

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* (2002 edition); *Shakespeare: A Study and Research Guide*. This course fulfills the Shakespeare requirement for English majors and counts toward the 500 and above requirement.

ENGL 633 Milton. Instr. Hardin. In December, Milton will be 400 years old, but his epic, *Paradise Lost*, remains what it was to Wordsworth, Keats, and many modern poets, the great long poem in English. As a genre, epic is "the story of all things," and Milton was interested in everything. He visited Galileo; wrote a history of Russia; wrote several tracts in favor of divorce; wrote a classic defense of freedom of the press; started a school and wrote a tract on education. Politics became a consuming interest during the crisis between the king and parliament, as Milton sided with the latter and wrote several brilliant anti-monarchy tracts which propelled him into a position in Oliver Cromwell's cabinet. Along the way he delved into theology, adopting some fairly unorthodox views, which probably explains his undying aversion to bishops (also a subject of tracts). He was a good musician, his father being something of a composer. He continued wearing a sword after he went blind. We'll cover (almost all) the English poetry at a rational pace, especially *Paradise Lost*, so you should have enough time to reflect on your reading. Several short papers and a middle-sized paper.

ENGL 678 Modern American Novel. Instr. Carothers. We'll read about ten or twelve novels, about half of them published before World War II, and about half of them published since then. We'll consider trends and movements from naturalism to modernism and beyond, and we'll consider the question of heroic behavior (or "the ethically responsible will" or "agency") in the worlds of these novels. This course satisfies the Department of English undergraduate major requirement of a course in American literature. Course requirements: regular class attendance and participation, quizzes on each novel, two papers of 1,000-2,000 words, mid-term examination, final examination.

Required texts: Cather, *The Professor's House*; Hemingway, *The Sun Also Rises*; Faulkner, *As I Lay Dying*; Fitzgerald, *Tender Is the Night*; Steinbeck, *The Grapes of Wrath*; Hurston, *Their Eyes Were Watching God*; Ellison, *Invisible Man*; Morrison, *Paradise*; Updike, *Gertrude and Claudius*; McCarthy, *No Country for Old Men*. This course fulfills the English 322 or equivalent requirement for the English major and counts toward the 500 and above requirement.

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 751 Writers Workshop. Instr. Moriarty. This is an advanced course for students in the graduate creative writing program. Admission will be by permission of the instructor. The focus of this course will be on the criticism and discussion of student work. Each student will turn in two to three stories, personal essays, or chapters of a novel-in-progress. Students will also write and present careful criticism of their peers' work. We will also discuss selections from the text and various websites. Required Text: *Olive Kitteridge* by Elizabeth Strout.

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

ENGL 753 Writer's Workshop: The Essay. Instr. Atkins. In this course we (learn to) write personal and familiar *essays*. We also read, especially at the beginning; indeed, the first three or four weeks are devoted to ranging widely in published

essays, tracing and mapping the protean form. Prior experience with the essay is not required, but willingness to work hard and to explore sympathetically is. Most of the course I conduct as workshops, with each student expected to write four essays during the semester. There may also be a test following the initial period of reading. Students bear costs of photocopying. Instructor permission is required to enroll. Texts include *The Art of the Essay*, ed. Fakundiny; *The Art of the Personal Essay*, ed. Lopate; E.B. White, *Essays*; Atkins, *Reading Essays*.

Note: Students enrolling in the course, for which instructor's permission is required, will also study the history of the essay in English, be encouraged to pursue the *familiar* essay, and be expected to produce at least one essay to be submitted for publication by semester's end. Additional texts include *The Best American Essays* 2008 and Atkins, *Tracing the Essay*.

