

FALL 2012 UNDERGRADUATE LEVEL COURSES 300-699

ENGL 302 Twentieth-Century Irish Drama. Instr. R. Elliott. 10:00 MWF. After an opening glance at the Anglo-Irish comic tradition, this course will focus on plays written during and since the Irish Renaissance that flowered about 1900. We will discuss works by the major Abbey Theatre playwrights – W. B. Yeats, John Millington Synge, Lady Augusta Gregory, and Sean O’Casey – and link their writing to the tumultuous political and social events of 1900-1925. Expatriate Irish playwrights Bernard Shaw and Samuel Beckett will receive attention, and we will tip our cap to Irish-American playwright, Eugene O’Neill. In the latter part of the course, we will examine later twentieth-century plays by Brian Friel and Martin McDonagh among others, and consider some products of the resurgent Irish film industry. Two papers and a creative project will be required. There will be a final examination. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 305 World Indigenous Literatures. Instr. Fitzgerald. 3:00 MW. This course surveys indigenous fiction, poetry, and drama in English from New Zealand, Australia, the Pacific, and Latin America, supplemented by secondary critical readings. In addition to the usual literary questions, the course will highlight the increasing attention placed on world indigenous peoples, placing them in conversation with larger issues such as migration, diaspora, and globalization. Requirements: Participation in class discussions, reading quizzes, short essays, a longer essay with some outside research required, a small group presentation, and midterm and final examinations. Possible texts: Ihimaera, *The Whale Rider*; Patricia Grace, *Dogside Story*; Craig Santos Perez, *from Unincorporated Territory*; Doris Pilkinton, *Rabbit Proof Fence*; Albert Wendt, *Leaves of the Banyan Tree*; and critical works by Aileen Moreton Robinson, Victor Montejo, and Vicente Diaz. This course fulfills the English 314 or equivalent requirement for the English major and fulfills the NW General Education requirement.

ENGL 308 Introduction to Literary Criticism and Theory. Instr. D. Elliott. 11:00 MW. What is the difference between reading literature for fun and reading it as a literary critic? What do literary critics and scholars do and what are the major ideas and theories they use? This course will help you to answer these questions and to become an active literary critic yourself. You will further develop skills such as close reading, literary analysis, and research on literary topics. You will learn how to respond to critical articles and how to identify the assumptions behind literary arguments and theories. We will also focus on the relationship between literature and historical background, looking at the ways literary texts function in history. We will read selected theoretical texts as well as literary texts, noticing how theories are applied to the practical business of reading literature. You’ll also learn how to apply your literary skills to non-literary texts. You will write several short papers and exercises, one 4-6 page paper, and a longer research paper, plus exams. Required texts include: Tyson, *Critical Theory Today: A User Friendly Guide* (Routledge); Acheson, *Writing Essays about Literature* (Broadview); Murfin and Ray, *The Bedford Glossary of Literary Terms*; Gilman, “The Yellow Wallpaper” (any edition); Coleridge, *The Rime of the Ancient Mariner* (Bedford-St. Martin’s Case Studies in Contemporary Criticism); James, *The Turn of the Screw* (Bedford-St. Martin’s); Conrad, *Heart of Darkness* (Bedford-St. Martin’s). Also strongly recommended: Faigley, *The Brief Penguin Handbook*. 3rd ed. and KU English Department, *CAL*. This course is strongly recommended for beginning majors and juniors who have yet to complete one or both of their 500-level English requirements. This course fulfills the 308 or equivalent core requirement for English majors entering KU in Spring 2010.

ENGL 308 Introduction to Literary Criticism and Theory. Instr. Hood. 9:30 TR. This course introduces students to the field and practice of literary criticism. Students will learn how to use close-reading and research to analyze literary texts, as well as how to begin conducting research and responding to critical arguments in the humanities. In addition, students will receive a basic introduction to several major theoretical/methodological approaches in literary analysis, including psychoanalytic, gender/identity,

and Marxist/materialist. For the final paper, students will be asked to apply one or more of these formal approaches in a substantial, researched argument about a literary text. Requirements will include at least two shorter papers, and a longer research paper. Texts: Emily Brontë, *Wuthering Heights*; Allen Ginsberg, *Howl, and Other Poems*; Julie Rivkin and Michael Ryan, *Literary Theory: An Anthology*; Stuart Sim and Borin Van Loon, *Introducing Critical Theory: A Graphic Guide*; additional poems and critical essays posted on Blackboard. This course is strongly recommended for beginning majors and juniors who have yet to complete one or both of their 500-level English requirements. This course fulfills the 308 or equivalent core requirement for English majors entering KU in Spring 2010. This course no longer fulfills the HL requirement.

ENGL 308 Introduction to Literary Criticism and Theory. Instr. Hood. 11:00 TR. This course introduces students to the field and practice of literary criticism. Students will learn how to use close-reading and research to analyze literary texts, as well as how to begin conducting research and responding to critical arguments in the humanities. In addition, students will receive a basic introduction to several major theoretical/methodological approaches in literary analysis, including psychoanalytic, gender/identity, and Marxist/materialist. For the final paper, students will be asked to apply one or more of these formal approaches in a substantial, researched argument about a literary text. Requirements will include at least two shorter papers, and a longer research paper. TEXTS: Emily Brontë, *Wuthering Heights*; Allen Ginsberg, *Howl, and Other Poems*; Julie Rivkin and Michael Ryan, *Literary Theory: An Anthology*; Stuart Sim and Borin Van Loon, *Introducing Critical Theory: A Graphic Guide*; additional poems and critical essays posted on Blackboard. This course is strongly recommended for beginning majors and juniors who have yet to complete one or both of their 500-level English requirements. This course fulfills the 308 or equivalent core requirement for English majors entering KU in Spring 2010. This course no longer fulfills the HL requirement.

ENGL 312 Major British Writers to 1800. Inst. Martinez. Instr. Schieberle. 11:00 TR. This course surveys British literature from the Anglo-Saxon period through the 18th century. Our goal is to emphasize comprehensive and careful reading in order to achieve an understanding of the English literary tradition. Readings may include *Beowulf*; *Sir Gawain and the Green Knight*; selections from Chaucer’s *Canterbury Tales* and Milton’s *Paradise Lost*; Webster’s *The Duchess of Malfi*; Marlowe’s *Tragical History of Doctor Faustus*; and Swift’s “A Modest Proposal,” among others. As we progress throughout the course, we will examine how later writers choose to represent and reinvent earlier literary, intellectual, and social attitudes. Text: *The Norton Anthology of English Literature*, 9th Edition (3 volume set). Requirements: regular class attendance and participation, quizzes, informal written assignments, two essays (one will require research), midterm, and comprehensive final exam. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Inst. Martinez. 4:10 W. Edwards Campus. This course surveys British literature from the medieval and early modern periods. Readings will include selections from *Beowulf*; *Sir Gawain and the Green Knight*; Chaucer’s *The Canterbury Tales*; Malory’s *Le Morte D’Arthur*; Spenser’s *The Faerie Queene*; Milton’s *Paradise Lost*; Swift’s *Gulliver’s Travels*, among other works. We will simultaneously explore the individual cultural and historical moments that produced our readings, as well as try to gain an understanding of how specific genres and foundational ideas evolved over time. Requirements: participation in class discussion, quizzes, short essays, a midterm and final exam, and a research paper. Text: *The Norton Anthology of English Literature*, 9th edition. Package 1 (3-volume set). This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Instr. Moore. 11:00 TR. This course will survey British literature from the Anglo-Saxon period to the 18th century. Because this is a survey course, we will read, analyze, and discuss a fair amount of material at a pace that aims at breadth with many moments of depth. We will simultaneously explore the individual cultural and historical moments that produced our readings, as well as try to gain a big-picture

