

## **Spring 2006 Courses 500-999**

**Please consult the Timetable for class times and locations**

**ENGL 508 Contemporary Literary Theory. Instr. Scott.** Where do various theories about literature's working come from, in a broad intellectual context, and how do they connect with possible ways of reading texts? Whether or not a reader or critic/scholar of literature is actually "doing theory," much literary study now takes theory into account in reading practices (is "theoretically informed," to adapt a phrase from music performance). So awareness of major theoretical positions is important for graduate students, or students who may plan graduate study, or people who just want to think a lot, in certain ways, as they read. This course introduces and relates theories and approaches to literature that are current or that help to explain current practice: examples are psychoanalysis, Marxism, gender theory, new historicism, postcolonial theory. Careful organization of topics and plenty of examples will help ease the way (the other side of this is that it's important to keep up with every step). Writing: three moderately short papers, or a longer and a shorter one. Texts: Lentricchia and Dubois, *Close Reading*; Rice and Waugh, *Modern Literary Theory* (4th ed.); Easthope and McGowan, *A Critical and Cultural Theory Reader* (Second ed.); Selden, *Practicing Theory and Reading Literature*; Caryl Churchill, *Cloud 9*; Suzan-Lori Parks, *Topdog/Underdog*; and possibly one or more casebooks in the Bedford/St. Martin's series, giving a variety of sample theoretically-inspired readings of a single text. On reserve, and optional to buy, will be Singh and Schmidt, *Postcolonial Theory and the United States*. This course fulfills the 500-level course requirement for the English major.

**ENGL 551 Fiction Writing II. Instr. Unferth.** In this course, we take on the tradition of narrative in a variety of ways. Through workshops, generative exercises, revision, discussion of published work, and individual suggested reading, students write new work and read the work of others always with an eye toward inciting fresh ways of thinking about fiction. We examine questions about form, voice, character, distance, and conflict, as well as consider choices in language, structure, and style. Weekly workshops are increasingly led by students over the course of the semester. Students should emerge from the class with new and provocative ideas about craft and technique and with a collection of work in various stages of completion. Enrollment in this advanced fiction-writing course is by permission of the instructor only. Students interested in taking the course should submit samples of their work to me by email in advance of enrollment. No required text. All published materials are on E-reserve and can be accessed and printed out at the Watson Library or home.

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

**ENGL 552 Poetry Writing II. Instr. Harris, W.** This course is dedicated to the writing of contemporary poetry: your poems should speak from today, not yesterday. Pound says, "Make It New." To achieve this end the student poet will read and write both mainstream and avant-garde poems. You will write a poem a week, critique your fellow-poets' poems, report on an established poet for class and go to one poetry reading and one slam. The last day of class you will hand in a twelve poem portfolio, with an introduction. The texts for the course are Paul Hoover's *Postmodern American Poetry*, J.D. McClatchy's *The Vintage Book of Contemporary American Poetry*, and Ron Padgett's *Handbook of Poetic Forms*.

**ENGL 562 Advanced Technical Writing I. Instr. McKitterick. [Edwards Campus]** Students develop complex document systems while performing live interviews and practicing other research methods. Students master the relevant software tools and begin to develop a technical-writing portfolio. **Prerequisite:** Foundations of Technical Writing (English 362)

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

**ENGL 567 Modern Drama: The Theater Rebellion. Instr. Elliott, R.** In this course, we will examine the explosion of intellectual dramatic and theatrical activity that rocked numerous western cultural centers in the late nineteenth and early twentieth centuries. Specifically, we will discuss an early work by several major dramatists of the period – Ibsen, Strindberg, Shaw, and O'Neill among others – in the context of the theory and practice of several independent theatres of the time. The initial impulse that spurred most of these playwrights was an angry reaction against gross artifice in contemporary theatrical and societal conventions/ideals – an impulse toward a ferocious "naturalism." Before long, however, though still early in the modern period, a counter-reaction against the confining qualities of realistic writing and staging drove the avant-garde toward a cornucopia of anti-realist movements, such as symbolism and expressionism. We will touch upon these developments in the context of a later work by the major playwrights mentioned above and examine how their individual genius led them away from their common ground in naturalism toward a more unique, idiosyncratic, and signature style, influenced to a degree by anti-realist theory and practice. Works by Hauptmann, Synge, Brecht, and Chekhov will also be considered. Students will be required to write two papers and present an oral report. There will be a take-home midterm and a final exam.

