

FALL 2013 UNDERGRADUATE COURSES

ENGL 105 Freshman Honors English. Instr. Crawford-Parker. 10:00 MWF. The poet Robert Pinsky has described the relation of poets to earlier poets as being similar to a statement he heard from the Zulus about their relationship to their ancestors: “We do not worship our ancestors; we consult them.” This class will examine some particular instances of writers “consulting” their “ancestors” or predecessors. We will analyze texts both individually and in relation to other texts and works to understand more fully some of the ways that writers have taken the tradition they have inherited and have “consulted” and transformed it. The course will sharpen and improve students’ analytical abilities and writing skills by requiring regular writing. The course work will include three critical papers, one presentation, a course journal, regular short writing exercises in and out of class, and a final project. Texts: Cioffi, Frank L. *The Imaginative Argument: A Practical Manifesto for Writers*. 2005; Boland, Eavan, and Edward Hirsch, eds. *The Making of a Sonnet: A Norton Anthology*. 2009; Eliot, T. S. *The Waste Land* (Norton Critical Edition). 2000; Shakespeare, William. *King Lear* (Norton Critical Edition). 2007; Smiley, Jane. *A Thousand Acres: A Novel*. New York: Anchor, 2003; Shelley, Mary. *Frankenstein: 1818 Text*. Oxford UP, 2008; Gray, Alasdair. *Poor Things*. Urbana-Champaign, IL: Dalkey Archive, 2002; Orlean, Susan. *The Orchid Thief: A True Story of Beauty and Obsession*. 2000; Department of English. *Composition and Literature*. 2013-2014; Faigley, Lester. *The Brief Penguin Handbook*. 4th ed. 2011.

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ENGL 105 Freshman Honors English. Instr. Evans. 9:00 MWF. Since before the founding of the Republic, Paris has played a central role in the ever-evolving American experience. This fall’s course will focus on what is perhaps the favorite “American Paris,” the brief period that F. Scott Fitzgerald termed the “Jazz Age”—the years between World War I and the party-ending Crash of 1929. This luminous era witnessed Sylvia Beach’s heroic publication of James Joyce’s *Ulysses* (1922); the Stein’s incalculable influences on

modern art and literature; Fitzgerald’s publication of *The Great Gatsby* (1925); and Ernest Hemingway’s emergence as arguably the most influential fictionist of the 20th Century. At the same time, Paris was electrified by an important movement of Black American “ex-pats”: authors, artists, and entertainers who found acceptance, appreciation, even adulation from *tout le monde*. For this brilliant cadre of Americans, Paris was indeed their oyster. Our brief journey back in time will be further enriched by important films, field trips to the Spencer Museum of Art and Spencer Research Library, and guest appearances by faculty experts.

Throughout the course students will continue to develop their skills in reading, interpretation, use of evidentiary reasoning, critical thinking, research, and the writing of effective academic prose as we study intellectual issues and problems posed by the various texts. These skills are transferable to virtually any other academic setting; that is, they are not specific to this course in particular or the study of literature in general, but should be understood as essential to all successful learning endeavors. In other words, this course involves students in what is called *engaged learning*. **Course Work:** Daily grade (15%); two short research essays (20% each); oral presentation (20%); longer final paper (25%). **Required Texts:** Department of English, *Composition and Literature 2013–2014*; Lester Faigley, *The Brief Penguin Handbook*, 4thed. (New York: Pearson Longman, 2012; ISBN 0-205-03008-4); F. Scott Fitzgerald, *The Great Gatsby* (New York: Scribner, 2004; ISBN 978-0-7432-7356-5); Adam Gopnik, ed., *Americans in Paris: A Literary Anthology* (New York: Library of America, 2004; ISBN 1-931082-56-1); Ernest Hemingway, *In Our Time* (New York: Scribner, 1996; ISBN 978-0-684-82276-1); Ernest Hemingway, *A Moveable Feast* (New York: Scribner, 2003; ISBN 978-0-684-82499-4); Ernest Hemingway, *The Sun Also Rises* (New York: Scribner, 2006; ISBN 978-0-7432-9733-2). **Note:** Students also will be required to download and print important course materials such as additional handouts, assignment prompts, and the like.

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ENGL 105 Freshman Honors English. Instr. Evans. 8:00 TR. From the mid-1910s through much of the 1930s Black American art, literature, and culture enjoyed an unprecedented flourishing. Originally dubbed the “New Negro Movement,” in reference to Alain Locke’s anthology of that name, this “flowering of Negro literature,” the phrase given to the period by James Weldon Johnson, soon came to be called the “Harlem Renaissance,” and certain of its influences remain to this day. As we will see in our survey and study of important texts, themes, and critical issues, while Harlem may have been the “epicenter” of this incredibly rich period of creativity, the work of writers and artists extended far beyond Lenox Avenue. The course will be further enriched by films, field trips to the Spencer Museum of Art and Spencer Research Library, and guest appearances by faculty experts.

Throughout the course students will continue to develop their skills in reading, interpretation, use of evidentiary reasoning, critical thinking, research, and the writing of effective academic prose as we study intellectual issues and problems posed by the various texts. These skills are transferable to virtually any other academic setting; that is, they are not specific to this course in particular or the study of literature in general, but should be understood as essential to all successful learning endeavors. In other words, this course involves students in what is called *engaged learning*. **Course Work:** Daily grade (15%); two short research essays (20% each); oral presentation (20%); longer final paper (25%). **Required Texts:** Houston A. Baker, Jr., *Modernism and the Harlem Renaissance* (Chicago: U of Chicago P; ISBN: 0226035255); Department of English, *Composition and Literature 2013–2014*; Lester Faigley, *The Brief Penguin Handbook*, 4thed. (New York: Pearson Longman, 2012; ISBN 0-205-03008-4); Zora Neale Hurston, *Their Eyes Were Watching God: A Novel* (New York: Harper Perennial, 2006; ISBN: 0061120065); David Levering Lewis, ed., *The Portable Harlem Renaissance Reader* (New York: Penguin, 1995; ISBN: 0140170367); Claude McKay, *Home To Harlem* (Boston: Northeastern UP, 1987; ISBN: 1555530249); Jean Toomer, *Cane*, New Edition (New York: Liveright, 2011; ISBN: 9780871402103). **Note:** Students also will be required to download and print important course materials such as additional handouts, assignment prompts, and the like.

ENGL 105 Freshman Honors English. Instr. Klayder. 10:00 MWF. The course will examine the power of personal and cultural myths -- presentations of self, cultural belief systems, cultural and personal metaphors, concepts of gender, art, nature, etc. -- and the relationship between them as depicted in a great variety of literature. The work will consist of three critical papers, a final, a written

project, and several short writing assignments. Class will emphasize discussion of the literature and related materials. Texts for the course: Selected poetry (handouts and internet);Lawn, *40 Short Stories*, Marlowe, *Doctor Faustus*; Shelley, *Frankenstein*; Fitzgerald, *The Great Gatsby*; Morrison, *Song of Solomon*; Marquez, *One Hundred Years of Solitude*; Power, *The Grass Dancer*; Fadiman, *The Spirit Catches You and You Fall Down*.

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ENGL 105 Freshman Honors English. Instr. Lancaster. 2:00 MWF. This course will focus on interpretation of literature for students interested in literature in a larger cultural context. We will begin with a unit focused on how texts can allow for multiple interpretations. For the unit, we will use two Shakespeare plays and actively interpret them in multiple ways and from multiple perspectives. The next unit will focus on two comic Victorian novels and study them by examining how they were published and how readers read and reacted to them in order to raise interesting questions about readers. The third unit will focus on two classic children’s books that have inspired many retellings of their central stories to contemplate the act of retelling stories as a method of interpretation. Throughout the semester, we will practice critical analysis, synthesis, and evaluation, working individually and collaboratively. The written work of this course will be comprised of three papers and a collaborative final project. Students will also complete short written responses and interpretations for class and participate in discussions of the texts. **Required Texts:** Baum, L. Frank, *The Wonderful Wizard of Oz*; Carroll, Lewis, *Alice’s Adventures in Wonderland*; Gaskell, Elizabeth, *Cranford*; Grossmith, George, *Diary of a Nobody*; Shakespeare, William, *Macbeth* and *The Tempest*; Faigley, Lester, *The Brief Penguin Handbook* (4th ed.)

ENGL 105 Freshman Honors English. Instr. Neill. 1:00 TR. This course will pair some well-known works of literature with modern texts (literary and cinematic) that revise, comment on, or transform those original works in some way. Classroom time will be devoted to discussion of these works and to developing critical reading and writing skills. **Texts:** Jane Austen, *Pride and Prejudice*; Helen Fielding, *Bridget Jones’s Diary*; William Shakespeare, *King Lear*; Jane Smiley, *A Thousand Acres*; Charlotte Brontë, *Jane Eyre*; Jean Rhys, *Wide Sargasso Sea*; Joseph Conrad, *Heart of Darkness*; Francis Ford Coppola, *Apocalypse Now*. **Requirements:** 4 papers and some shorter writing assignments.