ENGL 770 American Poetry of the 20th Century. Instr. Irby. We will focus to start with on four major and continually important works of epic American poetic modernism, Pound's *Cantos*, Williams' *Paterson*, H.D.'s *Trilogy*, and Eliot's *Four Quartets*, along with the backgrounds to these and other preceding works by the authors—and also with some consideration of writing that is relevant from other more or less contemporary authors, such as Marianne Moore and Hart Crane. And then follow that line—one, but a very central one, out of the diversity of U.S. poetry of the century—into work (and especially the long/large poem) by Olson and Duncan (and perhaps some others, as time permits). The poems will be attended closely, and as well the critical considerations and reactions, the historical and cultural situations, the traditions and continuities, supporters and opponents, from before and on after. There will be quizzes, a research essay, perhaps some class presentations, and a final paper as a take-home final exam. Texts will include volumes of Pound, Williams, H.D., Eliot, Olson, and Duncan; materials in handouts; and items on reserve.

English 790: Shakespeare: The Later Plays. Instr: Bergeron. Same as ENGL 627.

ENGL 790 Studies in: Latino/a Literature of Testimony. Instr. Caminero-Santangelo, M. This course will examine literature by U.S. Latina/o authors which addresses situations of political repression and social justice, whether in the US or in Latin American countries. Latin American "*testimonio*" literature of the 1980s and '90s addressed death squads and disappearances in El Salvador and Guatemala, totalitarian dictatorships in the Dominican Republic and Cuba. What different and additional issues are raised when authors who have not substantially lived in these countries and cultures attempt to imagine, and narrate, the political situations there? How do US writers adopt and adapt *testimonio* in order to represent domestic social issues? We will address vexed debates surrounding cultural authority and authenticity, identity politics, the voice of the subaltern, U.S. Latino/a

writers' adoption and revision of *testimonio* narrative strategies, the narration of the "nation" and U.S. Latino/a transnationalism, the possibilities for solidarity, as well as the construction of a pan-ethnic "*latinidad*" ("Latino-ness"), etc. Texts might include some of the following: *In the Time of the Butterflies* by Julia Alvarez, *Mother Tongue* by Demetria Martínez, *In Search of Bernabé* by Graciela Limon, *Dreaming in Cuban* by Cristina García, *The Tattooed Soldier* by Hector Tobar, *The Guardians* by Ana Castillo, and *The Devil's Highway* by Luis Urrea (as well as *The Farming of Bones* by U.S.-Caribbean writer Edwidge Danticat). We will set these texts against Latin American novels and memoirs treating similar histories, such as *One Day of Life* by Manlio Argueta, *The Feast of the Goat* by Mario Vargas Llosa, *I, Rigoberta Menchú* by Menchú, and *Before Night Falls* by Reinaldo Arenas. Assignments will include weekly responses and a research paper.

ENGL 790 The Avant Garde. Instr. Fischer. What is the avant garde? Originally a French military term, "avant garde" literally means "before the troops," the advance guard that scouts ahead of a massed force preparing for an attack. Taken as a metaphor, "avant-garde" artists work creatively to challenge the fortress of mainstream or middlebrow culture with new forms and ideas. The historical avant garde began in the mid-19th century by situating the artist as bohemian, dandy, or flâneur. By 1900, retaining the flavor of the Romantic artist as "unacknowledged legislator of the world," early 20th century avant gardists initiated a period of innovation-through-opposition that produced Futurism, Dada, Surrealism, Expressionism, and (after 1945) Absurdism and Existentialism. By the 1960s, though, the avant garde's philosophy of "épater le bourgeois" (shock the mainstream, middle-class individual) was producing knowing laughter and agreement rather than anger. The more confrontational avant garde of earlier years became known as "the historical avant garde," i.e., the series of movements or schools capitalized above, while the radical theatres of the 1960s and 1970s went back to basics, undertook to redefine theatre, and in doing so tried to create living avant-garde traditions—an apparent contradiction in terms. Although "avant garde" continues to be used, some say it "no longer serves a useful purpose" (Schechner) as artists become "two-handed guns" (Breuer), at once reliant on the cultural capital inherited from the historical avant garde and yet ready to participate in mass culture. Mediatized performance has encroached on the avant garde, putting the value of the "live" into question.