**ENGL 570 Topics in American Literature: Nature Writing. Instr. Harrington.** While nature may remain constant, nature writing most certainly does not. We know the natural world through our representations of it – how we think and talk about it. At various times writers have seen nature as a vast sink of raw materials; or as a source of healing; or a source of moral lessons; a mere

intellectual curiosity; a stark confirmation of humanity's aloneness in the universe; or as the very Godhead. Representations of nature are especially important in a country that has always defined itself, in large part, by its frontier or wilderness (which, some would say, is stolen land). This course will present a sampling of American (esp. US) writers' depictions of, and interactions with, the natural world – from the descriptive surveys of Lewis and Clark, to the spiritual musings of Thoreau, to Marianne Moore's detailed and admiring portraits of no-nonsense animals, to the metaphysical angst and wonder of Annie Dillard to “anti-nature writing” by Joy Williams and others. While we will begin in the 17<sup>th</sup> century and end in the 21<sup>st</sup>, most of the readings will be taken from 19<sup>th</sup> and 20<sup>th</sup> century writers. We will also spend some time outdoors, writing. Half the grade is weekly quizzes (short essay questions), half, papers.

**ENGL 571 American Indian Literature: Stories, Storytellers, Storytelling. Instr. Hirsch.** The importance of stories to American Indian Cultures cannot be exaggerated. "The truth about stories," says Thomas King, "is that that's all we are." Stories tell us who we are and how to be in the world. Stories reveal and help us understand the intricate web of relationships that defines our lives and teach us how to maintain and nourish them. Stories convey to us the workings of the experiential world and provide for us expanding areas of sympathy and insight from which to derive our values. Stories express our complex, often contradictory natures and enable us to make sense of what we feel and think and know. As Leslie Marmon Silko puts it, "You don't have anything if you don't have the stories." We will have the stories. Texts: Thomas King, *Green Grass, Running Water*; Basil Johnston, *Ojibway Tales*; Irvin Morris, *From the Glittering World: A Navajo Story*; Susan Power, *The Grass Dancer*; Leslie Marmon Silko, *Storyteller*; James Welch, *Fools Crow*. This course fulfills the English 322 or equivalent requirement and counts toward the 500 and above requirement for the English major.

**ENGL 572 Women and Literature: Feminist Theory/Women's Text. Instr. Sharistianian.** An introduction to feminist literary theory that integrates theory with “applied” criticism and women's texts in a workshop designed for advanced undergraduates and graduate students in English, women's studies, and other departments in the humanities. Extensive and intensive study in a series of key readings in both Anglo-American and continental feminist literary theory combined with a series of “case studies” (each case study will be made up of a novel plus appropriate readings in both theory and applied criticism) that will allow us to see the advantages, and disadvantages, of various feminist interpretations in action. Students should expect to do oral presentations accompanied by informal “position papers” circulated among class members, as well as more traditional papers; the requirements for written work will differ for undergraduates and graduate students. Counts as a 500-level course for English majors as well as an elective for women's studies majors and graduate-certificate students. For further information, please contact Professor Sharistianian at sharista@ku.edu

**ENGL 574 African American Literature: Slave Narrative and its Influence on 20th-Century African American Literature. Instr. Caminero-Santangelo, M.** African Americans during slavery had to fight to represent themselves to a predominantly white audience and to make their voices heard. How did this task affect the writing and reporting of their stories? And how has more recent African-American writing drawn upon, modified, or rejected the legacy of slave narratives? This course will begin with a few examples of the “classic” slave narrative, highlighting issues such as: the movement from definition by others to self-definition, the development of literacy as a key to freedom, physical resistance, the tension between the exceptional individual and the “representative” slave, the ambivalent treatment of memory, the “mask” assumed for survival, appeals to conceptions of nation and to religious principles, consideration of audience and purpose in the shaping of the narratives, the role of white editors, interviewers, and journalists, attempts to establish “authenticity,” and gender issues such as rape by the white slave-owner, motherhood within slavery, etc. We'll then turn to 20<sup>th</sup> century novels and autobiographies which have in some degree patterned themselves upon the slave narrative form, or in other ways revisited and revised the conventions of this tradition. Texts will include Washington, *Up from Slavery*; DuBois, *The Souls of Black Folk*; Johnson, *Autobiography of an Ex-Colored Man*; Wright, *Black Boy*; Johnson, *Oxherding Tale*; Williams, *Dessa Rose*; Morrison, *Beloved*. This class will be discussion-oriented rather than lecture based; participation will count towards your final grade. This course fulfills the English 322 or equivalent requirement and counts toward the 500 and above requirement for the English major.