ENGL 105 Freshman Honors English. Instr. Wedge. 10:00 MWF. We will study significant works of world literature. The primary aims are to develop reading and writing skills and to introduce the students to works of literature drawn from a variety of genres and historical periods. Required coursework consists of 4

major essays (50%) and a comprehensive final (25%). Homework (25%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. TEXTS: Homer, *The Odyssey*; Chaucer, *Canterbury Tales*; Shakespeare, *Henry V*; Austen, *Pride and Prejudice*; Hardy, *Tess of the d'Urbervilles*; Cather, *My Antonia*; Hosseini, *The Kite Runner*; LaMott, *Imperfect Birds*.

ENGL 105 Freshman Honors English. Instr. Wedge. 12:00 MWF. We will study significant works of world literature. The primary aims are to develop reading and writing skills and to introduce the students to works of literature drawn from a variety of genres and historical periods. Required coursework consists of 4 major essays (50%) and a comprehensive final (25%). Homework (25%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. TEXTS: Homer, *The Odyssey*; Chaucer, *Canterbury Tales*; Shakespeare, *Henry V*; Austen, *Pride and Prejudice*; Hardy, *Tess of the d'Urbervilles*; Cather, *My Antonia*; Hosseini, *The Kite Runner*; LaMott, *Imperfect Birds*.

ENGL 177 First Year Seminar: From Gutenberg to Zuckerberg: The Rise and Fall of the Book. Instr. Lamb. 11:00 MW. Books are everywhere and nowhere in the twenty-first century. For the first time in a long time, first-year college students may have the option of never purchasing or using a paper book for their courses. Those same students may never step into an actual library during the whole course of their college careers. Yet books—as physical objects, conveyers of information and ideas, and carriers of relationships—have constituted the primary medium of communication and culture for centuries, and they continue to do so. Rather than growing obsolete in 2013, books continue to shape every aspect of our would-be bookless, digital age. This first-year seminar will study the long, fascinating history of the book, from the origins of the codex (i.e., book) format, through the seismic transformation of the sixteenth-century print revolution, and into the Age of the Ipad—a device that, among other things, imitates books. We will meet in the Spencer Research Library, home of KU's special and rare book collections, where we can access a huge variety of unique books and other materials, including a working printing press. Student projects will include “Advanced Show and Tell,” “History of A Book,” “Book Destruction,” and “Digital Dr. Seuss.”

ENGL 203 American Beauty. Instr. Badley. 8:00 TR. This class will explore how the notion of beauty – at times variously defined along aesthetic, religious, literary, political, visual, racial, and environmental lines –has been used to construct “America” in the twentieth century by marking national boundaries and articulating cultural values. After exploring the role of “beautiful land” amidst the closing of the frontier, we’ll turn our attention toward three defining moments: the Great Depression (drawing the border between man and machine) the Baby Boom (defining the nuclear family), and the rise of Identity Politics (foregrounding personal experience in the 1960s-1980s). We will pay close attention to the interplay between art and science, especially with regards to how the mind perceives – and responds to – our surroundings, aesthetic and otherwise. Interdisciplinary research is encouraged. Students can expect to encounter a variety of genres common in twentieth-century America: the novel, the short story, the travelogue, the film, the painting, the editorial, the letter, and the lecture, among others. Assignments include in-class participation, a midterm exam, and a final exam. Written work involves a close reading, a researched essay, and a revision of either essay with further investigation. *Required texts:* Willa Cather, *My Antonia*; William Faulkner, *The*

Sound and the Fury; John Steinbeck, *The Grapes of Wrath*; Vladimir Nabokov, *Lolita*; Toni Morrison, *The Bluest Eye*; and Tony Kushner, *Angels in America*. (Other texts may include Walt Whitman, John Muir, Gertrude Stein, James Agee, *The Seven-Year Itch*, Allen Ginsberg, and Alice Walker.) We will also be examining materials of the Kansas Collection at the Spencer Research Library.

ENGL 203 American Beauty. Instr. Badley. 9:30 TR. This class will explore how the notion of beauty – at times variously defined along aesthetic, religious, literary, political, visual, racial, and environmental lines –has been used to construct “America” in the twentieth century by marking national boundaries and articulating cultural values. After exploring the role of “beautiful land” amidst the closing of the frontier, we’ll turn our attention toward three defining moments: the Great Depression (drawing the border between man and machine) the Baby Boom (defining the nuclear family), and the rise of Identity Politics (foregrounding personal experience in the 1960s-1980s). We will pay close attention to the interplay between art and science, especially with regards to how the mind perceives – and responds to – our surroundings, aesthetic and otherwise. Interdisciplinary research is encouraged. Students can expect to encounter a variety of genres common in twentieth-century America: the novel, the short story, the travelogue, the film, the painting, the editorial, the letter, and the lecture, among others. Assignments include in-class participation, a midterm exam, and a final exam. Written work involves a close reading, a researched essay, and a revision of either essay with further investigation. *Required texts:* Willa Cather, *My Antonia*; William Faulkner, *The Sound and the Fury*; John Steinbeck, *The Grapes of Wrath*; Vladimir Nabokov, *Lolita*; Toni Morrison, *The Bluest Eye*; and Tony Kushner, *Angels in America*. (Other texts may include Walt Whitman, John Muir, Gertrude Stein, James Agee, *The Seven-Year Itch*, Allen Ginsberg, and Alice Walker.) We will also be examining materials of the Kansas Collection at the Spencer Research Library.

ENGL 203 Expressions of Youth Rebellion. Instr. Ellis. 10:00 MWF. *Expressions of Youth Rebellion* is a course that will survey a broad range of contemporary discourse relating to youth culture as an arena of socio-political resistance. Issues of generation, class, race, and gender will be central to our cultural analyses. Quizzes, discussions, and essays will revolve around the literature, films, and music that we study in class. In addition, students will be expected to research, write, and present a fully developed analytical research paper that focuses on a writer of “youth rebellion.” **Required Texts:** Ellis, Iain. *Rebels Wit Attitude: Subversive Rock Humorists*; Salinger, J.D. *The Catcher in the Rye*; Cleaver, Eldridge; Thompson, Hunter S. *Fear and Loathing in Las Vegas*; Brown, Rita Mae. *Rubyfruit Jungle*; Carroll, Jim. *The Basketball Diaries*; Faigley, Lester. *The Brief Penguin Handbook*; CAL.

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Rubyfruit Jungle; Carroll, Jim. *The Basketball Diaries*; Faigley, Lester. *The Brief Penguin Handbook*; CAL.

ENGL 203 Chick Literature: Images and Ideologies. Instr. Emge. Online. Contemporary media is saturated with what has been termed (often disparagingly) “chick culture,” including the genres of “chick lit” and “chick flicks.” While these popular novels and films are often dismissed as frivolous, can also be viewed as important indications of shifting ideologies concerning the contemporary workplace, feminism, family roles, material culture, consumerism, and marriage. In this course, students will critically analyze several novels and short stories in order to examine various images of gender, social and familial relationships and roles, the workplace, marriage, feminism, material culture, and consumerism. Emphasis will also be placed on examining elements of fiction such as characterization, narrative structure, and point of view. Students will also enter into the contemporary critical debate about what defines the genre and will be asked to critically analyze arguments concerning the worth of “chick lit” and how it influences and is influenced by today’s culture. Assignments will include four analytical essays, shorter critical response writings, participation on online discussion boards, and writing exercises conducted using various online tools. This course will be conducted entirely online via Blackboard. Required Texts: Helen Fielding, *Bridget Jones’s Diary*; Lauren Weisberber, *The Devil Wears Prada*; Emily Giffin, *Baby Proof*; Jane Austen, *Pride and Prejudice*; Lauren Baratz-Logsted, ed. *This Is Chick Lit*; Elizabeth Merrick, ed. *This Is Not Chick Lit*.

ENGL 203 Rhetorics of Activism. Instr. Varieur. 9:30 TR. This course will examine and analyze different tactics of political and activist rhetoric with a special focus on multimodality and new media. We will look at everything from 1920s anti-suffrage cartoons to images and memes shared on Twitter and Facebook, from Bill O’Reilly to Al Sharpton, and analyze each speech, image, song or website for context, rhetorical strategies, and how it strategically portrays aspects of the given issues. For assignments, students will research concepts, analyze activist documents and materials, and write, record or create their own materials. The course will allow students to research, write and present on causes they’re interested in, whether they’re on the syllabus or not. **Required Texts:** Del Gandio, Jason. *Rhetoric for Radicals: A Handbook for 21st Century Activists*. Canada: New Society Publishers, 2008. Rodgers, Ruth, Natasha Devon and Gok Wan. *Body Gossip: The Book*. London: Rickshaw Publishing, 2012.

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ENGL 205. Reading for Writers. Instr. Canady. 1:00 TR. Excellent writers begin as inquisitive, voracious, insightful inspectors and consumers of texts. In this class, we will look at a wide selection of contemporary literary texts across multiple genres. The goal will be to not only interpret the literature, but to begin to analyze HOW the author is accomplishing the writing. As we look at the literature through the lens of the creative writer, we will build a vocabulary that not only describes the overall effect of the work, but also the mechanics in the writing that make it possible for each individual author to create the world, characters, and situations he/she has brought to life. Student writing in the class will be a combination of interpretive/analytical work coupled with opportunities for low-stakes creative pieces to see our analysis at work.