This interdisciplinary class will trace the origins and development of European and U.S. avant-garde writing and performance as sketched above. Readings will be drawn primarily from drama and performance art. We will read work by selected 19th-century poets, Alfred Jarry, Tristan Tzara, André Breton, Antonin Artaud, and Samuel Beckett. The course's second half will focus on post-1960 experiments such as collaborative groups (The Living Theatre, Fluxus, The Wooster Group), solo performance (Philip Glass, Coco Fusco), and recent work that flirts with avant garde characteristics (Sarah Ruhl, the film *Basquiat*). Among

commentators we will read: Matei Calinescu, Roger Shattuck, Anna Balakian, Antonin Artaud, Walter Benjamin, Bertolt Brecht, Jacques Derrida, Herbert Blau, Theodore Shank, Bert Cardullo and Robert Knopf, Richard Schechner, James Harding, Philip Auslander, and Lee Breuer.

Requirements: daily attendance and participation; oral presentation; substantial research paper; midterm and final examinations. *Students should be able to attend several required evening and/or weekend events.*

Texts: Beckett, *Krapp's Last Tape* (Grove, 1994); Cardullo and Knopf, *Theatre of the Avant-Garde, 1890-1950* (Yale UP, 2001); Ruhl, *Eurydice* (Samuel French); Shank, *Beyond the Boundaries: American Alternative Theatre* (U of Michigan P, 2002); substantial course pack and/or lots of reserve readings.

ENGL 790 Literature of the Romantic Period. Instr. Rowland. This course will be an immersion in British Romantic literature, aiming to cover the major texts of the field and to give students a current sense of Romantic studies. Topics covered will include romance revival and cultural nationalism, lyric and novelistic constructions of subjectivity, literary investment in domesticity and the everyday. Requirements: students will be expected to write a substantial argumentative research paper and to present a preview of their research to the class. Participation, attendance and some short writing assignments will also be required. Authors we will read include: Charlotte Smith, S. T. Coleridge, Anna Letitia Barbauld, William Wordsworth, Walter Scott, Lord Byron, Jane Austen, John Keats, Felicia Hemans.

ENGL 790 Poetics and Narrative in the Short Short Story. Instr. Unferth. This course investigates the genre of the modern short short, that playful, provocative form that exploded during the twentieth century and continues to be a vehicle for unique approaches to form, style, narrative, and language. Through discussions of the reading, craft studies, analytic papers, presentations, and comparative studies involving comics, film clips, and more, students develop their own theories about the work. This is a good class for creative writers to take because students will do explorative exercises including examinations of technique and style, restrictive exercises, and chance games inspired by the modernists. Required texts will include work by the great short short writers Robert Walser, Franz Kafka, Thomas Bernhard, Harryette Mullen, and many more.

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

More specifically, this course will focus on literary scholarship, research, and editing in an attempt to heighten

awareness of professional and scholarly issues and of professional approaches to scholarship and writing, to foster an understanding of essential library and archival resources, and to increase skills in documentation and preparation of professional papers. Along the way, we will explore the academic life, the history of the material book, book production, editing, and the history of reading and of writing about books. Coursework includes library/research exercises, book review, editing project, research paper, written and oral reports, and tests. Texts: John Williams, *Stoner* (a novel); Diana Athill, *Stet: An Editor's Life*; Alberto Manguel, *A History of Reading*; D. C. Greetham, *Textual Scholarship: An Introduction*; Gibaldi, *MLA Handbook* (6th ed); James Harner, ed., *Literary Research Guide: An Annotated Listing of Reference Sources in English Literary Studies*; David G. Nicholls, ed., *Introduction to Scholarship in Modern Languages and Literatures* (3rd ed). Recommended: M. H. Abrams, *A Glossary of Literary Terms*, 8th edition; P. Gaskell, *A New Introduction to Bibliography*.

ENGL 802 Practicum in Teaching College English. Instr. Lancaster. 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. The course builds upon your 801 experience, emphasizing teaching with collaboration and secondary source use. Before the semester begins, you will choose a textbook for 102 and create an assignment sequence. In this course, GTAs will develop a community of colleagues with whom to share teaching materials and support. This practicum meets once a week, for only one hour, so much of the coursework will take place on Blackboard. You will have three short written assignments for this class, each of which is directly related to your teaching. You will write assignments for your class, collaborate to design units on Blackboard, visit the class of a peer from 802 and write up your observations, analyze your grading, and write a self- assessment of your teaching at the end of the semester.