**ENGL 575 Literature of the American South. Instr. Fowler.** Arguably, wars are fought to decide who will represent what Toni Morrison calls "the dominant cultural body," and who will be recognized as the marginalized other. When the South lost the Civil War, an entire region experienced the loss of the subject position. Literature of the American South, will focus on how white and black and male and female writers of the American South struggled with the shadowy role of "the other." Assigned texts will include works by Frederick Douglass, Mark Twain, Katherine Anne Porter, William Faulkner, Richard Wright, Carson McCullers, Flannery O'Connor, and Tennessee Williams. Course requirements will include one paper (approximately ten typewritten pages), one journal article review, response papers, a group project, a midterm, and a final exam. Class participation also is a requirement. This course fulfills the English 322 or equivalent requirement for the English major. It also fulfills the English major requirement for a course at the 500 or above level.

**ENGL 580 Rhetoric & Writing: Rhetoric of Correctness. Instr. Devitt.** In this course, we will explore ideas of correctness as a rhetorical feature of writing, examine the history and nature of standards for “correct English,” and study current features and social consequences of Standardized Edited English. Everyone has a notion of what “good English” is, though different people define it differently. The variety of English used in formal contexts has a history that helps explain some of its features and social effects. Today, notions of “proper English” color how people are received and how groups identify themselves. Schools, including

universities and their composition courses, instruct students in writing properly, and an industry of handbooks, usage guides, and textbooks promote correct English. Exploring these topics should also lead to reflection on our individual views of correctness and our own struggles with specific “errors.” I will adapt this course to the students who enroll, including spending more or less time on specific conventions of correct English, on whether to teach and methods for teaching conventions, on writers’ intentional “violation” of conventions, or on the interaction between standards and dialects of English, for example. Students interested in the social nature and cultural contexts of language or who intend to teach English at any level might find this course especially valuable.

Textbooks: James Milroy and Lesley Milroy’s *Authority in Language: Investigating Language Prescription and Standardisation*; a handbook (e.g., *Harbrace College Handbook*); *Garner’s Modern American Usage*; *Word on the Street*, by John McWhorter; *Verbal Hygiene*, by Deborah Cameron; and reserve articles on the historical and social contexts of correctness and other topics of particular interest to the students in the class.

**ENGL 587 American English. Instr. Hartman.** What English do you hear/see around you? How did it get to be that way? What is its significance? What are we to make of the nearly 400 years that English language has been on the Northern American continent? What are its traits? Why don’t all speakers talk as good as you do? How does/did American English interact with other languages? What social, regional, political, and linguistic forces are at work? How can knowing about such things help us address social issues concerning language-English as official language, each student’s right to their own language, matters of good usage, and standards?

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

There will be two hour examinations, a final paper, and a number of (up to 5) observation reports. The text book: Wolfram/Schilling-Estes, *American English*.

**ENGL 590 Studies In: Jazz Autobiography. Instr. Whitehead.** Since the 1940s many jazz musicians have written autobiographies (or related their stories to collaborators), creating a context for their lives and work, and perhaps mythologizing themselves. This course will examine jazz autobiographies across the decades—by Louis Armstrong, Jelly Roll Morton, Billie Holiday, Charles Mingus, Art Pepper and others—from multiple perspectives. How do these life stories square with verifiable facts, and what myths do they foster? Do they stand as literature, and does the prose mirror the music? How do we resolve issues of authorship regarding assisted autobiographies? Crosslisted as AMS 696. This course fulfills the English 322 or equivalent requirement and counts toward the 500 and above requirement for the English major.