ENGL 205 (Honors): Representing Conflict in Northern Ireland. Instr. Conrad 12:30 MW. In this course, we will be examining the “Troubles” in Northern Ireland and how they have been represented in different media, including literary texts, historiography, websites, film, art, music, and photography. As we think and write about the ways that the “Troubles” have been represented, we will be able to think more broadly about the impact of representation and examine whether representations of conflict can improve, perpetuate, or otherwise shape the conflicts themselves. Most of the required texts and materials for the class will be available through the Conflict Archive on the Internet (CAIN) and other sources available through Blackboard. Students will be expected to participate in discussion in class and online, attend at least one event outside of class time (Steafán Hanvey’s multimedia performance, “Look Behind You! A Father and Son’s Impressions of The Troubles in Northern Ireland through Photograph and Song,” currently scheduled for October 17, 2013), and write several short papers.

ENGL 205 Performing the Real. Instr. Fischer. 11:00 TR. This course focuses on “the real” and how we experience and represent it. When people attend a play or film that depicts a familiar world or connects for them emotionally and intellectually, they often say, “That was so real.” We hear the same comment after a group has watched a particularly spectacular, if unrealistic, action film: “That was so *real*.” Can both uses of the term “real” have the same meaning? The term may be slippery, but it points usefully to a rich diversity of realities that plays and films bring to life for us. We go to the theatre to connect with the world, to make our own experience more vivid and varied, our understanding greater, our power to act stronger and better informed. In short, witnessing and absorbing a performance of “the real” can teach us how to perform in our own lives. This course examines plays and films that perform realities particularly important to contemporary audiences. Whether we are looking for a more authentic life, seeking a connection with history, or imagining a better reality, we find that conveying the real involves fantasy, ideals, and imagination as much as it does the daily reality of life in the suburbs or on a college campus. How do we experience the real? How do we fantasize other realities? Texts--The following editions only: Ibsen, *A Doll’s House* (Ivan R. Dee, 1999); Johnson, *Dirty Work at the Crossroads* (Samuel French, 1969); Brecht, *Galileo* (Grove, 1994); Beckett, *Krapp’s Last Tape* (Grove, 2009); Kushner, *Angels in America* (20th anniversary edition, TCG, 2013); Faigley, *The Brief Penguin Handbook*, 4th ed. (Longman, 2012); additional readings, films, and theatre productions. Requirements: Attendance and participation; two essay tests; two papers; group project. **Please note: This course requires attendance at evening or weekend events, for which tickets must be purchased.**

ENGL 205 Life-Writing: Memory, Family, Self. Instr. Harrington. 11:00 MW. This is a course in reading and writing, so there will be a lot of writing and a lot of reading (and quizzes that will test your ability in both). The reading part (and some of the writing) will center on the theme of “life writing.” This is a catch-all category that encompasses biography, autobiography, memoir, journals, letters, and literary writing that includes elements of any of these. Our readings are generally ones that blur or cross these generic boundaries, merging autobiography with fiction, memoir with history, biography with comic books or poetry. All of this raises several questions. How do our ways of telling stories shape the content of those stories? Is a “life” *only* a story – and what would that mean for living (or writing) one? What are some different ways to structure a “life’s story,” and what do they do to the story? Must a life’s story be truthful, and if so, how? And what does truth mean, when we’re dealing with memory? We’ll approach these questions and others, both in relation to our readings and your writings – which will include a life-writing project of your own. You’ll also write several papers which will be based upon close readings of the texts we read for class.

ENGL 205 Literary Wildness and Incivility. Instr. Kaminski. 11:00 MW. This course will explore the wilderness through various literary depictions. We will look at texts that resist cultivation in favor of wildness—a collection of feral longings and weedy appetites. We will trace the concept of the wild across history and through a multiplicity of voices, with a particular interest in environmental concerns and issues of gender, class, and social justice. The class will explore a variety of literary genres—essays, fiction, and poetry—and student work will include both critical and creative possibilities. The requirements for the class will include active participation, regular reading quizzes, and three papers. Readings for the course include work by: Henry David Thoreau, Walt Whitman, Emily Dickinson, Annie Dillard, Gretel Ehrlich, Jamaica Kincaid, Cheryl Strayed, Pam Houston, Terry Tempest Williams, Juliana Spahr, Nikky Finney, Marilynne Robinson, and more.

ENGL 205. Aging in Film. Instr. Lester. 11:00 TR. Students in this course will view a variety of US and international commercial narrative films and documentaries since the 1980s that present aging in older adults and deterioration of the institutions that could support public life across the entire life course. Films about aging are proliferating not only as the proportion of adults over 65 increases to one in four over the next 20 years but also as the political will to invest in public life sinks beneath short-sighted corporate interest in profits. Through critical analysis of films and introductory readings on film, aging, culture, and neoliberalism, students will consider film as part of larger cultural processes that shape our thinking about aging, public interest, and the good life. Class is run as a discussion, and student evaluation is based on class preparation and participation, three short papers, and a final project. Required texts: Margaret Morganroth Gullette, *Aged by Culture* (2004); Amy Villarejo, *Film Studies: The Basics* (2007); and additional readings posted on Bb. Students will be responsible for subscribing to Netflix streaming and for watching the assigned films outside of class sessions.

ENGL 205 Freshman-Sophomore Honors Proseminar: The Subjective Truth. Instr. Moriarty. 9:30 TR. Michel de Montaigne wrote, “A straight oar looks bent in the water. What matters is not that we see things but how we see them.” In this class, we will

investigate the ways creative nonfiction can tell us the truth, or persuade us of a particular truth – some overtly, with exposition; and some more subtly, with strategic narrative; and some with a blend of both. We’ll study the personal essay, creative journalism, and also the book-length memoir. We’ll examine the rhetorical choices each writer makes, including narrative distance, voice, humor, pacing for tension, flashing forward, and use of research or personal experience. Each student will write three essays: at least two analytical essays, and the **option** of making the third a creative essay – with an assigned topic – to be workshopped by the class. A final project will also be assigned. In addition to the three papers and the final project, students can expect regular reading quizzes and small writing assignments. **Required Texts:** Krug, *Louise, Amended*; Sedaris, *Dress Your Family in Corduroy and Denim*; Skloot, *The Immortal Life of Henrietta Lacks*; Strayed, *Tiny Beautiful Things*; Wolff, *In Pharaoh’s Army*.

ENGL 302 Topics in British Literature Since 1800: 20th 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 requirement for the English Major.

ENGL 302 Topics in British Literature Since 1800: Radcliffe and Austen. Instr. Eversole. 11:00 MWF. Jane Austen’s *Northanger Abbey* (1818) teases the kind of novels Ann Radcliffe wrote, but does this with good nature and sympathy for the imaginative dimensions it expanded and risked in what a “novel” just before the turn of the nineteenth century stood for. Our course allows us to appreciate the achievements of Radcliffe and Austen individually and in relation to each other. This means we won’t be reading the earlier author as merely a source of or foil to the later one but rather as an innovator in her own right. Reading these authors together in a reciprocal way opens up how two concepts of the novel and woman novelist cross over more than we would otherwise separately see. Our course will be an experiment of sorts in feminist literary history, emphasizing close reading that exposes the imaginative dimensions mentioned above. So this is a course for people who like to read. We’ll first tap your stamina with Radcliffe’s *The Mysteries of Udolpho*, the longest novel we’ll read (over 700 pages), then go on to her *The Romance of the Forest* and *A Sicilian Romance*. Then we’ll read Austen’s *Sense and Sensibility*, *Northanger Abbey*, and *Emma*. There will be reading quizzes, two critical essays and an open-book final exam. This course fulfills the English 314 requirement for the English Major.

ENGL 305 World Indigenous Literatures. Instr. Fitzgerald. Edwards Campus. 7:10p T. This course will focus on indigenous fiction and poetry in English, supplemented by film and secondary critical readings. In addition to the usual literary questions, the course will highlight the increasing attention placed on indigenous peoples in the region, placing them in conversation with larger issues such as

migration, diaspora, militarization, and globalization. Requirements: short reading responses, longer paper with some outside research required, midterm and final exams. Possible texts: Ihimaera, *Whale Rider* and *The Parihaka Woman*; Patricia Grace, *Potiki*; Wendt, *The Leaves of the Banyan Tree*; Hulme, *The Bone People*.

