writings (letters, diaries). Our dual focus will be genre and history, and during the course of the semester we will consider a wide range of forms as we tease out the multiple discursive modes through which 19<sup>th</sup>-century women articulated their positions on issues as diverse as Domesticity, Indian Removal, the Westward movement, Slavery and Emancipation, and Women and Work. Students lacking background in nineteenth-century American history should expect to do extra contextual reading. The pool of authors from which we will take our materials includes Fuller, Child, Stowe, Sedgwick, Fern, Sigourney, Harper, Jacobs, Warner, Hale, the Grimke sisters, Howe, Stephens, Wilson, Davis, Alcott, Stoddard, Phelps, Winnemucca, Kirkland, Cary, and Cooper.