**ENGL 590 Studies In: Shakespeare Recycled. Instr. Swann.** William Shakespeare is the definitive dead, white, male writer - and yet he remains a cultural icon. In non-Western nations as well as in England and the United States, Shakespeare continues to fascinate writers, actors, film directors, and the general public. Why?

During our semester together, we’ll explore how Shakespeare has been “recycled” by diverse cultures and assess the ways in which Shakespeare has been - and continues to be - rewritten and recreated. We’ll analyze some of Shakespeare’s works as well as “recycled” versions of his plays and poems from the 18<sup>th</sup>, 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> centuries. We’ll investigate such topics as Shakespeare and British nationalism; the “authorship question”; Shakespeare in America; colonial and postcolonial Shakespeare; non-Western Shakespeare; queer Shakespeare; and Shakespeare and women writers. We shall also examine how Shakespeare has been recycled in films and popular culture (including cartoons, children’s books, and souvenirs). In addition, each student will have the opportunity to develop his or her own independent research project. Don’t worry if you haven’t done much research before: as a group, we’ll talk about strategies for devising research topics, as well as finding and using sources.

**Course assessment:** regular attendance; active participation in discussions; short essay (approx. six pages); exam; oral presentation; research project (10-12 pages).

**Texts:** standard edition of the complete works of Shakespeare (preferably *The Norton Shakespeare*); *10 Things I Hate About You* and *Ran* (films to be seen in class); Nahum Tate, *The History of King Lear*; Aimé Césaire, *A Tempest*; Margaret Laurence, *The Diviners*; Gloria Naylor, *Mama Day*; additional readings on e-reserve.

If you have any questions, please contact Professor Marjorie Swann (mswann@ku.edu).

**ENGL 590 Studies In: The World Novel in Review. Instr. Curtis.** In this literature course we will read contemporary novels (and two story collections) from around the globe. Many of the novels deal, implicitly or explicitly, with the socio-political and/or economic crises their countries are grappling with. We will consider literature as a venue for political commentary—and, in an age of globalization and (happily) increasingly rapid translation of foreign works—act as literary travelers.

The work of the class will consist of copious reading (up to a novel a week), excellent attendance (due to the importance of in-class discussions) in-class discussion and group oral presentations, and two papers. We will read serious book reviews from venues such as *The New York Review of Books*, consider the book review as a form, and write two of our own: one, a full-length review of a single work, and the other, a full-length review of two works by the same author.

Texts: (Including but not limited to): *The Flea Palace* by Elif Shafak (Turkey); *The Wind-Up Bird Chronicles* by Haruki Murakami (Japan); *The English Patient* by Michael Ondaatje (Canada); *Midnight’s Children* by Salman Rushdie (India); *On the Golden Porch* by Tatyana Tolstaya (Russia); *The Piano Teacher* by Elfriede Jelinek (Austria); *Telling Tales* (An International Anthology) Edited by Nadine Gordimer (South African); *Indecision* by Benjamin Kunkel (United States)

**ENGL 620 Spenser. Instr. Hardin.** In this course we will read Spenser's long allegorical romance-epic, *The Faerie Queene*, in its entirety, and little else. Reading this great poem, we will encounter almost every known genre of the Elizabethan era—comedy, pastoral, romance, lyric, vision, topography, myth, anatomy, masque, emblem, satire, fabliau, epic—often rubbing shoulders in playful and disconcerting ways. Something of Queen Elizabeth (Spenser's faerie queen Gloriana) and her court will come up, as well as the troubles of Elizabethan Ireland, where Spenser lived as a civil servant the last twenty years of his life. But I'm mainly interested in the work as an imaginative creation, whatever its historical context. The Romantics (Keats, Shelley, and Byron especially) were fascinated with Spenser, and Northrop Frye's *Anatomy of Criticism* began as a book on Spenser--testimony to the poem's power to unlock the literary imagination. This course fulfills the English 312 or equivalent requirement for the English major and counts toward the 500 and above requirement also.