ENGL 308 Introduction to Literary Criticism and Theory. Instr. Crowley. 1:00 TR. This course introduces students to the field and practice of literary criticism. We will explore the overall ways scholars and literary critics approach texts through close reading and research, then build on these approaches by introducing major theoretical methods. Theories covered in the course include post-structuralism, Marxism/materialism, post-colonialism, gender/feminism, and ecocriticism. For the final paper, students will be asked to apply one or more of these theoretical approaches in a researched argument about a literary text. Additional coursework will include daily responses to reading, two short essays, and an exam. TEXTS: Tyson, *Critical Theory Today: A User-Friendly Guide*; Lawn, *40 Short Stories*, 4th Edition; Possible additional texts: Vonnegut, *Cat's Cradle*; Abani, *GraceLand*; Conrad, *Heart of Darkness*. 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. Crowley. 2:30 TR. This course introduces students to the field and practice of literary criticism. We will explore the overall ways scholars and literary critics approach texts through close reading and research, then build on these approaches by introducing major theoretical methods. Theories covered in the course include post-structuralism, Marxism/materialism, post-colonialism, gender/feminism, and ecocriticism. For the final paper, students will be asked to apply one or more of these theoretical approaches in a researched argument about a literary text. Additional coursework will include daily responses to reading, two short essays, and an exam. TEXTS: Tyson, *Critical Theory Today: A User-Friendly Guide*; Lawn, *40 Short Stories*, 4th Edition; Possible additional texts: Vonnegut, *Cat's Cradle*; Abani, *GraceLand*; Conrad, *Heart of Darkness*. 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. D Elliott. 3:00 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 close reading paper, and a longer research paper, plus

exams. Required texts include: Tyson, *Critical Theory Today: A User-Friendly Guide*; Acheson, *Writing Essays about Literature*; Murfin and Ray, *The Bedford Glossary of Literary Terms*; Gilman, "The Yellow Wallpaper"; 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 Case Studies in Contemporary Criticism); Conrad, *The Heart of Darkness*. Also strongly recommended: Lunsford, *The Everyday Writer*, and 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 312 Major British Writers to 1800. Inst. Martinez. 9:30 TR. This course surveys British literature from the medieval, early modern, Restoration, and Augustan 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 *A Modest Proposal*, 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, midterm exam, final exam, and a research paper. Text: *The Norton Anthology of English Literature*, 9th edition preferable [8th edition acceptable]. 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. Inst. Martinez. 1:00 TR. This course surveys British literature from the medieval, early modern, Restoration, and Augustan 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 *A Modest Proposal*, 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, midterm exam, final exam, and a research paper. Text: *The Norton Anthology of English Literature*, 9th edition preferable [8th edition acceptable]. 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. Schieberle. 2:30 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 will include *Beowulf*; *Sir Gawain and the Green Knight*; selections from Chaucer's *Canterbury Tales*; 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. 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 314 Major British Writers after 1800. Instr. Wedge. 11:00 TR. English 314 will introduce students to a number of the major British authors, works and issues (literary, social, economic, historical) of the 19th and 20th centuries, with primary focus on the literary texts. Required coursework consists of 3 major Essays (45%), a Mid-term (15%), and comprehensive Final (25%). Homework (15%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. **Texts:** Greenblatt, ed., *The Norton Anthology of English Literature*, Volume 2 (9th Ed.); Hardy, *Tess of the d'Urbervilles*; Shelley, *Frankenstein*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Carothers. 11:00 MW. A survey of trends and movements in British literature from the Romantic, Victorian, Modern, and Contemporary perspectives. Regular quizzes on assigned readings, mid-term examination, 1 or 2 short papers, final examination. Text: *Norton Anthology of English Literature Vol. II*. Ninth paperback edition. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 317 Topics in American Literature to 1865: Charles Brockden Brown. Instr. Barnard. 1:00 TR. This course will survey major novels and a selection of short stories and essays by Charles Brockden Brown, the most significant US novelist before the Antebellum period. Brown flourished in the 1790s and 1800s, during the revolutionary-Napoleonic period, and developed a program of progressive novel-writing and journalism based on the models of British democratic radicals William Godwin and Mary Wollstonecraft. Brown was an early advocate of women's rights and a "writer's writer," a public intellectual who influenced a wide spectrum of US and European figures in the romantic period. Brown's fictions are gothic political allegories that respond to the crisis atmosphere of the revolutionary 1790s, tales of suspense and emotional distress that provide complex progressive responses to the period's atmosphere of partisan paranoia and dramatic ideological transformation.

As we read Brown's four major novels and a selection of his stories and essays, we will examine some of the key questions and concerns explored by Brown scholarship: the author's career-long concern with women's rights; his analysis of ideological scapegoating and violence in the counterrevolutionary wave of the late 1790s; the racialized violence of settler colonialism as it appears in frontier expansionism and slavery; the role of the novel in modern, commercial societies; and the interrelation of race, class, and gender in the new social order of the post-revolutionary 1800s.

Class work will include two 5-7 page papers, two exams, and in-class quizzes. Assigned books will include the novels *Wieland* (1798), *Ormond* (1799), *Edgar Huntly* (1799), and *Arthur Mervyn* (1799-1800). Required Texts (All titles by Charles Brockden Brown): *Wieland, or the Transformation, with Related Texts* [1798], eds. Barnard & Shapiro. Hackett Publishing edition. *Ormond; or, the Secret Witness, with Related Texts* [1799], eds. Barnard & Shapiro. Hackett Publishing edition. *Edgar Huntly; or, Memoirs of a Sleep-Walker, with Related Texts* [1799], eds. Barnard & Shapiro. Hackett Publishing edition. *Arthur Mervyn; or, Memoirs of the Year 1793* [1799-1800], eds. Barnard & Shapiro. Hackett Publishing edition. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Barnard. 9:30 TR. This course is an introduction to American literature from European colonization to the 1860s. It covers three broad periods—Contact and Colonialism (1500-1700), Eighteenth century and Enlightenment (1700-1790s), and Early National and Antebellum (c1790s-1860s)—and gives special emphasis to the national period between the 1790s and the 1860s. The general presentation explores literature and culture in historical context, i.e. literature and culture in relation to the social, ideological, economic, and scientific-technological transformations that they reflect and influence. We discuss the broad artistic, sociocultural, and intellectual trends that characterize each period, and ask how individual writers and their works relate to them. We ask how each period understands literature differently and how the audiences and social functions of literature change in each period. The course samples major genres (novels, tales, poetry, history, autobiography, essays) and selected major writers. In class discussion and written assignments, each text is examined both as a literary work in its own right and as it represents larger sociocultural developments. Required Texts: Paul Lauter, et al, eds., *The Heath Anthology of American Literature*, 5th Edition, volumes A and B. (Houghton Mifflin). Charles Brockden Brown, *Edgar Huntly; or, Memoirs of a Sleep-Walker, with Related Texts*. Hackett Publishing. Edgar Allan Poe, *The Narrative of Arthur Gordon Pym of Nantucket*. Broadview. This course fulfills the English 320 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 and works of American literature from its origins (wherever and however we find those in pre-colonial and colonial times) down to the period of the Civil War. A diverse array of varying genres will be covered, including nonfiction, fiction, and poetry, coming to our conclusion with some of the most notable writings of the "American Renaissance," as, for example, among many others, of the likes of Whitman, Melville, and Dickinson. Historical, cultural, political, and philosophical contexts will be examined, along with artistic and literary concerns. Written work will include quizzes, a midterm, two essays, and a final exam. Text: Norton Anthology of American Literature, 5th edition, volume 1. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Tigchelaar. 11:00 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 two 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. 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 two 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. M Caminero-Santangelo. 3:00 MW.

This course is a survey of American literature from 1865 (the end of the Civil War) to the present, including a diversity of voices that make up “American” (U.S.) writing. We’ll read works by writers who have received wide critical recognition in U.S. literary scholarship, possibly including: Twain, Chopin, Hemingway, Faulkner, Stevens, Pound, Eliot, Hughes, Wright, Ellison, Pynchon, Anzaldúa, Erdrich, Morrison. We will question how these writers imagined the meanings of concepts like “freedom,” “American,” “literature,” “artist,” and even “person,” as well as how they imagined categories such as race, ethnicity, gender, or sexuality intersecting with these concepts. The primary goal in this course involves developing a basic understanding of some of the critical issues, styles, and movements of American literature since 1865. We will look at the historical context of the works we are reading, and the ways in which those works seem to deal with pressing issues from their own periods—in other words, with how historical concerns have shaped literary ones. We will also try to grasp critical concepts and literary movements such as local color and regionalism; realism, naturalism, and magical realism; modernism and postmodernism; stream of consciousness; imagism; the Harlem Renaissance; etc. And we will try to make connections between these literary styles or movements and their historical situations, as well. In the process of this discussion, we will of course be working on further developing skills associated with the study of literature: close reading, analysis, and the development and support of oral and written arguments. This course will be discussion-oriented rather than lecture-based; attendance and class participation will count towards the final grade. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Tidwell. 7:00p W.

Welcome to this survey of American Literature, 1865 to the present. Given the enormous proliferation of writing in this period, students should expect only a suggestive survey, not a comprehensive one. Nevertheless, our course expands the canon of “traditionally” anthologized texts and authors to include those whose earlier significance has been rediscovered and reaffirmed. Instead of looking only at a handful of familiar names or the canonical figures who, for political reasons, have come to constitute a standard by which all other writers should be measured, students can expect to examine a few others that help us see conceptually an American

literature that is broader in scope and more inclusive in theme, subject, and style. Our course will be organized in three parts and address issues of gender, race, and class as interpretive categories. As we encounter this new, richly diverse collection of writers and texts, we shall be guided not only by an attention to formal qualities but by historical contexts too. In the time we have together, we shall also work to sharpen skills in critical reading, thinking and writing. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 325 Recent Popular Literature. Instr. Valk. 2:00 MWF.

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. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 332 Shakespeare. Instr. Lamb. 3:00 MW.