understanding of how specific genres and foundational ideas evolved over time. As an upper-level English class, this course assumes commensurate writing and research skills, as well as proficiency in reading and interpreting literature. Assignments and exams demand an ability to master and *apply* concepts and approaches discussed in class. Requirements: regular class attendance and participation, quizzes, informal written assignments, short essays, a research paper, a presentation, midterm, and comprehensive final exam. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Instr. Sousa. 1:00 TR. This course will survey British literature from the Old English period, Middle Ages, and early modern period, including *Beowulf*, *Canterbury Tales*, Spenser's *Faerie Queene* (Bks 1 & parts of 2), Marlowe's *Doctor Faustus*, John Donne's poetry, Ben Jonson's *Volpone*, Webster's *Duchess of Malfi*, Milton's *Paradise Lost*, and Swift's *Gulliver's Travels*. We will read, analyze, and discuss a fair amount of material at a rather fast pace. Class sessions will consist of lecture, discussion, and some student presentations/reports and group work. Students are expected to contribute to classroom discussion; to master the material from lectures, discussion, and readings; to participate in various group projects; and to work independently on a research project. As an upper-level English class, this course assumes commensurate writing and research skills, as well as proficiency in reading and interpreting literature. Writing assignments include two essays and other short papers, written homework, and exams. Assignments and exams demand an ability to master and *apply* concepts and approaches discussed in class. Attendance is required. Text: *The Norton Anthology of English Literature*. Eighth edition. Package 1 (3-volume set: ISBN 0-393-92833-0). This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Atkins. 1:00 TR. In this course, we study poets and fiction and nonfiction writers from the three literary periods that mark English literature from 1798 to (roughly) the present. Beginning with the Romantic revolution, we read representative works by Wordsworth, Byron, and Keats; then on to the Victorian period and Arnold and Browning as well as George Eliot's novel *Adam Bede*, which is set in the Romantic period, which itself serves as commentary on Victorianism; and finally to Modernism and the work of Joyce, Woolf, and T.S. Eliot. This is a large class, which will be run by lecture, but with time allotted for questions and student commentary. I expect there will be tests over both the Romantics and the Victorians, a four-page paper on either the Romantics or the Victorians, and a final paper on the Modernists. Texts include *The Norton Anthology of English Literature*, vol. 2, 9th ed; George Eliot, *Adam Bede*; Joyce, *A Portrait of the Artist as a Young Man*; T.S. Eliot, *Collected Poems 1909-1962*. This course satisfies the 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Sullivan. 1:00 MWF. We will read literary works written by forty-six British authors ranging from William Blake (1757-1827) to Susan Hill (1942--). There will be a two-hour mid-term exam (half essay, half objective) and a four-hour final exam (half essay, half objective). In addition to these formal exams I will frequently administer unannounced in-class reading exams. A four-to-six page research paper will be required, on an approved topic. Excessive absences will affect one's final grade. This is a survey course, therefore it requires extensive reading. Text: *Norton Anthology of English Literature Vol. II*. Eighth paperback edition. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Irby. 11:00 TR. This course will provide a roughly chronological survey of major aspects, works, authors of American literature from its origins (whenever and however we determine those to have been) down to the period of the Civil War. A diverse array of varying genres will be covered, coming to our conclusion with some of the most notable writing of the "American Renaissance," as, for example, Whitman, Melville, and Dickinson. The artistic concerns will be examined in each case, but also (and in many cases even more importantly) the historical, cultural, political, philosophical, and religious contexts very

crucially involved, keeping the focus at the same time on the particulars of what does happen in each work. There will be quizzes, a midterm, two essays, and a final. Text: *The Norton Anthology of American Literature: Literature to 1865*, 6th ed. (2003) -- two volumes, A and B. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Outka. 11:00 MW. This course offers a broad survey of a remarkable period in American literature, with a particular emphasis on the intersection between that remarkable literature and its political, cultural, economic, and other contexts. The course is organized chronologically, and is divided roughly into the following periods: the early literature of contact, exploration, and colonization; the New England Puritan tradition; the Revolution and the earliest attempts to construct America; transcendentalism, the gothic, and American romanticism in the antebellum period; and abolition, slave narratives and the literature of the Civil War. Through the course we will be centrally concerned with how writers used literature to imagine America and Americans, to create their own and others' gender, race, class, and status as citizens, and to justify or repent for their individual and collective actions. The course will require heavy reading, regular reading quizzes, a midterm and comprehensive final, and two essays. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Tigchelaar. 12:30 MW. This course examines the literature produced in America from its pre-Columbian beginnings through the Civil War. Through our reading in multiple genres we will work to understand how different forces (cultural, political, religious, and economic, for a start) inform the writing of this vast period. In addition, we will examine some of the anxieties of the age: what does it mean to be an American? How do these writers imagine their writing shaping the young country? How do writers of different classes, races, and genders address the social and cultural issues facing America during this formative era? The course is arranged chronologically and will include units on Explorations and Early Contact, Puritan Settlements, American Enlightenment, the Age of Reform, and American Transcendentalism, among others. Course grades will be based on three tests, writing responses, one short critical analysis paper, and two longer essays. Required text: Belasco and Johnson, eds. *The Bedford Anthology of American Literature*, 1st ed., volume 1 (Bedford 2008). This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Tigchelaar. 3:00 MW. This course examines the literature produced in America from its pre-Columbian beginnings through the Civil War. Through our reading in multiple genres we will work to understand how different forces (cultural, political, religious, and economic, for a start) inform the writing of this vast period. In addition, we will examine some of the anxieties of the age: what does it mean to be an American? How do these writers imagine their writing shaping the young country? How do writers of different classes, races, and genders address the social and cultural issues facing America during this formative era? The course is arranged chronologically and will include units on Explorations and Early Contact, Puritan Settlements, American Enlightenment, the Age of Reform, and American Transcendentalism, among others. Course grades will be based on three tests, writing responses, one short critical analysis paper, and two longer essays. Required text: Belasco and Johnson, eds. *The Bedford Anthology of American Literature*, 1st ed., volume 1 (Bedford 2008). This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Lillvis. 11:00 TR. This course examines the literature produced in America from 1865 to the present. Organized as a historical survey, the course will trace the major literary movements and traditions within the designated time period. Because of the vast amount of literature that falls into this category, a completely comprehensive survey is not viable; however, we will explore how shifts in political, social, cultural, religious, economic, and scientific realities shape (and are shaped by) American literature. In other words, we will study works of fiction, drama, poetry, and criticism in terms of their complex relationships with other texts and their negotiations with America's

cultural and historical contexts. We will examine traditional, canonical works and authors as well as texts that challenge some of our presupposed ideas about American writing and broaden our understanding of American voices. We will additionally work to further develop the reading and writing skills associated with the study of literature. Course assignments will include several short response papers, a research essay, and two exams. Attendance and class participation are essential. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 325 Recent Popular Literature. Instr. Valk. MWF 12:00. Somewhere, some time ago, someone once said something about contemporary literature's particular interest in "forging...provisional myths for an absent or deaf culture." Someone else described contemporary literature as having a special interest in "aesthetic explanations of sociopathy and brutality." Yet others have remarked upon this literature's "profound sense of ontological uncertainty" as well as its propensity for "playful, self-reflexive, and self-parodying strategies." And, certainly, a number of readers and critics have remarked upon – and been grateful for – contemporary fiction's stubborn commitment to rattling good reads about how we live now. Well, somewhere within the critical context implied by these accounts of our subject, we might "locate" the texts for this course, 8-10 works variously mythic, "playful," uncertain, and/or quite unabashed in their purpose to both entertain and edify. In short, this class will read and discuss a fairly fulsome fistful of fictions (most quite recent, some rather popular) that, taken together, might say something about where we and contemporary literature are more or less in the present moment. Reading list available from instructor upon request.