**ENGL 627 Shakespeare: The Later Plays. Instr. Bergeron.** This advanced course in Shakespeare will focus on the second half of the playwright's dramatic career, essentially the "Jacobean Shakespeare," that is, the plays written during the reign of King James I from 1603. We will probably begin with comedies, such as *All's Well That Ends Well* and *Troilus and Cressida*—comedies much darker and more problematic than the earlier ones. We'll examine several of Shakespeare's major tragedies, including *Hamlet* and *Lear*, and then complete this investigation by reading a couple of his Romances. We will regularly read examples of Shakespearean criticism in order to stimulate our thinking about the plays and to bring in additional perspectives. These readings will be an integral part of the course. The class sessions will include lecture, student reports, and lively discussion. Students will write two critical papers, take a midterm exam and a final exam. As an advanced course, 627 will have serious expectations of critical and writing skills. These we will obviously also work on. Commitment to this class involves consistent attendance and active participation. Texts: *Complete Pelican Shakespeare* (new edition); *Shakespeare: A Study and Research Guide*. This course fulfills the Shakespeare requirement for English majors and counts toward the 500 and above requirement also.

**ENGL 712 Beowulf. Instr. Cherniss.** During the course of the semester each member of the class will read *Beowulf* in its entirety in Old English and be prepared to translate about 230 lines per week into Modern English in class. As time permits, we will discuss various aspects of the poem, and, perhaps, some key critical and scholarly works related to it. An introductory course in Old English, usually ENGL 710, is the prerequisite for this course. Written work will be determined by the instructor early in the semester.

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

**ENGL 753 Writers Workshop. Instr. Curtis.** The main focus of this class will be the reading of, critique and discussion of student work. Students will prepare and turn in two-three stories each, or chapters of a novel-in-progress, and also read and write careful commentary for their peers' work. We will also read stories from an international anthology, *Telling Tales*, to give us a platform from which to discuss issues of craft, and to explore the various forms short fiction can take. Text: *Telling Tales*, Ed. by Nadine Gordimer

**ENGL 780 Composition Studies. Instr. Monberg.** This course provides students with an overview of the field of composition studies. We will survey a range of theories and approaches in composition studies including cognitive, expressive, rhetorical, social, and cultural approaches to the study and teaching of writing. Special emphasis will be given to contemporary debates and developments in the field, especially those related to cultural difference and language diversity. The purpose of the course is to help students construct a map of the discipline so they can locate theorists/practitioners and texts within intellectual traditions and gain a deeper understanding of how research, scholarship, and theory can, and does, inform the teaching of writing. Through a final project, students will be asked to locate themselves within the field and to translate their theoretical approach into specific pedagogical practice. In addition to the final project, additional requirements may include reading responses (some posted to Blackboard), a position paper, and an oral presentation.

Textbooks include Victor Villanueva's *Cross-Talk in Comp Theory: A Reader*; Severino, Guerra, and Butler's *Writing in Multicultural Settings*; Tom Fox's *Defending Access: A Critique of Standards in Higher Education*; and Tate, Rupiper, and Schick's *A Guide to Composition Pedagogies*. A number of essays will also be included on the syllabus and will be available through KU E-reserves or as a course pack.

**ENGL 785 History of the English Language. Instr. Hartman.** I have varied goals for this course. In general, students who leave this course should have a clear understanding of how the English language has changed over its 1,500 year history and some of the possible reasons for these changes. To accomplish this will require the best technical and humanistic tools for discussing language, meaning, culture, linguistics and literature. Facts, theories, and technical tools will come quickly. The result, I hope, will be a thorough, broad, and open view of English as a dynamic cultural force.

Expect three hour examinations, and a time-consuming take home final examination. Expect at least one research assignment. Expect to move from the level of facts, techniques and theories to the level of meaning and application. Collapsing past, present, and future would be a desirable level of synthesis.

**ENGL 790 Studies in: 19<sup>th</sup> Century Novel. Instr. Barnard.** This course is an advanced introduction to and survey of the American novel to the Civil War, i.e. from the 1790s to the 1860s. Our subtitle, “The Long Revolution,” alludes to Raymond Williams and his methodology of historically-contextualized cultural materialism. It also refers to the immense transformations going on at every level and in every part of US and North Atlantic culture during the decades following the French Revolution; all the novels we will read bear witness to these transformations, respond to them, and contribute to them in their own ways. The course will look at each novel as a literary work in its own right and as it engages period debates concerning revolution, gender, race, democracy, urbanism, expansionism, commerce, the changing status of the novel, and the transition from 18th century republicanism to 19th century liberalism and market culture.