In this course, we will read plays across Shakespeare’s career, possibly 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. We will also be using new, digital methods of literary study to explore Shakespeare’s works, including data visualization software, video markup software, and web-based writing. 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. Preparation, attendance, and participation are absolutely necessary. Written work will include several papers, two exams, online writing, and 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. 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. *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 332 Shakespeare. Instr. Sousa. 11:00 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. *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 338 Introduction to African-American Literature. Instr. Tidwell. 1:00 TR. Welcome to ENGL 338, an introduction to both written and oral traditions of African American writing, from its beginnings in 1746 to the present. This course was designed to fill a void created by enthusiastic students, eager to learn, but coming to upper-division Black literature classes with little or no history of the writers, their works, or the socio-political context that inspired the writing. Thus one of our primary tasks is to provide that background. Because the literature is so extensive, this course cannot possibly be comprehensive, only representative. For our thematic focus, I have chosen to explore one facet of an admittedly complicated literary experience: the continuing effort to define the relationship between vernacular and “formal” cultures. Beginning with oral literatures and continuing on into written forms, African American authors have shaped their creative works or have had them shaped by the traditions of the spoken word and written texts. Using this approach enables us to connect the nameless “author(s)” of the oral tales, ballads, blues, and sermons with the more recent Black expressive artists, who created rap and performance poetry. We are also able to trace the different ways in which oral literatures have been profoundly adapted by authors of written-down works. Although the course centers on literary analysis, it does not ignore the historical and political contexts spawning the texts. Instead, the importance of extra-literary background emerges from the discussion of textual analysis. By examining variations of this problem, we shall be able to think about and define how different writerly strategies coalesce into a literary tradition shared by nearly all African American writers. In so doing, we will accept the course’s ultimate challenge: to sharpen our critical reading, thinking, and writing skills. <http://www.people.ku.edu/~tidwelje>, email tidwelje@ku.edu This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 351 Fiction Writing I. Instr. Campbell. 9:30 TR. This beginning writers' course, the first course in the major, will be concerned with writing mainstream rather than genre fiction. In addition to writing three 10-12 page stories and a revision project, students will keep a reading journal and write evaluations of each other's stories. After the first few weeks of writing exercises, the class will be conducted as a workshop. Text: Burroway, Janet *Writing Fiction* 8th. ed.

ENGL 351 Fiction Writing I. Instr. Canipe. 11:00 TR. This course is an introduction to fiction writing. We'll look at a range of contemporary short stories and examine how different writers handle basic writing choices, such as character development, setting, point of view, details, and so on. We'll also read some work about writing, written by contemporary authors. Students will write and workshop two stories of their own, one of which will be revised as a final project. Written critiques of student work and responses to published stories will also be expected.

ENGL 351 Fiction Writing I. Instr. Desnoyers. 11:00 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 workshopping. Each student will be required to complete two short stories and one revision. A third story may be substituted for the revision upon permission of the instructor.

ENGL 351 Fiction Writing I. Instr. 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 workshopping. Each student will be required to complete two short stories and one revision. A third story may be substituted for the revision upon permission of the instructor.

ENGL 351 Fiction Writing. Instr. Garland. 1:00 TR. Designed for beginning fiction writers, this course will primarily focus on students' own writing. A bed trunk full of techniques, forms, and theories will be explored, railed against, and tenderly affirmed or, if the writer should choose, put to bed. Our focus is on making conditions right for the unabashed rebirth of wonder. With such a goal in mind, discussions will require careful attention to the fiction itself and the what the writer achieves through choices of content and form. Some consideration will be paid to calculations of point of view, characterization, plot, setting, etc. Meetings will center on student submissions, assigned readings, and in-class writing. Each student will be required to complete two fictions and one revision project.

ENGL 351 Fiction Writing I. Instr. Lorenz. 3:00 MW. This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, setting, detail. Stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of

contemporary stories in the text and workshopping of student stories. Each student will be required to complete three short stories and one revision. Text: *The Contemporary American Short Story*, Nguyen and Shreve.

ENGL 351 Fiction Writing I. Instr. Ross. 2:30 TR. The modern short story has been described as a quintessentially American art form. There is something about writing a brief, self-contained incident that evokes a particular emotion that speaks to the American experience, and the short story continues to be the form of choice for many writers in this country. In this class we will look at how short fiction is used to describe experiences, cultivate a feeling in the audience, and above all tell a satisfying story. Because this is a course for beginning writers, we will go back to basics – developing stories with a focus on story arc, conflict, character, and voice – before asking when it’s time to break the rules. The goal for every writer in this course will be to develop the skills to go beyond a few clever lines or bits of moving description to the craft of telling a story that others will enjoy reading from beginning to end. We will work from Michael Kardos’ *Art and Craft of Fiction*. The beginning of the course will involve analyzing sample short stories and completing writing exercises from the text – which may go on to become longer workshop pieces. The rest of the course will take the form of a workshop – students will write at least two finished short stories and receive substantial feedback from the class. Depending on enrollment size and other factors, an additional work of “flash” or “short-short” fiction may also be assigned.

ENGL 352. Poetry Writing I. Instr. Daldorph. 4:10W. 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 ENGL 552.

ENGL 352. Poetry Writing I. Instr. Frost. 1:00 TR. This workshop will explore essential elements of poetic craft, such as image, line, form, metaphor (and other figures), voice, and revision. You should expect to write, at least, one poem per week. Beyond writing and revising your own poetry, you will be expected to critique the work of your fellow students and to provide them with your written comments. Outside readings will serve to increase your familiarity with contemporary American poetry, helping you begin to place your own work within a current context. To this end, you will also give a brief presentation on a contemporary poet. The text for the class is *The Best American Poetry 2012*.

ENGL 352. Poetry Writing I. Instr. Wilson. 2:30 TR. This workshop will revolve primarily around the writing and revision of poems. Much of the time spent in class will be devoted to commenting on other students’ work. We’ll use words like “verse,” “stanza,” and “rhythm” to talk about poems. We will also read published works (with an eye toward lifting ideas), discuss the process of writing poetry, and explore potential motivations for perpetuating this timeless art form.

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 355 Nonfiction I: Workshop in the Essay. Instr. Crawford-Parker. 1:00 MWF. 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.” Students read so they may examine and respond effectively to their own writing as well as to the writing of fellow class members. 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. 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 revision 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 479 Studies In: American Noir. Instr. Luce. 7:10p R. Edwards Campus. This course will address several hard-boiled novels of American noir. Although often derided as hacks, the American masters of the pulp produced some of the leanest and meanest novels of the twentieth century. Students will read several novels and short stories, as well as watch a handful of contemporary and classic noir films to examine, discuss and write about the political, gender and social implications of these often lurid - but illuminating - tales. A special emphasis will be placed on the historical context from which the genre emerges (1920s and 1930s) and how the genre has evolved with the ideological forces, economic and social forces of the mid to late twentieth century.

ENGL 362 Technical Writing. Instr. Dance. 1:00 MWF. This course is designed to help students understand the fundamentals of technical communication. Mike Markel defines technical communication as “the process of making and sharing information and ideas with others in the workplace, and as a set of applications---the documents you write” (4). Thus, students will learn how to develop, organize, compose, write, edit, and revise documents used in professional settings. Among the various documents are reports, proposals, memos, resumes, manuals, oral presentations, and websites. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite for English 562 and 564, and 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 Technical Writing. Instr. Dance. 7:10p M. Edwards Campus. This course is designed to help students understand the fundamentals of technical communication. Mike Markel defines technical communication as “the process of making and sharing information and ideas with others in the workplace, and as a set of applications--the documents you write” (4). Thus, students will learn how to develop, organize, compose, write, edit, and revise documents used in professional settings. Among the various documents are reports, proposals, memos, resumes, manuals, oral presentations, and websites. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite for English 562 and 564, and 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 Technical Writing. Instr. Evans. 9:30 TR. This course introduces students to the principles of technical communication. Students will learn to organize, develop, write, and revise various technical writing documents (e.g., letters, manuals, presentations, proposals, reports, résumés, Web sites) often needed in business, engineering, and scientific settings. The course also will include an introduction to technical-writing software. The course mimics the “real” working world in that students are expected to *attend regularly* and produce required work *as assigned*. **Required Text:** Mike Markel, *Technical Communication*, 10th edition (Bedford / St. Martin’s, 2012; ISBN 0312679483). Students also will be responsible for producing materials needed for two major projects. **Prerequisite:** English 102 (or equivalent) or completed undergraduate degree. This course fulfills the prerequisite for English

562 and 564, and 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 Technical Writing. Instr. McKitterick. 4:00 T. This course 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 such technical fields as engineering, business, 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, and 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. Online. The online version of this course introduces students to the principles of technical communication while working collaboratively via the internet. Students learn to organize, develop, write, and revise technical documentation (e.g., proposals, specification documents, technical reports, websites, oral presentations, manuals) for such technical fields as engineering, business, and science. Includes an introduction to technical-writing software. Requires regular participation and collaboration with other students online, but does not require students to meet in person. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite for English 562 and 564, and 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 & Composition. Instr. Reiff. 12:30 MW. What do we know about writing and about what motivates, inspires, and influences successful writers? Is it possible to define and describe individuals’ writing processes? Is writing a goal-oriented or organic process? How is writing connected to thinking? To self-expression? How is writing shaped by the situations and contexts in which writers communicate? This course will introduce you to the field of rhetoric and composition, a field that investigates these (and other) questions about the complex activity of writing. Over the course of the semester, you will learn about the historical traditions of writing and writing instruction and will survey the key issues, themes, debates, and trends that inform the work of scholars working in this field. Additionally, as you examine writing through various lenses—theories of writing, research on writing, perspectives on teaching writing—you will get a sense of how rhetoric and composition has developed and changed over time, both in and outside of schools and universities.