ENGL 332 Shakespeare. Instr. Carothers. 11:00 MW. We'll read twelve of the plays, considering genre, chronology, structure, genius, and the recurring issues of "timelessness" and "time-boundedness." We'll also watch numerous excerpts from the Eralm Garinger Academic Resource Center's collection of Shakespeare films. Probable titles to be covered include *Romeo and Juliet*, *Hamlet*, *King Lear*, *Macbeth*, *Taming of the Shrew*, *A Midsummer Night's Dream*, *Measure for Measure*, *The Merchant of Venice*, *1 Henry IV*, *Henry V*, *The Winter's Tale*, *The Tempest*. Course requirements: regular class attendance and participation, quizzes on each play, two papers of 1,000-2,000 words, mid-term examination, final examination. Required text: *The Necessary Shakespeare*, David Bevington, ed. This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Lamb. 2:30 TR. In this course, we will read plays across Shakespeare's career, including *The Merchant of Venice*, *As You Like It*, *Hamlet*, *Othello*, and *The Tempest*, as well as selected sonnets. We will study these texts for their formal complexity, for their engagement with ideas in their historical moments and across time, for a sense of Shakespeare's development as a dramatist and poet, and for an understanding of how such questions work with respect to performance and print publication. The ultimate goal will be to investigate how Shakespeare's powerful imaginative worlds were created and made public. Our approaches will be as diverse as the works themselves, covering the whole spectrum of critical methodologies and engaging in all kinds of approaches to learning. We will also integrate various digital tools into our study of Shakespeare. Preparation, attendance, and participation are absolutely necessary. Written work will include several papers, two exams, online writing, and possibly creative projects. Texts: *The Complete Works of Shakespeare*, ed. David Bevington, 6th ed. (Longman, 2008). This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Scott. 2:00 MWF. We'll study up to a dozen plays, paying attention to genre (comedy, history play, tragedy), intellectual/political/social implications (often as these show through the precise language of the play), and dramatic qualities. The choice of readings will depend partly on student experience and preferences. Students must take responsibility for discussion. Competence in writing is expected. Two or three papers, quizzes as needed, two hour examinations, final examination (part of which is comprehensive). This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Sousa. 9:30 TR. This class will survey Shakespeare's works, focusing on close readings of selected plays. Class sessions will consist of lecture, discussion, presentations, group work, creative projects, and performance. Students are expected to contribute to classroom discussion; to master the material from lectures, discussion, and readings; to participate in performance projects and other group work; and to work independently on a research/creative project. As an upper-level English class, this course assumes more advanced writing and research skills and commensurate proficiency and experience in reading and interpreting literature. Written work includes two exams; two papers, one of which is a critical research paper or a creative project; and quizzes, written homework, presentations, reports, and performance. **Creative writing students will be given the opportunity to work on a creative project.** Texts—*The Complete Pelican Shakespeare*, ed. Stephen Orgel and A. R. Braunmuller; or paperback editions of the plays studied. Recommended: Joseph Gibaldi, *MLA Handbook for Writers of Research Papers* (latest edition). This course fulfills the Shakespeare requirement for English majors.

ENGL 351 Fiction Writing I. Instr. Colatosti. 10:00 MWF. This introduction to fiction writing will focus on the art of writing short stories. Close attention will be paid to basic elements of craft, such as point of view, dialogue, setting, structure, plot and character development, as well as conventions of discussing fiction in a workshop setting. We will read a variety of short stories, both classical and contemporary, as well as several essays and one book on craft. Students will produce original works of short fiction, two of which will be workshoped, and one of which must be revised for resubmission at the end of the semester. Students will also be expected to provide written critiques of peer work.

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

ENGL 351 Fiction Writing I. Instr. Desnoyers. 2:30 TR. This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, detail, setting. A selection of stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of contemporary stories in the text and workshoping. Each student will be required to complete two short stories and one revision. A third story may be substituted for the revision upon permission of the instructor.

ENGL 351 Fiction Writing I. Instr. Lorenz. 7:00p M. This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, setting, detail. Stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of contemporary stories in the text and workshoping of student stories. Each student will be required to complete three short stories and one revision. Text: *The Contemporary American Short Story*; Nguyen and Shreve.

ENGL 351 Fiction Writing I. Instr. Richardson. 9:30 TR. This is an introduction to the art of fiction writing, and the study of fiction. The course will primarily focus on students' own writing, examining in depth elements and techniques such as point of view, voice, character development and change, detail, setting and structure. A selection of outside texts (including contemporary work by Miranda July, Ann Beattie, Amy Hempel, Lynda Barry, Dennis Johnson, Sam Lipsyte and others) will serve as supplementary material to provide students with examples, as well providing a structure for the way we will discuss their own writing. Each student will be required to complete at least two short stories of their own and one revision.

ENGL 351 Fiction Writing I. Instr. Sullivan. 11:00 MWF. For beginning fiction writers, English 351 requires no texts and it will be conducted in a workshop format. The stories written by students enrolled in the class will serve as our text. Each student will write three stories which will be in length from eight to twelve pages. Those stories will be presented to the class under a pen name. This will be a serious endeavor in writing and reading contemporary literary fiction.

ENGL 351 Fiction Writing I. Instr. Thornbrugh. 11:00 TR. This course is designed to help you develop your fiction writing skills in a workshop format. We will begin the larger discussion on the importance of telling stories and how to construct narrative. The class will use short fiction by established writers as a way to guide our own writing. Students will produce three short stories over the course of the semester, as well as critiques for each story written by their peers.

ENGL 352 Poetry Writing I. Instr. Daldorph. 4:10 T. Edwards Campus. This class is a poetry writing workshop. Most class periods, we will be reading and critiquing student poems. Most classes will include free writing too. The basic requirement is one poem per week over the course of the semester. Poem assignments in “fixed” forms and “free verse.” Students will be graded on both critical and creative work. Focus will be on an end-of-semester portfolio. We will assemble our own poetry anthology, and I’ll be using handouts rather than a text book. Meets with Daldorph’s ENGL 552.

ENGL 352 Poetry Writing I. Instr. Kaminski. 12:30 MW. This workshop will focus on the production of poetry. We will explore poetic form and technique, using a variety of methods to generate new poems. We will pay particular attention to the specific ambition of each poem and how that ambition can be discerned during the writing process. We will question convention, unlearn inherited habits and explore new possibilities. Contemporary poetry and other course readings will serve as guides for our writing and will help to inform our own ongoing discussion of poetics. Meetings will center on critiquing student poems, discussion of assigned readings, and in-class writing. There will be some brief critical responses to readings. Thoughtful and engaged participation in the collective enterprise is essential, and will be the basis for your grade in the class. At the end of the semester, you will turn in a chapbook of your own work as a final project.

ENGL 353 Screenwriting I. Instr. Ohle. 11:00 TR. No text is required for the course. We will use *Celtx*, a free, downloadable screenwriting software. Course Requirements: You will complete two original **Screenplays** one 10 pages and one 20 pages, a **Treatment** (your screenplay story written in prose form, usually two or three pages) and a **Logline** (conveys the dramatic story of a screenplay in the most abbreviated manner possible, usually one or two sentences). You will also complete weekly assignments (leading to the final draft of your screenplay, treatment and logline) and post them on Blackboard for other class members to read and offer feedback. Postings will also be accessed in class and projected on a large screen for class discussion. You will be expected to enroll in the online Blackboard course site for ENGL 353 and check it on a daily basis.

Final grade will be based on: (1) quality of writing (and adherence to proper screenwriting formats); (2) class participation and attendance and (3) timely completion of all assignments. (There will be no final exam.)

ENGL 353 Screenwriting I. Instr. Ohle. 1:00 TR. No text is required for the course. We will use *Celtx*, a free, downloadable screenwriting software. Course Requirements: You will complete two original **Screenplays** one 10 pages and one 20 pages, a **Treatment** (your screenplay story written in prose form, usually two or three pages) and a **Logline** (conveys the dramatic story of a screenplay in the most abbreviated manner possible, usually one or two sentences). You will also complete weekly assignments (leading to the final draft of your screenplay, treatment and logline) and post them on Blackboard for other class members to read and offer feedback. Postings will also be accessed in class and projected on a large screen for class discussion. You will be expected to enroll in the online Blackboard course site for ENGL 353 and check it on a daily basis.

Final grade will be based on: (1) quality of writing (and adherence to proper screenwriting formats); (2) class participation and attendance and (3) timely completion of all assignments. (There will be no final exam.)