Required texts / Reading list: Brown, *Ormond* (1797); Irving, *The Sketch Book* (1820); Cooper, *The Spy* (1821); Poe, *The Narrative of Arthur Gordon Pym* (1837); Lippard, *The Quaker City, or The Monks of Monk Hall* (1845); Hawthorne, *The House of the Seven Gables* (1851); Fern, *Ruth Hall* (1854); Southworth, *The Hidden Hand* (1859); Delaney, *Blake* (1859).

**ENGL 790 Studies In: Scholarly Writing for Publication. Instr. Devitt.** This writing workshop will help graduate students of all fields who wish to submit their scholarly writing for publication in journals (and will help with other types of scholarly writing). I think of this course as comparable to creative writers’ workshop classes. Using a combination of reading about publishing, reading scholarly journals, and sharing and critiquing each other’s drafts, the course will provide information about the process of submitting work and advice on improving current scholarly writing. I will adapt the course to the needs of the students who enroll. Students with existing papers will have the opportunity to revise them for submission. Students with ideas for articles not yet written will be able to create new work. Students who do not yet have ideas for articles might wish to wait and take the course in a later semester. For further information, feel free to contact me by e-mail. This course is open to graduate students from all fields and specialties.  
Texts: TBA

**ENGL 790 Studies in: Studies in Psychology and 19<sup>th</sup> Century Literature. Instr. Elliott. D.** This course will look specifically at how new nineteenth-century ideas about how the mind works were represented in literary and scientific works of the period and, conversely, how literary representations influenced the developing field of “mental science.” The goal of the course, however, is not simply to study the history of psychology or trace the theme of psychology in literature, but also to interrogate the ways in which we, as a post-Freudian generation, think about ourselves and our minds—to explore the literary, historical, and cultural roots of contemporary psychological assumptions. Readings will include recent historical and theoretical articles that will provide a context for the reading and discussion of nineteenth-century literary, scientific, and popular or pseudo-scientific texts. The role of literary texts and non-scientific works in nineteenth-century psychology points to two large concerns that will underlie this course: the struggle between scientific and non-scientific discourses and the role of gender in the definition of the new field of psychology. The course will focus on **British** texts from the **mid to late nineteenth century**.

In addition to readings, students will write one short paper based on close reading of a text and one longer research paper. Texts: Taylor & Shuttlesworth, *Embodied Selves*; C. Brontë, *Villette*; Tennyson, *Maud*; R. Browning, several dramatic monologues; M.E. Braddon, *Aurora Floyd*; Wilkie Collins, *Armada*; selected poems of Swinburne, Morris, C. Rossetti; selections from J.S. Mill’s *Autobiography*; George Du Maurier, *Trilby*; Sheridan Le Fanu, *In a Glass Darkly*; Henry James, *Turn of the Screw*; R.L. Stevenson, *Dr. Jekyll and Mr. Hyde*; Doyle, stories about *Sherlock Holmes*; Wilde, *Picture of Dorian Gray* (**note: several of these texts are short and very inexpensive, so don’t be alarmed**). For a complete course description, see instructor’s door, contact instructor directly, or request details from the instructor by e-mail.

**ENGL 800 Introduction to Graduate Studies in English. Instr. Barnard.** This is an introduction to historical, professional, and theoretical dimensions of English studies and their place in higher education. The course assumes that graduate programs in English form you as a professional in the field and in higher education and attempts to orient you toward that end. We will read materials on the history of the field that address issues including the development of English as a discipline, traditions and norms concerning research, emerging and traditional subfields, professionalization and academic labor issues, and corporatization in higher education. We will also look at the recent history of methodology and theory in the discipline, from poststructuralism in the 1970s-80s to post-colonialism, cultural studies, and other hybrid methodologies that constitute the status quo in the field today.

Students will be introduced to methods, resources, and practices of research and pedagogy in English. Assignments will consist of short critical papers responding to our readings and a longer final essay that will require you to produce a piece of research that conforms to the conventions of scholarly writing in the field.