There will be three major units and projects in the course, along with informal writing projects and an oral presentation. The first unit will focus on examination of your own processes as writers or histories as writers, culminating in an autoethnography or literacy autobiography that analyzes home, school, and other social/cultural influences writing. In the second unit, you will analyze writing within communities or cultures (with focus on a discourse community of your choosing), and for the final unit/project, you will select and research an issue related to writing and will situate this

writing issue/problem/debate within the larger conversation within the field; components of this final project will include a proposal, an annotated bibliography, and a presentation.

Tentative texts: *Writing about Writing* (Wardle and Downs); *Bibliographic Research in Composition Studies* (Vicki Byard); additional online readings and readings from *What Writing Does and How It Does It* (Bazerman and Prior) and from *History and Theory of Rhetoric* (Herrick). 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 390/AMS 344 Aging in Film. Instr. Lester. W 3-5:30pm.

In this course, we will view a series of films released since the 1980s that treat aging, midlife adults, and older adults. Through analysis of U.S. and international commercial narrative films, as well as documentaries and readings on aging, culture, and neoliberalism, the class will explore aging in film in terms not only of age ideology but also of neoliberal disinvestment in the public sphere. Aging in film frequently serves to represent challenges linked to the deterioration, decline, and disinvestment in public welfare and social institutions that are hallmarks of neoliberalism. Engaging critically with aging in film will teach you to question cultural tropes and normative constructions of the good life at all stages of the life course, and to envision and advocate for better alternatives. Classes will be run as discussions rather than as lectures, so your preparation for and active participation in class are expected. You will be responsible for subscribing to Netflix streaming and for watching the assigned films outside of class sessions. In addition to preparing for and participating in class discussion, you will be able to demonstrate your understanding through regular quizzes, discussion posts on Bb, two short papers, a midterm, and a final exam. Depending on their availability via Netflix stream, assigned films may include *Nobody's Fool*; *Something's Gotta Give*; *Old Partner*; *I'm Not Rappaport*; *How to Live Forever*; *Mid-August Lunch*; *Andrew Jenks: Room 335*; *Away from Her*; *Cocoon*; *Four Season's Lodge*; *In Her Shoes*; *On Golden Pond*; *Summer Hours*; *Beginners*; and *Young at Heart*. Required texts will include Margaret Morganroth Gullette, *Aged by Culture*; Amy Villarejo, *Film Studies*; and brief readings on neoliberalism by Pierre Bourdieu, Henry Giroux, and Nancy Fraser.

ENGL 400 Teaching and Tutoring Writing. Instr. Thonus.

Hybrid 4:30 T/Online. This course explores writing instruction, especially how it is worked out in the setting of a university writing center. Together 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, which is 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 interactions with other writers, learn how to identify writers' strengths, build trust, and foster engaged learning.

The course content includes a discussion of theories that inform composition pedagogy, collaborative learning, and writing center research. Additionally, you will investigate special topics, such as writing in your discipline, assessing writing, working with second-language writers, and using technology to teach writing. You should expect to work collaboratively inside and outside of class, to observe and practice tutoring at the KU Writing Center, to read extensively, and to write formally and informally, analytically and expressively about the intersections and divergences of theory and

practice as you encounter them. You will use reflective tools to build awareness of your writing and tutoring practices and work toward adjusting them as you learn more each day.

This is a three-credit hybrid class. The course includes two hours of Blackboard-mediated online work: Reading, writing, responding, discussing, and exploring instruction and consultation. Each week, you will spend one hour at the KU Writing Center on the Lawrence campus, being tutored, observing tutoring, and tutoring with a buddy (a current writing consultant) and on your own. ENGL/LA&S 400 qualifies as a KU service-learning course. **Texts:** Gillespie, Paula and Neal Lerner. *The Longman Guide to Peer Tutoring*. (2nd ed.) New York: Longman, 2007. Reynolds, Dudley W. *One on One with Second Language Writers: A Guide for Writing Tutors, Teachers, and Consultants*. Ann Arbor: University of Michigan Press, 2009. Hewett, Beth. *The Online Writing Conference: A Guide for Teachers and Tutors*. Portsmouth, NH: Boynton/Cook Heinemann, 2010.

ENGL 466 Literature for Children. Instr. Anatol. 1:00 TR.

The general topic of this course is literature for children and young adults, which comes from a wide range of cultures and time periods. We will engage in an active and rigorous examination of the selected works--"classics" as well as newer pieces from a variety of genres: fairy and folktales, picture books, novels, poetry, moral and instructional texts, and film. Some of the issues to be discussed include changing constructions of childhood; children's moral and literary education; overt and veiled messages about beauty, gender roles, race, class, and sexuality; the aesthetic value of the assigned works. We will also look at some contemporary critical analysis to determine how other readers and thinkers interpret writing for children. Students can expect 4 analytical papers, quizzes, a midterm exam, and a final exam or final project.

ENGL 506 The Science Fiction Novel. Instr. McKitterick. 4:00 R.

Texts are 25 novels that shaped the direction of the genre. The class discusses important works and their place in the evolution of the SF novel, from Wells to modern works. Students write reading responses, lead discussions, write a mid-term research project, participate in presentations, and create a final project demonstrating understanding of the material. See the Center for the Study of Science Fiction website for full details: sfcenter.ku.edu/SFworkshop.htm

ENGL 508 Contemporary Literary Theory. Instr. Fowler. 11:00

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. In order to understand recent developments in contemporary feminist theory and critical race theory, we will begin by studying models of identity and meaning proposed by theorists of psychoanalysis, structuralism, deconstruction, and post-structuralism. Our objective will be to read theory intertextually with works of American fiction. In other words, we will not only read literature through the lens of theory, we will read theory through the lens of literature. This project works from the premise that literary texts advance and reinterpret theories of subjectivity, and we will use theory to locate the models of identity that inform the 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 discussion-

oriented rather than lecture-based, and students will deliver one presentation, which will analyze a theoretical essay. 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*. Recommended text: *The Norton Anthology of Theory and Criticism*. This is a useful course for students who plan to enroll in graduate programs in literary studies, where basic knowledge of these models and their implications will be a valuable asset. This course fulfills the 308 or equivalent requirement for the English major. This course also fulfills one of the capstone course requirements for the English major.

ENGL 520 History of the Book. Instrs. Cook, Healey. 12:30 M. This course explores the history of the book in the West from the invention of the alphabet to the advent of the electronic book, with a special emphasis on the printed book. We will investigate how, over time, changing material, technological, and social forces have shaped the production, circulation, and consumption of books. Class sessions will meet at the Kenneth Spencer Research Library, where students will gain hands-on experience with books from the library’s diverse collections, from medieval manuscripts to early printed books to nineteenth-century triple-decker novels to twentieth-century fine press titles. The opportunity to use the Spencer Library’s nineteenth-century hand presses will provide new insights into the process of printing. At a time when the concept of the book is undergoing radical revision, this course will explore issues that producers and consumers of books have long confronted, such as the interplay of text and image, access and censorship, innovation and form, and aesthetics and economics. Course readings will include articles and essays on the history of authorship, book production, publication, distribution, and readership. Course requirements will include a midterm and a final exam, as well as written and oral assignments targeting specific aspects of the history of the book. This course also fulfills one of the capstone course requirements for the English major.

ENGL 522 Victorian Sensation Fiction. Instr. D Elliott. 11:00 MW. Bigamy! Murder! Arson! These are a few of the common subjects of Victorian sensation novels, a genre that developed in 1860s England and provoked huge controversy among reviewers and readers. Often based on scandalous newspaper stories, these wildly popular novels were also thought to provoke physical sensations—chills, rapid heartbeat, skin-crawling, etc.—in their readers. Many of them also belonged to the new genre of detective or mystery stories. For many years such novels were dismissed by literary critics, as they were by contemporary reviewers, as trash; since the late twentieth century, however, scholars have taken a second look at the social problems and anxieties portrayed in the novels and have made them the focus of serious scholarship. Some of the novels, for instance, challenge the mid-Victorian stereotype of woman as the “angel in the house,” while others look at issues of disability, problematic male sexualities, definitions of insanity, and legal problems such as divorce and child-custody laws. In this course, we will learn about the controversy surrounding the sensation novels, as well as reading several of the most famous of them. Readings will include Mary Elizabeth Braddon’s *Lady Audley’s Secret* and *Aurora Floyd*; Wilkie Collins’s *The Woman in White* and *The Moonstone*; and Ellen Wood’s *East Lynne*. Students will write a short paper based on close reading and a longer research paper based on both

critical and primary source documents, as well as shorter writings and a final exam. This course fulfills the English 314 or equivalent requirement for the English major. This course also fulfills one of the capstone course requirements for the English major.