I will visit your classes and look at a set of your graded papers. At the end of the semester, I will write an evaluation of your teaching. This evaluation will be placed in your GTA file in the FSE office for internal use and a copy given to you. On your transcript, your work in 802 will be recorded with a grade of Satisfactory or Unsatisfactory.

ENGL 880 Topics in Composition Studies & Rhetoric: Liberatory Pedagogy. Instr. Frank Farmer. This course will survey a variety of progressive pedagogical theories, all of which fall under the umbrella term, liberatory pedagogy. While a large portion of the course will be devoted to the ideas of Paulo Freire (and his many legacies), we will also examine the dialogic theories of Lev Vygotsky and Mikhail Bakhtin, the experimentalism of John Dewey, the institutional critiques of Ivan Illich, as well as Bourdieu and Passeron, the social activist pedagogies of Septima Clark and Myles Horton (of the Highlander Center), and the more recent contributions of bell hooks, Henry Giroux, Lisa Delpit, Peter McClaren, and Ira

Shor. Even though our shared focus will be writing pedagogy, students will be encouraged to tailor their work for this class to their individual scholarly interests and pursuits. Students will be required to keep a reading journal, participate in a collaborative teaching demonstration, and submit an end of course seminar paper.

English 904 Seminar in Composition Theory: Genre Studies. Instr. Devitt. This seminar explores the topic of genre, including everyday and rhetorical as well as literary genres. Our study can include a wide range of types of text, from e-mail spam to scholarly articles, from legal briefs to romance novels, from sermons to short shorts. We will work together to examine how people use and are used by the ways they categorize the writing in their lives, how genres develop and change, how groups use genres to create and reinforce their values, whether or how literary and rhetorical genres differ, how people play with generic expectations, and whether or how to teach genres. Students will develop their own research projects involving the genres and contexts of their choosing.

Most of this seminar will be spent using genre theory to study genres and topics that students choose. After reading some genre theory to understand current views of genre, we will emphasize genre as a perspective and method for examining texts, writers, readers, and cultures. Since genre studies has become such a large field, students will read and report on scholarship within genre studies most relevant to their particular interests. Coursework will include student presentations, leading discussions, and a seminar paper.

Texts will include John Frow's *Genre*, Devitt's *Writing Genres*, and articles and chapters available online. Students are welcome to contact the teacher for further information or to discuss possible emphases.

ENGL 970 The Place of Drama and Oratory in Nineteenth-Century American Literature. Instr. Mielke. In "American Literature and the Public Sphere," Sandra M. Gustafson laments the neglect of oratory and drama in modern literary studies but optimistically notes a new scholarly inclination to produce "integrative, multimedia histories of the verbal arts" (*American Literary History* 20 [2008], 475). In the spirit of Gustafson's work, this course will situate selected canonical literary works alongside plays and oratories of the nineteenth-century, with a particular focus on the 1840-1860 period. Our goal will be to interrogate the "literariness" of drama and oratory from this period, considering the interdependence of theatre, public speaking, fiction, the essay, and poetry in the period and the historical as well as theoretical reasons for the scarcity of dramas and speeches on American literature syllabuses. More importantly, we will seek out and develop interdisciplinary methods of analysis that take into consideration the ways in which drama and oratory lie somewhere between printed text and embodied performance. To this end, we will read works of literary, theatre, rhetorical, and performance studies by such scholars as Christopher Looby, Bruce McConachie, Rosemarie Bank, Joseph Roach, Sacvan Bercovitch, and Diana Taylor.

Assignments will include multiple response papers, in-class presentations, a term paper prospectus, and a term paper. Texts will include two collections, *Early American Drama* (ed. Richards) and *American Speeches* (vol. 1, ed. Widmer), volumes by Catharine Maria Sedgwick, Nathaniel Hawthorne, Margaret Fuller, William Wells Brown, Herman Melville, and Henry James, and works accessible through various electronic sources.