ENGL 354 Playwriting I. Instr. Canady. 12:30 MW. In this course, students will learn the fundamentals of dramatic structure, story, and character development as the foundation of strong dramatic writing. By utilizing a variety of storytelling exercises, students will develop a range of pieces including monologues, scenework, and ten-minute plays that will help them understand playwriting, develop their own unique voices, and prepare them to create longer, more in-depth dramatic texts. Particular emphasis will also be placed on reading, analyzing, and responding to contemporary plays to aid in students' writing and interpretation skills. Meets with ENGL 554.

ENGL 355 Non-Fiction Writing I. Instr. Crawford-Parker. 11:00 MWF. A well-known writer got collared by a university student who asked, “Do you think I could be a writer?” “Well,” the writer said, “I don’t know...Do you like sentences?” Annie Dillard, “Write Till You Drop”

This course introduces students to the craft and art of the essay, a form that artfully enacts one writer’s engagement with the world. Students do a significant amount of reading since, as Patricia Hampl says, “A writer is, first and last, a reader.” Our reading enables students to examine and respond effectively to their own writing as well as to the writing of fellow class members.

Of course, the class features much writing. We write essays and read each others’ essays (students are required to submit their work through Blackboard for the class members to read). The course is a workshop where students learn how to talk about essays, to respond better to what they read, and to better revise their own work. We begin the semester by looking at very short examples of the form to inspire our own writing of very short essays.

Part of our consideration of writing focuses on a writer’s materials. As Annie Dillard’s story suggests, to write requires an affection and concern for one’s materials. To that end, we spend some time learning more about how sentences work and how to construct better ones.

Course work includes a short piece, two essays, a portfolio, presentations, a course journal, and reading assignments throughout the semester. A willingness to write, accept feedback, offer feedback, read seriously, and enjoy oneself is necessary for the course.

Texts: Stanley Fish. *How to Write a Sentence: And How to Read One*. Harper, 2011; Judith Kitchen, ed. *Short Takes: Brief Encounters with Contemporary Nonfiction*. Norton, 2005; Phillip Lopate. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present*. Anchor, 1997; Dinty Moore. *Crafting The Personal Essay: A Guide for Writing and Publishing Creative Non-Fiction*. Writers Digest, 2010; Lex Williford and Michael Martone, eds. *Touchstone Anthology of Contemporary Creative Nonfiction: Work from 1970 to the Present*. Touchstone, 2007.

ENGL 355 Non-Fiction Writing I. Instr. Torres. 1:00 TR. This introductory course will serve as a survey of the various types of nonfiction writing. From memoir to the nature essay, students will immerse themselves in learning the importance of the fine line between fiction and nonfiction (a hotly debated topic), creativity, craft, and voice in nonfiction. Requirements include writing in one or more of the following nonfiction genre subtypes: the personal essay, the lyric essay, the memoir, humor writing, nature writing, travel writing, or nonfiction essay that defies traditional form (ex. Anthony Farrington’s *Kissing*). While we will read examples of all of these types of writing from a wide variety of authors, the bulk of our work will happen in workshop format, with students examining, critiquing, and responding to their own work and that of their classmates. Students will learn how to discuss essays, respond better to what they’re reading, and to revise their own work. A willingness to write, offer and receive feedback, and read some immensely entertaining stories and books is a must for this course. Some required texts: *Keeping it Real*, ed. by Lee Gutkind; *Under the Banner of Heaven*, by Jon Krakauer; *Me Talk Pretty One Day*, by David Sedaris; *Stealing Buddha’s Dinner*, by Bich Minh Nguyen, and other selected texts. Prerequisite: Completion of English Composition (ENGL 101 and 102).

ENGL 359 English Grammar. Instr. Devitt. 11:00 TR. This course helps students learn and then apply the grammars of English sentences, from nouns and adjectives to restrictive relative clauses and passive transformations. It goes well beyond the grammar usually learned in school or as a three-week section of another course, digging deeper to enable students to analyze and understand complex sentences that people really write. In addition to gaining a better understanding of how English sentence structure works, students will be able to apply the grammar they've learned to the study of an author's style or their own writing style and to the study and teaching of "good grammar." While learning how to analyze (and even diagram) sentences, we will explore why grammar matters so much to some people, how punctuation relates to sentence structure, how writers play with sentences, and how dialects differ in their grammatical rules. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 360 Advanced Composition: Writing About Popular Crime Fiction, Criminals and Detectives, 1830-1914. Instr. Luce. 7:10p R. Edwards Campus. Everyone knows of Sherlock Holmes and his trusty scribe Watson, but few may realize the sheer richness of the literature of crime and detection in the last half of the nineteenth-century through the start of The Great War. In this course we meet some of the arch-villains that populated popular literature – from the ruthless Fu Manchu to the maniacal Fantomas. We will also examine those who started to track and attack these mastermind criminals. Traditional literary approaches about such novels don't always work well, so in this course we will emphasize melding historical research, especially sources such as magazines, newspapers, photographs and even film, with literary analysis. The results will be a different type of composition, different style of project. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 362 Foundations of Technical Writing. Instr. McKitterick. 4:00 M. Introduces students to the principles of technical communication. Students learn to organize, develop, write, and revise technical documentation (e.g., proposals, specification documents, technical reports, websites, oral presentations, manuals) for business, engineering, and science. Includes an introduction to technical-writing software. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite for English 562 and 564. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration.

ENGL 362 Foundations of Technical Writing. Instr. McKitterick. 4:00 W. Introduces students to the principles of technical communication. Students learn to organize, develop, write, and revise technical documentation (e.g., proposals, specification documents, technical reports, websites, oral presentations, manuals) for business, engineering, and science. Includes an introduction to technical-writing software. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite for English 562 and 564. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration.

ENGL 362 Foundations of Technical Writing. Instr. Nish. 8:00 TR. Technical communication skills are utilized in many career fields and professional situations. The technical writing process includes planning, organizing, developing, writing, and revision. Students in this course will develop their technical writing skills by applying this process to a variety of projects, including instruction manuals, technical reports, specification documents, and basic websites. **Prerequisite:** English Composition (ENGL 101 and 102) or a completed undergraduate degree. This course does not fulfill the Creative Writing requirement for the Creative Writing concentration. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite for English 562 and 564. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric,

and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration.

ENGL 362 Foundations of Technical Writing. Instr. Nish. 7:10p M. Edwards Campus. Technical communication skills are utilized in many career fields and professional situations. The technical writing process includes planning, organizing, developing, writing, and revision. Students in this course will develop their technical writing skills by applying this process to a variety of projects, including instruction manuals, technical reports, specification documents, and basic websites. **Prerequisite:** English Composition (ENGL 101 and 102) or a completed undergraduate degree. This course does not fulfill the Creative Writing requirement for the Creative Writing concentration. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite for English 562 and 564. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration.

ENGL 380 Introduction to Rhetoric and Composition. Instr. Farmer. 11:00 TR. What do we know about writing? Must it always or only happen because of inspiration? Is it strictly a form of self-expression? What do successful writers do and think while in the process of writing? What are the historical traditions of writing? Is writing shaped by different purposes, audiences, situations, and genres, and if so, specifically how? Does culture determine writing? Or gender? Or class? Or identity? Is it possible to teach others how to write, and if so, what are the best practices for doing so?

English 380 is a course designed to introduce students to rhetoric and composition, a field that investigates these (and other) questions about writing and its many complexities. Over the course of the semester, students will survey the issues, themes, debates, and trends that inform the work of scholars working in this field. Additionally, students will become acquainted with the historical traditions of discourse instruction, and the relevance of those traditions to our current understandings of writing. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 387 Introduction to the English Language. Instr. Grund. 12:30 MW. This course will introduce you to the characteristics of the English language and a number of different frameworks used to describe it. A fundamental idea in the course will be that the English language is characterized by variation and change. The aim is to help you acquire the tools and language to discuss such variation and to explore the factors governing how people speak and write in different situations, where such situational conventions come from, and how these conventions have changed over time and are still changing. We will look at English in the US and around the world, spoken and written, dipping into the history of English as well as predicting its future. I hope you will come away with the idea that language is frequently not about what is "right" or "wrong" but what is situationally suitable, and that language variation is not arbitrary but occurs for a number of social, cultural, geographical, and historical reasons. There will be two tests, three quizzes, a number of hand-in assignments, and a short paper. **Required text:** Curzan, Anne, and Michael Adams. 2011. *How English Works: A Linguistic Introduction*. 3rd ed. New York: Longman. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 400 Teaching & Tutoring Writing. Instr. Thonus. 4:30 T. This course explores writing instruction, especially as it is pursued in the setting of a university writing center. We will explore theories and strategies of teaching and tutoring writing across academic disciplines. We will start by examining what we know about how human beings best learn, how we have learned to write, and how we ourselves continue to reflect on and improve our own writing. Then, we will discuss interaction dynamics, the foundation of working with other writers in the classroom and in one-on-one and small-group peer tutoring relationships. We will explore how components of identity shape our own writing and our in-person and online interactions with other writers, learn how to identify writers' strengths, build trust, and foster engaged learning.