**ENGL 802 Practicum on Teaching College English. Instr. Farmer.** This practicum is designed to be a practical help and support to you in your first semester of teaching English 102 at KU, as well as an opportunity to discuss the pedagogical issues underlying classroom work. Thus, the syllabus will follow closely the progress of your 102 class, considering such matters as writing assignments, conferences, and grading as they occur, in addition to discussing various ways of teaching the relationships between writing, reading, and inquiry in this course. This practicum meets once a week for an hour on Thursday afternoon. Writing assignments for the course will include developing a teaching portfolio. Class members will also have their classes visited and a set of graded papers reviewed by the class leader.

**ENGL 960 Twentieth-Century British Fiction and Postcolonialism. Instr. Caminero-Santangelo, B.** The British empire and its dissolution have been among the most important factors shaping British identity and culture in the twentieth century. Imperialism has

encouraged two opposing conceptions of what it means to be British: one embraces the notion of clearly delineated, historically transcendent national identities (the “spirit” of the British “race”), while the other is based on the idea that collective identities are historical and hybrid constructions (British identity is the result of the effort to distinguish between Britain and its imperial “others”). Extremely important for the clash between these two perspectives is the fact that the demographics of Britain itself changed as a result of its empire; in the past fifty years in particular, it has experienced significant immigration from its former colonies. In this course, we will explore how the empire and its break-up have shaped the thematics, perspectives, movements, and very definition of twentieth-century British fiction over the course of the century. Thus, for example, we will look at the relationship between imperialism and the rise of modernism and postmodernism in British fiction. In order to get a firm grasp on such issues, we will be exploring the formative figures (Fanon, Césaire, Said, Hall, Spivak, Bhabha, etc.), concepts, and debates in postcolonial theory, as well as more recent developments in the field. Students need not have any extensive background in postcolonial theory, but they should have experience with critical theory more generally. Texts: Conrad *Heart of Darkness*; Achebe *Our Sister Killjoy*; Forster *Passage to India*; Rushdie *The Satanic Verses*; Woolf *Mrs. Dalloway*; Smith *White Teeth*, Joyce *Portrait of the Artist as a Young Man*; Walsh *Trainspotting*. This course can count for field F or G for MA tracks 1a and 1b, as well as for one of the two required theory courses for MA 1b.

**ENGL 970 Seminar in American Literature: Wharton and Cather. Instr. Sharistanian.** An opportunity to study two modern American women writers both individually and comparatively. A range of major texts by each. Developmental patterns, underlying continuities, and characteristic strengths and weaknesses of each (strengths and limitations frequently being flip sides of each other). The historical contexts of these two writers who were almost exact contemporaries (Wharton, 1862-1937; Cather, 1873-1947) will be stressed. For instance, the arc of each career responds, sometimes in similar ways, to the development of a distinctly modern American history.

The seminar will aim to help students develop several angles of approach to these writers and to develop skills in varied critical and scholarly methods. Since one of our primary emphases will be the issue of context, we will draw upon the resources of Spencer Research Library, where the class will meet. With the help of Spencer staff (as well as the instructor), students will identify materials in the collection that are relevant to the study of Wharton and Cather, will work with these materials, and will produce a short report-style paper on how this work sheds light on one or both of these authors. Another primary emphasis will be current critical controversies, which will provide the focus for individual oral presentations (accompanied by handouts) on specific texts. Finally, class members will do a final project/research paper on topics of their own choosing.

Texts will **probably** include the following: Wharton, *The House of Mirth*, *The Custom of the Country*, *The Age of Innocence*, and two selections from the following: *Ethan Frome*, *Summer*, *A Son at the Front*, *The Mothers' Recompense*. Cather, *The Song of the Lark*, *My Antonia*, *One of Ours*, *The Professor's House*, and two of the following: *A Lost Lady*, *Death Comes for the Archbishop*, or *Obscure Destinies*.

Open to graduate students in English who have taken Engl. 800 or its equivalent and to graduate students in other fields with permission of the instructor (pls. email [sharista@ku.edu](mailto:sharista@ku.edu)). For a complete course description, see instructor's door, contact instructor directly, or request details from the instructor by e-mail.