ENGL 551 Fiction Writing II. Instr. Desnoyers. 2:30 TR. 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. Required Texts: *The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone. This course fulfills a capstone course requirement for the creative writing track of the English major.

ENGL 551 Fiction Writing II. Instr. Lorenz. 7:00p M. 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. 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. A revision of one may be allowed, with instructor’s permission. Text: *The Contemporary American Short Story*, Nguyen and Shreve. This course fulfills a capstone course requirement for the creative writing track of the English major.

ENGL 552 Poetry Writing II. Instr. Daldorph. 4:10 W. 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 ENGL 352. 552 students will have additional writing assignments, including a longer end-of-semester portfolio. This course fulfills a capstone course requirement for the creative writing track of the English major.

ENGL 552 Poetry Writing II. Instr. W Harris. 7:00p T. Since this course is dedicated to the writing of contemporary poetry: your poems should speak from today, not yesterday, as Pound says, “Make It New.” To achieve this end the student poet will read and write both mainstream and avantgarde poems. You will write a poem a week, critique your fellow-poets’ poems, report on an established poet for class and go to at least one poetry reading. The last day of class you will hand in a twelve poem portfolio, with an introduction. 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*. This course fulfills a capstone course requirement for the creative writing track of the English major.

ENGL 552 Poetry Writing II. Instr. Irby. 1:00 TR. 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. This course fulfills a capstone course requirement for the creative writing track of the English major.

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. This course fulfills a capstone course requirement for the creative writing track of the English major.

ENGL 573 U.S. Latino/a Lit: Recent Latina Writers. Instr. M Caminero-Santangelo. 2:30 TR. 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," "pan-ethnic," "national," and "transnational" identities; the representation of history through narrative; linguistic "differences" in the text; the tensions of assimilation and cultural preservation (including changing practices in religion, language, and gender roles); intersections of ethnic identity with race, gender, and sexuality; revisions of myths and history; genre forms such as memoir, magical realism, and *testimonio*, as well as experimental or mixed genres; the textual representation of political issues; the development of political consciousness; and possible strategies of resistance to cultural and/or political oppressions. The course will be discussion-oriented rather than lecture-based; participation and attendance will be considered in determining the final grade. The primary goals in this course are to introduce students to a range of Latina writing over the last 25 years and to help develop an understanding of some of the critical issues involved in the study of U.S. Latina literature today. In the process, we will of course be working on further developing skills associated with the study of literature: close reading, analysis, the use of critical, theoretical, historical, and biographical secondary materials, and the development and support of oral and written arguments. Texts might include: Santiago, *When I Was Puerto Rican*; Anzaldúa,

Borderlands / La Frontera; Viramontes, *Under the Feet of Jesus*; García, *Monkey Hunting*; Alvarez, *In the Time of the Butterflies*; Martínez, *Mother Tongue*; Cisneros, *Woman Hollering Creek*; Moraga, *Giving Up the Ghost*; Castillo *The Guardians*. This course fulfills the English 322 or equivalent requirement for the English major. This course also fulfills one of the capstone course requirements for the English major.

ENGL 587 American English. Instr. Grund. 3:00 MW. What makes American English *American*? In this course, we will explore various aspects of this question. We will look at where American English comes from and how it became what it is today. Issues of variation, diversity, and change will feature prominently in our discussions, such as why people from Kansas speak differently from people from Minnesota or Louisiana, what the characteristics of African American English are, and why some people want legislation to make English the only official language in the US. Stepping outside the US, we will place American English in the context of other varieties of English as well as other languages around the globe, and see how the attitude toward American English varies in different parts of the world. At the end of the semester, I hope that you will come away not only with greater knowledge of what American English is, but also with a heightened sense of the diversity of American English and the place of your own variety within that diversity. There will be a number of assignments and a research project. **Required text:** Wolfram, Walt, and Natalie Schilling-Estes. 2005. *American English: Dialects and Variation*. 2nd ed. Oxford: Blackwell. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. This course also fulfills one of the capstone course requirements for the English major.

ENGL 598 Honors Proseminar: Reconsidering Doubt. Instr. Fischer. 2:30 TR. What insights can mid-20th century existentialists and absurdist offer today--a time, not of doubt about the meaning of existence, but of strong, conflicting beliefs?

In 2011, Michael Billington wrote: "[Absurdism] derived from an idea, articulated by Albert Camus in 1942, that, in a world of shattered beliefs, life was without meaning. As [Eugene] Ionesco...wrote: 'Cut off from his religious, metaphysical and transcendental roots, man is lost; all his actions become senseless, absurd, useless.'...While absurdism was a fascinating historical phenomenon, it now looks increasingly irrelevant...of little help in explaining to us the complexities of today's world." Similarly, existentialism—whether a branch of philosophy or a private reflection on a seemingly senseless world—receives little public discussion.

Yet the published works of Camus, Jean-Paul Sartre, Simone de Beauvoir, Richard Wright, Kurt Vonnegut, Thomas Pynchon, and many others remain in print, and existentialist and absurdist plays by Beckett, Ionesco, Tom Stoppard, Adrienne Kennedy, Maria Irene Fornes, and Sam Shepard are often produced. Why do these works continue to find new audiences? Jim Rutter argues, "Billington doesn't see that millions today wander in aimless stupor like the hoboes in Beckett's *Waiting for Godot*. Many more feel--like Stoppard's Rosencrantz and Guildenstern--trapped in the bowels of a ship, flipping a coin in symbolic illustration of the forces that have placed them in their station." Rutter's vision of lives lived in helpless victimization reflects a popular conception, but in responding to such circumstances the existentialists and absurdist themselves chose a more complicated way forward: not the

melodrama of victims or the romance of alienated heroes, but the act of writing.

This course explores from a 21st century perspective the nature of existential and absurdist doubt, as well as moral and ethical issues encountered in a world seemingly beyond rational understanding. Requirements: Attendance and participation, weekly journal entries, research project with annotated bibliography, oral presentation, and substantive seminar paper. This course fulfills the Honors Proseminar requirement for Departmental Honors in English as well as the English 322 or equivalent requirement for the English major. This course also fulfills one of the capstone course requirements for the English major.

ENGL 690 Studies In: The Science Fiction Novel. Instr. McKitterick. 4:00 R. Texts are 25 novels that shaped the direction of the genre. The class discusses important works and their place in the evolution of the SF novel, from Wells to modern works. Students write reading responses, lead discussions, write a mid-term research project, participate in presentations, and create a final project demonstrating understanding of the material. See the CSSF website for full details: sfcenter.ku.edu/SFworkshop.htm

FALL 2013 GRADUATE COURSES

ENGL 690 Studies In: The Science Fiction Novel. Instr. McKittrick. 4:00 R. Texts are 25 novels that shaped the direction of the genre. The class discusses important works and their place in the evolution of the SF novel, from Wells to modern works. Students write reading responses, lead discussions, write a mid-term research project, participate in presentations, and create a final project demonstrating understanding of the material. See the CSSF website for full details: sfcenter.ku.edu/SFworkshop.htm

ENGL 709 Race and Gender Theory. Instr. Fowler. 2:30 TR. This course will survey the key issues that have preoccupied theorists of race and gender. For example, theorists have been engaged in debates about the nature of race and gender difference. Are race and gender differences essential (i.e., biological) or are they socially constructed? And how does a subject construct cross-racial and cross-gendered alliances and still protect her/his difference? We will trace the development of themes in race and gender theory across time. We will examine theoretical models that focus on race and gender in relation to sexuality, desire, power relations, and identity politics. In order to understand recent developments in contemporary feminist theory and critical race theory, we will begin by studying models of identity and meaning proposed by theorists of psychoanalysis, structuralism, deconstruction, and post-structuralism. Our objective will be to read theory intertextually with works of American fiction. In other words, we will not only read literature through the lens of theory, we will read theory through the lens of literature. This project works from the premise that literary texts advance and reinterpret theories of subjectivity, and we will use theory to locate the models of identity that inform the works of several major American writers. The course will be conducted as a workshop/seminar, and students will deliver several 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*; Toril Moi, and *Sexual Textual Politics*. Recommended text: *The Norton Anthology of Theory and Criticism*. This course fulfills the English 800 requirement.

ENGL 730 Arthurian Literature: History and Fantasy. Instr. Schieberle TR 11:00. The centerpiece for this course will be Malory's *Morte D'Arthur*, first printed in 1485, but we will branch out to study the pervasive influence of the Arthurian legend on works from the Renaissance era and beyond. One course goal will be to develop a sense of what defined late medieval Arthurian literature – the round table, magic, Merlin, damsels in distress, etc. – in order to then consider how the Renaissance and later traditions deploy and reinvent these concepts. We will begin by reading important Arthurian texts from medieval historical and courtly literature before turning to Malory's master work. Next, we will investigate competing Renaissance depictions of Arthurian material – from official Tudor uses of Arthur in royal propaganda, to writers' skepticism about the suitability of chivalric narratives to Renaissance contexts, to the frequent reprinting of Arthurian texts that show a popular fascination with the literature.