Texts: *The Longman Guide to Peer Tutoring* (Gillespie & Lerner); *The Online Writing Conference: A Guide for Teachers and Tutors* (Hewett); *One on One with Second Language Writers: A Guide for Writing Tutors, Teachers, and Consultants* (Reynolds). This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 506 Science Fiction. Instr. McKitterick. 4:00 R. Meets with ENGL 690. Texts are the first four volumes of James Gunn's six-volume anthology, *The Road to Science Fiction* (25 novels that shaped the direction of the genre are the texts in odd-numbered years and for the Summer SF Institute). The class discusses important stories and their place in the evolution of SF, from the earliest prototypical examples to modern works. Students write reading responses, lead discussions, and write a final project demonstrating their understanding of the material.

ENGL 521 Literature from the Renaissance to 1800: Women Dramatists and Characters: 1660-1800. Instr. Eversole. 1:00 MWF. With the Restoration of Charles II as a constitutional monarch and granting of theatrical patents in 1660, conditions of the English stage for the first time enabled women to make careers as professional playwrights. And for the first time women appeared upon the stage performing the roles of women characters. We'll read many plays by women (and men) that reveal the consequences of these new privileges in complicated and enduring ways. Some of these plays also relate to important later novels concerned with women, so the course connects to traditions and genres outside of its immediate interests. I plan on three short papers, a report on criticism, and an open-book final exam. Texts: *The Meridian Anthology of Restoration and Eighteenth-Century Plays by Women*, ed. Katharine M. Rogers, *Eighteenth-Century Women Dramatists*, ed. Melinda C. Finberg, and if still in print inexpensive and good anthologies of *Restoration and Eighteenth-Century Plays*, ed. respectively by Brice Harris and Ricardo Quintana. We'll need to use other resources in order to read Rowe's *The Fair Penitent* (perhaps the best known play during the century and from which the term "Lothario" comes) and Lee's *The Rival Queens*. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 551 Fiction Writing II. Instr. Desnoyers. 11:00 TR. 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. *Requirements:* Students will attend class regularly and participate actively in discussion. They will produce at least two short stories or novel chapters of their own during the semester, which they will submit to the class to be workshopped. They will type comments for their peers' stories as these are workshopped. Finally, they will revise their stories for inclusion in their final portfolio.

ENGL 551 Fiction Writing II. Instr. Johnson. 1:00 TR. This course advances an understanding and application of craft as applied to the writing and development of short fiction. We will (1) read and engage in discussions about essays and short fiction of note, which will be made available online; (2) workshop students' stories through critiquing, written comments, and mark-up; (3) develop detailed revision strategies and tools; and (4) generate new work through exercises.

Readings will be available online. Deliverables will be two short stories, assigned exercises, a short craft response paper, written critiques and comments of the work of other students, and a final portfolio revising work from the semester.

ENGL 551 Fiction Writing II. Instr. Lorenz. 7:00p T. 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. Enrollment is by permission of instructor. Eligible students interested in taking the course should submit samples of

their fiction to me in advance of enrollment. After a review of fiction-writing elements and techniques, the course will be conducted primarily as a workshop focusing on student work. A selection of fiction from the text will supplement workshop discussions. Each student will write three new short stories. Revision of previous work may be allowed with the permission of instructor. Text: *The Contemporary American Short Story*, Nguyen and Shreve.

ENGL 552 Poetry Writing II. Instr. Kaminski. 3:00 MW. This workshop will be focused on student writing, but will involve assigned reading with attention to issues of craft. Students will be encouraged to develop their strengths and to cultivate a distinctive poetic vision and voice, but must also demonstrate a willingness to broaden their range and experiment with new forms and notions of the poem. Rather than simply polishing individual poems, we will explore new possibilities for future poems. A portfolio of poetry will be written and revised with the critical input of the instructor and the workshop. There will be some brief critical responses to readings. Thoughtful and engaged participation in the collective enterprise is essential, and will be the basis for your grade in the class. Permission of the instructor is required before registering. To apply please submit a brief letter of interest, 4-5 poems, your major and a list of classes (taken at KU and elsewhere) that seem to have bearing on your enterprise to Ms. Kaminski's email: kaminski@ku.edu. Please use "ENGL 552" as your subject line.

ENGL 552 Poetry Writing II. Instr. Daldorph. 4:10 T. Edwards Campus. This class is a poetry writing workshop. Most class periods, we will be reading and critiquing student poems. Most classes will include free writing too. The basic requirement is one poem per week over the course of the semester. Poem assignments in "fixed" forms and "free verse." Students will be graded on both critical and creative work. Focus will be on an end-of-semester portfolio. We will assemble our own poetry anthology, and I'll be using handouts rather than a text book. Meets with Daldorph's ENGL 352.

ENGL 552 Poetry Writing II. Instr. Harrington. 9:30 TR. The main object is to write in twenty-first-century North America. That means **reading a lot** of poetry published in this time and place. It also means **writing – and revising – constantly**. It also implies a willingness to write outside your comfort zone. We will try a number of writing experiments to this end.

My philosophy: some poems are about love, some are about nature, some are about alcoholism, some don't really have any subject matter, but all poems are about words. Words (and combinations of words) are objects: toys (or machines) made of sound or images. They may use us, rather than vice versa . . . indeed, when they do, good writing can result.

You'll be required to compose a poem (or its equivalent) every week. Some of these pieces will be critiqued in class; and you will critique all your classmates' poems either on-line or in class. We will try to take each poem on its own terms – that is, we'll determine what the poem is doing, and whether or not it's doing that well. You will submit a mid-term portfolio and a final portfolio (with an introduction). You'll also do a short in-class presentation about one of the contemporary poets we read (and his/her poetics). The rest of the grade will be based on the quality of your attendance, participation, and commentary on the writing of others.

ENGL 554 Playwriting II. Instr. Canady. 12:30 MW. Students will build on the basic dramatic skills learned in Playwriting I to craft and explore longer pieces of dramatic writing, including one-act plays and the first act of a full-length piece. Using a variety of experimental methods of story and script development employed by a range of playwrights and theatre companies, students will gain practical experience in storytelling methods that incorporate and then move beyond traditional narrative structure. Particular emphasis will be placed on further developing participants' skills in responding to new work through the workshop model. Additionally, there will be reading assignments built in to expose students to the variety of dramatic texts currently being produced for the stage. Meets with ENGL 354.

ENGL 563 Advanced Technical Writing and Editing II. Instr. McKitterick. By Appt. 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. This course is the capstone for the KU Technical Communication program.

ENGL 564 Advanced Technical Editing I. Instr. McKitterick. By Appt. 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. Offered upon student demand; contact instructor if interested. **Prerequisite:** Foundations of Technical Writing (English 362). This course fulfills the prerequisite for English 563.

ENGL 570 Topics in American Literature: Literature from the Immigrant Experience. Instr. S. Harris. 11:00 TR. Looking for a lit class directly relevant to today's news? Consider *Literature from the Immigrant Experience*. This course will use stories, novels, memoirs, and essays to examine the experiences of immigrants to the United States at the turns into the 20th and 21st centuries. The first half of the course, covering works written between 1880-1930, will begin with nonfiction by writers such as Randolph Bourne, whose essay "Trans-National America" articulated many of the issues that have haunted U.S. immigration debates from the early 20th century to the present. In this first section we will also read classic fiction by Jewish-American writers Anzia Yezierska and Abraham Cahan, Chinese-American writer Sui Sin Far, and Italian-American writer Pietro di Donato. The second half of the semester will jump to works written since 1980, investigating a broad array of materials such as memoirs by Chinese-American writer Eric Liu (*The Accidental Asian*) and Iranian-American Tara Bahrapour's *To See and See Again: A Life in Iran and America*, and fiction such as West Indian Jamiaca Kincaid's *Lucy*, Indian-American Jhumpa Lahiri's *The Namesake*, Dave Eggers' *What is the What?* and Mexican-American Sandra Cisneros's *Caramelo*. We will examine these writings from a variety of angles, including historical and social environments, gender, and race. Our goal in both periods will be to see how immigrant writers articulate their relationships to the countries of origin, to their families and communities, and to the United States. This is a chance to continue your study of literature with a new and exciting body of texts. This course fulfills the English 322 or equivalent requirement for the English major and counts as a capstone course for the major.

ENGL 570 Topics in American Literature: Freedom and Bondage in the American Renaissance. Instr. Outka. 3:00 MW. This course will examine a number of texts written during the so-called "American Renaissance," a period traditionally defined by the burst of creative work by Emerson, Thoreau, Melville, Whitman, Hawthorne, and several others, published in the decades preceding the Civil War. At the same time, we will broaden this canonical focus to include writers who have not been traditionally included in the American Renaissance, including Harriet Jacobs, Fredrick Douglass, Harriet Beecher Stowe, David Walker, and Harriet Wilson. This broader context will allow us to view the extraordinary concern with individualism, self-creation, originality, and freedom in the canonical group through the prism of slavery, the issue that saturated the period's political, cultural, and philosophical discourse. Rather than dismissing the canonical texts as simply escapist, or including the less canonical texts as mere variations on the central works, we will read this important literary period as fundamentally intersectional, as a profoundly interrelated series of meditations on freedom and bondage.

In addition to the primary and secondary reading and regular and engaged class discussion, there will be two essays, a final examination, and regular reading quizzes. This course fulfills the English 320 or equivalent requirement for the English major and counts as a capstone course for the major.

ENGL 576 American Literature to 1900: American Literary Environmentalism. Instr. Outka. 12:30 MW. This class will examine literary representations of nature and human/nature relations and their political, social and environmental consequences. We will focus on works from nineteenth- and twentieth-century American writers, including the transcendentalist writing of Emerson and Thoreau, the work of late nineteenth-century conservationists like John Muir and Mary Austin and their twentieth-century counterpart Aldo Leopold, on the figuration of nature in slave narratives by Douglass and Jacobs, postbellum racial violence and the urbanization of African American culture in the Harlem Renaissance, and on the concern over toxins and environmental justice in works by Rachael Carson, Susan Steingraber, Don DeLillo and others. Throughout our conversation we will be concerned to distinguish between nature as a real thing, outside of human language and representation, and the various consequences of bringing that extra-textual referent into human discourse.

In addition to the primary and secondary reading and regular and engaged class discussion, there will be two essays, a final examination, and regular reading quizzes. This course fulfills the English 322 or equivalent requirement for the English major and counts as a capstone course for the major.

ENGL 598 Honor Proseminar: Theorizing Race and Gender in American Fiction. Instr. Fowler. 2:30 TR. This course will survey the key issues that have preoccupied theorists of race, gender, and psychoanalysis—such as the nature of race and gender difference, the construction of cross-racial and cross-gendered alliances, and the relationship of race and gender to sexuality, desire, power relations, and identity politics. Our objective will be to read theory intertextually with works of American fiction. In other words, we will not only read literature through the lens of theory, we will read theory through the lens of literature. This project works from the premise that literary texts advance and reinterpret theories of subjectivity, and we will use theory to locate the models of identity that inform the fictions of several major American writers: William Faulkner, Mark Twain, Toni Morrison, and Kate Chopin. Theorists we will consider include Freud, Lacan, Derrida, Cixous, Irigaray, Kristeva, Morrison, and others. The course will be conducted as a workshop/seminar, and students will deliver one or two oral presentations, which will analyze theoretical essays. Students will also write 2 papers that apply theoretical models to literary "case studies." Required texts include: Mark Twain, *Pudd'nhead Wilson*; Kate Chopin, *The Awakening*; William Faulkner, *As I Lay Dying*; Toni Morrison, *A Mercy* and *Playing in the Dark*; *The Norton Anthology of Short Fiction*; Terry Eagleton, *Literary Theory*; and Toril Moi, *Sexual Textual Politics*. This course fulfills the Honors Pro-seminar requirement for Departmental Honors in English as well as the English 322 or equivalent requirement for the English major and counts as a capstone course for the major.

ENGL 598 Honor Proseminar: Mapping London: The City, The Century, and The Literature of Change. Instr. Klayder. 11:00 MW. This course will examine London through literature of the twentieth century, beginning with Virginia Woolf and ending with Zadie Smith and Ian McEwan. We will discuss the effect of war and political change on the long and pervasive history of the London landscape. We will also explore how that space has absorbed and accommodated demographic and cultural differences. We will read a number of books together including such titles as *Mrs. Dalloway*, *The Heat of the Day*, *The Buddha of Suburbia*, *Small Island*, *White Teeth*, and *Saturday* (some of these titles might change). We will also discuss the ways in which different genres have both presented and critiqued the London spaces. In class discussions and assignments and through individual projects, we will look at various forms of fiction, including the popular British mystery, as well as drama, nonfiction, poetry, and film as vehicles for the London experience. In addition to weekly readings, students will write two short responses, provide leadership in at least two discussions,

and complete an independent project within the framework of the topic. This course fulfills the Honors Pro-seminar requirement for Departmental Honors in English as well as the English 314 or equivalent requirement for the English major and counts as a capstone course for the major.

ENGL 655 Crime and Exile: Australian Convict Fiction. Instr. D. Elliott. 3:00 MW. Modern Australian history is unique because the nation began as an English prison. Convicted felons sentenced to death were often transported to the recently discovered continent instead of being executed. The first Australian novel was written by a convict and the convict experience has been a rich subject for novelists ever since. In this course we will begin by looking at the way that the Australian convict novel performed cultural work in England during the nineteenth century and then at how more contemporary novelists have used the figure of the convict in various ways to reflect on the nature of power, the effects of degradation, and the possibilities for regeneration and rehabilitation of criminals. For most of you, reading these novels will be a new but rewarding experience—they are exciting, funny, appalling, and gripping. Texts will include Charles Dickens, *Great Expectations* (1861); Marcus Clarke, *For the Term of His Natural Life* (1874); Thomas Keneally, *The Playmaker* (1987); Peter Carey, *Jack Maggs* (1997); Richard Flanagan, *Gould's Book of Fish* (2001); Kate Grenville, *The Secret River* (2005). Students will be expected to write a short paper and a longer researched paper, plus a final exam. This course fulfills the English 314 or equivalent requirement for the English major and counts as a capstone course for the major.

ENGL 690 Studies In: The Modernist Lyric Epic Poem. Instr. Irby. 2:30 TR. We will focus to start with on four major and continuingly 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 for the English major and counts as a capstone for course the major.

ENGL 690 Studies In: Science Fiction. Instr. McKitterick. 4:00 R. Meets with ENGL 506. Texts are the first four volumes of James Gunn's six-volume anthology, *The Road to Science Fiction* (25 novels that shaped the direction of the genre are the texts in odd-numbered years and for the Summer SF Institute). The class discusses important stories and their place in the evolution of SF, from the earliest prototypical examples to modern works. Students write reading responses, lead discussions, and write a final project demonstrating their understanding of the material. In addition, graduate students are expected to write a teaching plan as part of their final project. They must also demonstrate a higher level of teaching skill on days when they lead discussions and greater writing skills on papers.