We will explore not only canonical works but also less canonical pieces like the play *The Birth of Merlin* (c. 1620), whose frontispiece boasts that it was co-authored by no less than “William

Shakespear,” a claim widely dismissed as unlikely. We will also briefly survey notable later representations, perhaps including Tennyson's *Idylls of the King* (1856-1885) and James Russell Lowell's *The Vision of Sir Launfal* (1848); students will have the opportunity to investigate artistic and film representations. Questions driving the course include the following: What cultural issues and problems do writers address through Arthurian literature? Is there a core “Arthurian” character that is consistent throughout the range of texts? What were the changing views on Arthurian literature from the Middle Ages to the Renaissance? More specifically, we will address questions like, “What is at stake in the claim that Shakespeare co-wrote an Arthurian play?”

Requirements: careful reading of all assigned texts; participation in class discussions; one presentation; a short close reading essay; a conference abstract; and a researched essay. Students will be encouraged to employ a variety of theoretical perspectives. The short essay must focus on a course reading; the researched essay may combine course material with the student's own area of specialty, since Arthurian literature has continued to fascinate audiences throughout the centuries.

ENGL 753 Writing Workshop. Instr. Harrington. 7:00p M. Many writers nowadays are producing work that does not fit neatly into conventional genres. In the form of lyric essays, expository fiction, poet's theater, verse essays – or texts that are truly sui generis – such “trans-genre” work is proliferating. This workshop is designed to provide a space for students to experiment with writing that is not solely fiction, poetry, creative nonfiction, or drama. Perhaps it combines them in the same work. Or uses a non-literary genre (index, footnote, *grimoire*, ephemeris) in a work of literature. Maybe it starts as memoir and ends up as science fiction. Or maybe it combines visual, musical, digital and literary arts. In any case, if the work you're doing is neither fish nor fowl nor fur – or if you'd like to try such a thing – this is the place. We will also read extensively in trans-genre work from the 17th-21st centuries. Each student will produce at least two pieces of trans-genre writing over the course of the semester, and each will be expected to participate fully in dialogue and collaboration.

ENGL 756 Forms: Creative Nonfiction. Instr. Moriarty. 11:00 TR. In this reading course for graduate students, we'll read several works of creative nonfiction that have enjoyed recent critical and/or commercial success, and analyze what made them successful. The reading list includes collections of personal essays, creative journalism pieces, unconventional forms of nonfiction, and book-length memoirs. We'll investigate the ethical issues nonfiction writers face regarding libel and privacy, and we'll read advice from agents on successful nonfiction book proposals. We'll also consider how readers' expectations of nonfiction are different from readers' expectations of fiction, and how authors have accommodated that difference regarding plotting, plausibility, and people/characters. Although this is primarily a reading course, students will have the option of workshopping their own nonfiction work (essays or chapters or book proposals). Students will receive grades based on oral presentations and analytical responses to published work, as well as critical responses to classmates' work. **Required Texts:** Barth, *My Almost Certainly Real Imaginary Jesus*; Savage, *Whirlybirds and Ordinary Times*; Solomon, *Far From the Tree*; Sedaris, *Dress Your Family in Corduroy and Denim*; Strayed, *Tiny Beautiful Things*. Further readings tbd.

ENGL 790 The 21st Century Native American Novel. Instr. Fitzgerald. 7:00p W. The rise of contemporary Native American literature is customarily marked by the publication of N. Scott Momaday's Pulitzer Prize-winning novel *House Made of Dawn* in 1968. Since that time, the literary terrain has shifted widely in terms of form, genre, aesthetics, and subject matter, as have critical approaches and the literary marketplace. As debates about authenticity, identity, and the search for cultural markers in texts have gone by the wayside, new critical modes have taken their place. In addition, the notion of what constitutes a "Native novel" has likewise undergone seismic changes. In this course, we will focus on a diverse group of novels by Native authors published since 2000 that will serve as our data set for exploring the state of the field as it currently stands. We will also be reading a fair amount of criticism in conjunction with the novels. Novels include those by Louise Erdrich (her latest, *The Round House*), Janet McAdams, David Treuer, Stephen Graham Jones, Joseph Boyden, and others. Criticism by Treuer, Warrior, Weaver, and Womack, Huhndorf, Sinclair, and Vizenor. Requirements will include various response papers, a presentation, an annotated bibliography, and a seminar paper.

ENGL 880 Topics in Composition Studies and Rhetoric: Writing Knowledge Transfer. Instr. Reiff. 3:00 MW. Fundamentally, this course will focus on how writers learn to write (and apply their knowledge in new writing situations) and how we, as educators, cultivate this learning across contexts. Those of us in English Studies—despite our varied interests in rhetoric and composition, language studies, technical/professional writing, literature, or creative writing—share an interest in how the knowledge and writing abilities that students gain in our classrooms can transfer to the wider university, public, and professional worlds, an interest that is particularly relevant in the current climate of "accountability" and in the context of debates over the value of a liberal arts education.

Within the field of Composition Studies, researchers have become increasingly interested in the issue of "transfer-ability"—in how writing knowledge and abilities learned in one context are abstracted and applied within new writing contexts. Based on this interest in the complex cognitive and social processes by which writers "recontextualize" knowledge, researchers over the past two decades have conducted numerous studies examining the transfer of writing strategies across multiple contexts: from high school to college composition courses, from first-year writing to writing-in-the-disciplines (WID), and from WID courses to writing in the workplace.

This research has implications for understanding how individuals learn to write in various contexts and is motivated by several questions that we will explore in this seminar: Can we teach generalizable writing skills that cross writing contexts, or, given the situated nature of writing, can skills only be taught in specific localized (disciplinary-specific) contexts? Can students perceive similarities/differences between writing situations and apply this knowledge to writing in new contexts? What are the most effective teaching methods for cultivating transfer-ability? In exploring these questions, we will review scholarship from educational and cognitive psychology, which provides the foundation for discussions of transfer in composition, and we will examine research on the transfer of writing abilities across contexts, debating the implications of this research for the status and role of first year composition courses and exploring the implications for writing pedagogy.

Class participants will present on key texts that extend beyond our class readings and will complete a shorter synthesis paper and a longer research project on a subject of their choosing.

Tentative texts: *College Writing and Beyond* (Beaufort); *Agents of Integration: Understanding Transfer as a Rhetorical Act* (Nowacek); *The End of Composition Studies* (Smit); *Worlds Apart: Acting and Writing in Academic and Workplace Contexts* (Dias et al).

ENGL 960 20th century British Literature: Fin-de-Siecle Tech. Instr. Conrad. 7:00p T. This course will focus on British and Irish literature of the late 19th century and early 20th centuries, a time of great technological innovation in a number of different arenas including communication, transport, and weaponry. We will be focused in particular on the ways in which technologies such as telegraphy, electricity, printing, travel, film, and photography are figured in the literature and culture of the British Isles at the end of the 19th and beginning of the 20th century through the first World War. Students who plan to specialize in American or other national literatures are encouraged to consider research projects that extend beyond the British Isles. Authors will include Stoker, Wells, Joyce, and Forster, and may include Stevenson, Wilde, Yeats, Woolf, Morris, Hitchcock, and others. Critical readings will supplement the primary texts. Students will be expected to write a summary of a critical article or book chapter, a short annotated bibliography, a one- to two-page research proposal, and a final seminar paper of approximately article length. Students will also be expected to participate in classroom discussion and to give an oral presentation of research in progress in the final two weeks of class.

ENGL 980 Seminar In: Postcolonial Studies and Decolonizing Knowledge. Instr. B Caminero-Santangelo, Adams. 12:00 W.

"For the colonized subject, *objectivity* is always directed against him." Frantz Fanon

This advanced seminar explores the intersection of imperial power and knowledge using the interdisciplinary frame of postcolonial studies. A defining feature of postcolonial studies is the extended interrogation of supposedly politically innocent knowledge and cultural production separated from the history of imperialism. One of the most important inspirations for this project was the work of anti-colonial theorists, particularly psychologist Frantz Fanon. Edward Said built on this foundation as he brilliantly traced in *Orientalism and Culture and Imperialism* the ways that empire (including America's) shaped canonical cultural texts and academic disciplines like political science and literary studies. Others like Mary Louise Pratt have focused on the ways the sciences have produced an imperial "planetary consciousness" within which the world becomes "known." At the same time, as these scholars so often emphasize, imperialism has always also entailed interactions with and the assimilation of other kinds of knowledge and culture, and it has been challenged by alternative ways of knowing and seeing.

More generally, the course will serve as an advanced, interdisciplinary introduction to postcolonial studies. It will be broadly interdisciplinary, with a particular emphasis on the fields of psychology, literary studies, anthropology, geography, and environmental studies (including ecology). Readings will include the work of well-known anti- and post-colonial theorists and disciplinarily focused studies, and we will explore some of the key theoretical underpinnings of the field (such as the concepts of ideology, hegemony, and discourse). The second half of the course will be largely determined by students' interests and fields of study, and the course will culminate in research projects of the students' own choosing.

Our particular approach to the seminar bears the influence of our engagement with epistemological perspectives associated with African Studies. Again, an inescapable feature of work in this

intellectual space is a concern with power and imperialism in intellectual production: ways in which standard disciplinary ideas and practices emerged and continue to maintain systems of exploitation and domination. As a result of this focus on African Studies, students can apply the course toward requirements for the graduate certificate in African Studies. More generally, the flexible format of the seminar provides opportunities for students to tailor it to meet requirements of diverse graduate programs.