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ENGL 655 Crime and Exile: Australian Convict Fiction. Instr. D. Elliott. 3:00 MW. Modern Australian history is unique because the nation began as an English prison. Convicted felons sentenced to death were often transported to the recently discovered continent instead of being executed. The first Australian novel was written by a convict and the convict experience has been a rich subject for novelists ever since. In this course we will begin by looking at the way that the Australian convict novel performed cultural work in England during the nineteenth century and then at how more

contemporary novelists have used the figure of the convict in various ways to reflect on the nature of power, the effects of degradation, and the possibilities for regeneration and rehabilitation of criminals. For most of you, reading these novels will be a new but rewarding experience—they are exciting, funny, appalling, and gripping. Texts will include Charles Dickens, *Great Expectations* (1861); Marcus Clarke, *For the Term of His Natural Life* (1874); Thomas Keneally, *The Playmaker* (1987); Peter Carey, *Jack Maggs* (1997); Richard Flanagan, *Gould's Book of Fish* (2001); Kate Grenville, *The Secret River* (2005). Students will be expected to write a short paper and a longer researched paper, plus a final exam.

ENGL 690 Studies In: The Modernist Lyric Epic Poem. Instr. Irby. 2:30 TR. We will focus to start with on four major and continuingly 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.

ENGL 690 Studies In: Science Fiction Literature. Instr. McKitterick. 4:00 R. Texts are the first four volumes of James Gunn's six-volume anthology, *The Road to Science Fiction* (25 novels that shaped the direction of the genre are the texts in odd-numbered years and for the Summer SF Institute). The class discusses important stories and their place in the evolution of SF, from the earliest prototypical examples to modern works. Students write reading responses, lead discussions, and write a final project demonstrating their understanding of the material.

ENGL 725 Literary Shakespeare and the Social Network. Instr. Lamb. 7:00p R. What is literature, and how did we come to think of it the way we do? How does Shakespeare, often believed to be primarily a “man of the theater,” fit into the development of literature as a category? What, if anything, is “literary” about Shakespeare's plays and poems, and how did the writers of early modern England, including Shakespeare, forge the notion of literariness that remains with us today? How did the early modern literary market, in which words became commodities to be bought and sold, shape the concept of literature? And what does the deep interconnectedness of Shakespeare's texts with others have to do with the formation of Literature-with-a-capital-L? Addressing these and other questions, recent Shakespeare scholarship has troubled longstanding assumptions about Shakespeare's relationship to the printed book and to the development of the modern category of literature. In this course, we will enter into, complicate, and contribute to this deceptively straightforward conversation.

We will take a case-study approach, focusing each week on a single issue, time period, or text as it relates to the question of literariness as a social, economic, and aesthetic phenomenon. Case studies will include synchronic slices of time (e.g., the years 1594 and 1599), problematic texts (e.g., the “bad” first quarto of *Hamlet*), important concepts (e.g., the nascent notions of authorship and science), and conditions of the literary marketplace (e.g., the study of rhetoric as foundational to literary and social exchange). We will read “around” as well as “into” Shakespeare's plays and poems to study the role of the social network in the production of literary(?) texts. Texts may include: the Arden 3 editions of *Hamlet*, *As You Like It*, and *Troilus and Cressida* and *The Tempest*; the Oxford edition of *The Complete Sonnets and Poems*. Assignments include several short assignments, a conference-style presentation, and a long term paper conceived as an early draft of a publishable article. Please note that we will be reading lots of secondary texts (many online) and making frequent use of digital archives and tools, so access to a reliable computer is strongly recommended.

ENGL 752 Poetry Writing III. Instr. W. Harris. 7:00p W. This is an advanced course in the writing of poetry for students in the graduate creative writing program. The student will write a poem a week, critique peers poems, report on an established poet for class and go to at least one poetry reading and write a critical response to this reading. On the last day the student will hand in a twelve to fifteen poem chapbook, with an introduction. One question the class will entertain over the semester is: how does one put together a chapbook? Although the course grade will be based in part on the report, the response and class participation, it will primarily be based on the quality of poems submitted, in revised form, at the end of the semester. The texts for the course are Cole Swensen's *A Norton Anthology of New American Poetry: American Hybrid*, J. D. McClatchy's *The Vintage Book of Contemporary American Poetry* and Ron Padgett's *Handbook of Poetic Forms*.

ENGL 753 Writing Workshop. Instr. Moriarty. 9:30 TR. This is an advanced fiction-writing course for students in the graduate creative writing program. We will read some published texts, but the focus will be on the criticism, discussion, and support of student work. Each student will turn in two to three stories or chapters of a novel in progress. Students will also write and present careful criticism of their peers' work. Required texts to be announced.

ENGL 764 Modern Irish Literature. Instr. Conrad. 7:00p T. The early 20th century witnessed the revival of Irish literature and culture in the midst of social and political revolution. This course will study some of the highlights of that period, including the poetry of Yeats; the drama of Synge, Gregory, Yeats, and O'Casey; and the short fiction of Joyce. The second half of the course will focus on contemporary Irish and Northern Irish writers who have both accepted and challenged their inherited tradition, including authors such as Heaney, ní Dhomhnaill, Bardwell, Muldoon, McGuckian, Barr, and Friel. Course readings will include historical essays and some contemporary political documents. Students will be expected to complete an annotated bibliography and anchor at least part of their research work in the Spencer Research Library.

ENGL 767 Studies in Modern Drama: Modern American Drama. Instr. Fischer. 2:30 TR. This course surveys U.S. drama with an eye to the criteria that make plays both "modern" and "American." Most frequently that drama has been "realist," i.e., domestic drama aimed at a middle-class audience, a tradition we will examine and interrogate. We will begin by distinguishing between realism and melodrama, a popular 19th-century dramatic form still enjoyed today in Hollywood films. We will examine the difficult legacies of blackface minstrelsy, also visible today in film, television, and other media. Realism drew, both consciously and unconsciously, on minstrelsy, as early 20th-century playwrights of the "little theatres" struggled to create a distinctively American literary drama for middle class audiences. Anglo-American playwrights set out to establish a tradition distinguishable from the European canon, while African-American and Jewish-American playwrights shaped their own traditions by staging experiences not yet recognized as definitively American. We will look at plays that help identify when and how "American" became a particularly difficult concept. In rethinking that contested identity, playwrights, directors, actors, and designers have invented new forms, techniques, and genres.

We will read and discuss plays by Dion Boucicault, James Steele Mackaye, James A. Herne, Susan Glaspell, Georgia Douglas Johnson, Sophie Treadwell, Clifford Odets, Langston Hughes, Arthur Miller, Sam Shepard, August Wilson, Cherríe Moraga, and David Henry Hwang, among others.

Texts: Watt and Richardson, *American Drama: Colonial to Contemporary* (Houghton Mifflin); Demastes, *Realism and the American Dramatic Tradition* (U of Alabama P); Shepard, *The Tooth of Crime (Second Dance)* (Vintage 2006 edition only); Blackboard readings; additional play titles TBA. I will include plays being performed in Lawrence during the fall semester; attendance at evening or weekend events will be required.

ENGL 780 Composition Studies. Instr. Farmer. 1:00 TR. English 780 is a broad, introductory survey of the discipline of composition studies. Through a variety of readings, discussions, and course assignments, we will examine

the field's history, literature, practices, methods, controversies, trends, and problems. We will give special emphasis to contemporary theories of pedagogy, and in so doing, we will learn about the multiple, often contending, perspectives on how best to understand writing and the teaching of writing.

The goals of this course are therefore threefold. First, this course will acquaint students (in an unavoidably general way) to the field of composition studies; second, it will equip students to become reflective professionals—not only about the details of their classroom practices, but also about the many useful ways that research, scholarship, and theory can, and do, inform our practices; and third, it will introduce students to the various research methods used by scholars in the field. To accomplish these goals, we will examine relevant theories of composing processes, of rhetoric, self-expression, cognition, ideology, community, and so on. Students will be required to keep a reading journal; contribute to prompts posted on Blackboard; develop, organize, and lead a class discussion on the significance of a recent publication in the field; and write a twelve to fifteen page pedagogical essay.

For the most part, our class will be structured according to a Reading/Writing/Discussion format. As a general rule, for time devoted to theories of (and research in) composition, an equal or greater amount of time will be devoted to pedagogical applications and strategies, especially as these relate to the assigned readings on any given topic. We will have discussions, in-class writings and occasional small-group workshops, oral reports, guest speakers (and possibly a surprise or two).

ENGL 781 Criticism and the Teaching of Literature. Instr. Lancaster. 3:00 MW. Have you been wishing for a course that focused on how to teach literature in a way similar to courses about how to teach writing? This course will concern scholarship on the use of critical theory to teach literature to undergraduates (both in introductory general-education courses and courses for English majors). This course will focus on the pedagogical – teaching practice informed by theory. A familiarity with critical theory is not required for this course.

During the course of the semester, we will discuss how to teach critical reading and literary analysis at various levels, how to use critical theory to teach literature, and how to use digital media in a literature classroom. There will be smaller assignments throughout that help you to apply what you are learning. The final project for this course will be a teaching portfolio for which you will design a course in which you will approach literature (a topics course, major author course, survey) using the theory we will discuss.

In addition to the following books, we will be reading articles and chapters. TEXTS: A critical theory anthology TBA; Tanya Agathocleous and Ann Dean *Teaching Literature: a Companion*; Sheridan Blau's *The Literature Workshop*; Terry Eagleton's *How to Read a Poem*; Dona Hickey and Donna Reiss' *Learning Literature in an Era of Change*; Kathleen Yancy's *Teaching Literature as a Reflective Practice*.

ENGL 801 Study and the Teaching of Writing. Instr. Reiff. 3:00 MW. English 801 introduces new teachers to major concepts and issues in the study of writing, particularly as applied to teaching composition. The course is designed to help you consider a wide range of perspectives on writing pedagogy and to examine ways to apply these perspectives to your own teaching goals. As rhetoric and composition scholar James Berlin has argued, "a way of teaching is never innocent. Every pedagogy is imbricated in ideology, in a set of tacit assumptions about what is real, what is good, what is possible, and how power ought to be distributed" ("Rhetoric and Ideology in the Writing Class"). This course will provide an opportunity for reflexive inquiry, engagement with other teachers, and critical reflection on "what is real," "what is good" and "what is possible" in the writing classroom. As you negotiate competing perspectives on teaching writing, varying student backgrounds and experiences, multiple institutional policies and requirements, and your roles/identities as writing teachers, the purpose of this course is to encourage you to become reflective practitioners and to identify and question the "tacit assumptions" that inform your teaching. Writing assignments will enable you to explore and present on a topic of interest to you related to writing pedagogy, and you will also compile a teaching portfolio that integrates composition scholarship and practice.

Tentative texts include *St. Martin's Guide to Teaching Writing*, *Scenarios for Teaching Writing* (Anson et al), *Teaching Composition as a Social Process* (McComiskey), and various online readings.

ENGL 801 Study and the Teaching of Writing. Instr. Reiff. 4:30 MW. English 801 introduces new teachers to major concepts and issues in the study of writing, particularly as applied to teaching composition. The course is designed to help you consider a wide range of perspectives on writing pedagogy and to examine ways to apply these perspectives to your own teaching goals. As rhetoric and composition scholar James Berlin has argued, “a way of teaching is never innocent. Every pedagogy is imbricated in ideology, in a set of tacit assumptions about what is real, what is good, what is possible, and how power ought to be distributed” (“Rhetoric and Ideology in the Writing Class”). This course will provide an opportunity for reflexive inquiry, engagement with other teachers, and critical reflection on “what is real,” “what is good” and “what is possible” in the writing classroom. As you negotiate competing perspectives on teaching writing, varying student backgrounds and experiences, multiple institutional policies and requirements, and your roles/identities as writing teachers, the purpose of this course is to encourage you to become reflective practitioners and to identify and question the “tacit assumptions” that inform your teaching. Writing assignments will enable you to explore and present on a topic of interest to you related to writing pedagogy, and you will also compile a teaching portfolio that integrates composition scholarship and practice. Tentative texts include *St. Martin's Guide to Teaching Writing*, *Scenarios for Teaching Writing* (Anson et al), *Teaching Composition as a Social Process* (McComiskey), and various online readings.

ENGL 908 Seminar in Literary Criticism: Environmentalism of the Global South. Instr. B. Caminero-Santangelo. 12:30 T. Since the Industrial Revolution, authors as diverse as the romantic poet John Clare, the conservationist Aldo Leopold, and the writer-activist Ken Saro-Wiwa have encouraged readers to consider the damage done to human and ecological communities in the name of economic growth, as well as to weigh the justice of processes by which some places and peoples are sacrificed for the benefit of others. They ask us to reevaluate the costs of “progress” (what they are, how they are measured, who bears them, who benefits from them) and to interrogate the forms of representation which obscure or justify those costs. These authors use their creativity to reimagine “development” in ways that challenge standard conceptions of the term and that help readers conceive of alternative paths to the future.

This course will have two theoretical focii. On the one hand, it will put into dialogue different conceptions of environmentalism and the notions of “nature” they entail. In particular, we will consider the connections and tensions between popular environmentalism in the U.S. and popular environmentalism in the Global South (or between what the environmental historian Ramachandra Guha calls “environmentalism of the affluent” and “environmentalism of the poor”). On the other hand, we will be considering the role of the literary imagination in efforts to formulate alternative models of development and of socio-ecological relationships. Towards these goals we will be reading environmental history, ecocriticism, postcolonial theory, political ecology, and theory from the social sciences (especially about place and development).

We will also read some canonical British and American writers who warned of the social and ecological costs of hegemonic development discourse and who encouraged readers to imagine progress in new ways. However, the majority of the course will focus on more contemporary artists from parts of the world outside North America and Europe and on their efforts to represent and fight the slow violence – the long-term, often invisible ecological and social damage – that has devastated poor and/or marginalized communities and that has been set in motion by international oil, chemical production, the dam industry, resort tourism, and agri-business. We will be reading novels, memoirs, poetry, and essays by: Saro-Wiwa, Helon Habila, Ogaga Ifowodo, Tanure Ojaide, Jamaica Kincaid, Zakes Mda, Indra Sinha, Arundhati Roy, Vandana Shiva, Njabulo Ndebele, and Nurrudin Farah. Requirements include: reading responses, a presentation, an annotated bibliography, and a seminar paper (on a topic relevant to the course and of interest to the student).

ENGL 970 Seminar in American Literature: Hawthorne and Melville. Instr. Mielke. 12:30 W. When Taylor Swift sings of a scarlet letter and an Occupy Wall Street protestor declares, “I would prefer not to,” they participate in a long-standing popular practice of sampling the works of Nathaniel Hawthorne and Herman Melville. In the world of literary criticism, the writings of Hawthorne and Melville function in a similar manner—almost like Rorschach inkblots—as they have inspired influential works of American Studies, Critical Race Theory, Psychoanalytic Criticism, Queer Theory, and Book History.

In this graduate seminar we will be concerned with the popular and the critical portability of works by this odd couple of American Dark Romanticism, reading broadly in their oeuvres and across twentieth- and twenty-first-century criticism, from F.O. Matthiessen’s formative treatments in *American Renaissance* to such recent groundbreaking work as Peter West’s *The Arbiters of Reality* and Sterling Stuckey’s *African Culture and Melville’s Art*. A unifying concern of our explorations will be to position the evolving significance of Hawthorne and Melville and their works in their particular concern with interpretive acts, narrative construction, and (most obsessively) the material and immaterial barriers to both.

Students will be expected to propose and generate a conference-like presentation and a seminar paper reflecting original research, as well as to write response papers and actively participate in discussions. Readings to include Hawthorne’s major tales and romances, *The Scarlet Letter*, *The House of the Seven Gables*, and *The Blithedale Romance*; selected tales and poetry by Melville, along with *Moby-Dick*, *Pierre*, and *The Confidence-Man*; and key works of criticism. Students are encouraged to start reading prior to the start of the semester.