

# Spring 2011 Courses 600-999

**ENGL 751 Fiction Writing III. Inst. Cohen. 4:00 T.** A workshop in the writing of fiction, both long and short form. Student work will be read and discussed weekly, in rotating fashion, and it is expected that students bring new work to every session. Additionally, writing exercises will be assigned, as will occasional outside readings both fiction and nonfiction (*The Oulipo Compendium*, Auerbach's *Mimesis*, etc.). The primary focus of this course, however, is to develop the work, and the "voice," of each student. Theory will be flayed upon the altar of practice. Open only to MFA and PhD. creative writing students.

**ENGL 752 Poetry Writing III. Instr. Irby. 11:00 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.

**ENGL 756 Forms: Justification. Instr. Cohen. 7:00p W.** "Justification" concerns the justification of fictional texts. The class begins by asking the most fundamental of questions, Why was this book of fiction written? And, why was it written in this way? In particular the class will engage fictional narratives that seek to self-justify, to in some way account for their authorship—whether the narrator claims that the book as a whole was dictated to him by God, or if there is a more secular strategy employed: i.e. the narrator happens to be a friend of the protagonist and is merely relating his story. The class will begin with a survey of religious tales and later composed literature, which relies on the authority of the divine (the Bible, the Koran, John Bunyan's *Pilgrim's Progress*, Sir Thomas Browne's *Urn Burial*), before proceeding toward contemporary "novels." Along the way we will encounter such justificatory techniques as: the Narrator as Editor: Thomas Carlyle's *Sartor Resartus*; the Narrator as Diarist or Memoirist: Rainer Maria Rilke's *The Notebooks of Malte Laurids Brigge*; the Narrator as Executor of the Protagonist's Estate: Thomas Bernhard's *Correction*; the Narrator as Correspondent (Letter-Writer): Viktor Shklovsky's *Zoo, or Letters Not About Love*; the Narrator as Family Historian: Paul Metcalf's *Genoa: A Telling of Wonders*; and the Dying Narrator: William Gaddis' *Agape, Agape*. One of the guiding inquiries of this class is how and why modernity became dissatisfied with traditional fiction, with *fiction qua fiction*, and sought to appropriate the authorization devices of premodernity: received documents, received dictations, etc., to justify the very existence of a contemporary fiction. Open only to MFA and PhD. creative writing students.

**ENGL 756 Forms: Creative Nonfiction. Instr. Moriarty. 3:00 MW.** In this reading course for students in the graduate creative writing program, 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, collections of creative journalism pieces, 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) if they can commit to deadlines at the beginning of the semester. All students will be required to write analytical responses to each published work, as well as feedback for classmates' work. Required Texts: Ansary, *Limbo*; Gutkind, *Keep it Real: Everything You Need to Know about Researching and Writing Creative Nonfiction*; Krakauer, *Into the Wild*; Kramer and Call, *Telling True Stories*, Rabiner and Fortunato, *Thinking Like Your Editor*; Sedaris, *Me Talk Pretty One Day*; Slater, *Lying: A Metaphorical Memoir*; Theroux, *The Journal Keeper: A Memoir*; Vowell, *Assassination Vacation*; Wallace, *Consider the Lobster*.

**ENGL 770 Life Writing: The Slave Narrative Tradition. Instr. Graham. 7:00p T.** This class explores the history, the development, and the legacy of the slave narrative, a major genre emerging in 18<sup>th</sup> century America. It grew enormously between 1830 and 1860 (during the height of the antislavery movement) and has been recast in numerous ways ever since, with enormous textual variations. In its 19<sup>th</sup> century form, the slave narrative represents the largest body of literature by any group of enslaved people in world history. It is the only indigenous American literary form, and is certainly the largest genre of African American writing. Because of the slave narrative's individual importance, together with its antecedents and related forms—Stowe's *Uncle Tom's Cabin*, for example, or the neo-slave narratives, liberatory narratives, immigrant narratives, and prison narratives, to name only a few—we are obligated to consider "the slave narrative tradition" as more than the well-oiled machinery that accompanied a movement in times past. We follow the lead of a number of scholars who connect the slave narrative and testimonios (Beverly and Zimmerman) as well. We will ask many questions about what constitutes the tradition and its various enactments, its linguistic and cultural functions. We first look at the rise of the narrative within the context of a larger American narrative tradition (captivity, conversion, confessional) then map its transformation and reinvention through postmodernism and some postcolonial literature. Weekly discussion topics include slavery, human and civil rights; social justice/empowerment/agency; genre and gender; creolization, crossbreeding/crossweaving; and metatexts and metafiction. The 770 rubric requires that each student conduct a case study as a final project. Beyond that, a one-page response is due each week on the assigned text, along with a critical/creative essay that addresses a theoretical issue or examines a collection of criticism in the field.

These are the kind of books that will appear on the reading list (do not purchase books until the official syllabus had been posted in the spring): Butler's *Kindred*; Douglass, *Narrative of the Life, Barnett/Montejo, Biography of a Runaway Slave*, Jones, *Known*

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*World; Minges, Black Indian Slave Narratives, Rhodes, Douglas's Women, Stowe, Uncle Tom's Cabin, Walker, Jubilee, Menchu, I, Rigoberto, Waldman and Levi, Women in Prison* (anthology), Mendez, *Peregrinos de Aztlan*, Santiago, *A Place to Stand*, Argueta, *One Day of Life*. There will also be a range of selected articles on Bb and probably a textbook to purchase.

**ENGL 774 Vampire Literature of the African Diaspora. Instr. Anatol. 2:30 TR.** “Soucouyant gon’ come for you”: the phrase chills Caribbean children raised on the folk stories of a diabolical creature who appears as an old, wrinkled woman by day, but then at night sheds her skin, flies about the community, and sucks the blood of her unsuspecting neighbors. This course will begin by considering the intersecting gender and race messages conveyed by the legend, examine some conventional vampire literature, and then move on to consider how people of the African diaspora have appropriated vampire legends to suit their artistic, social, and political goals.

Texts May Include: Octavia Butler’s *Fledgling*; Lorene Cary’s memoir *Black Ice*; David Chariandy’s *Soucouyant*; Edwidge Danticat’s “Nineteen Thirty-Seven”; Marcia Douglass’ *Madame Fate*; Jewelle Gomez’s *The Gilda Stories*; Joan Gordon and Veronica Hollinger’s edited collection, *Blood Read: The Vampire as Metaphor in Contemporary Culture*; Nalo Hopkinson’s *Brown Girl in the Ring* and stories from *Skin Folk*; Bram Stoker’s *Dracula*; Luise White’s *Speaking With Vampires: Rumor and History in Colonial Africa*; the films *Blacula, Blade, Ganja and Hess*, and *Vampire in Brooklyn*; essays by Nina Auerbach, Julia Kristeva, Eve Sedgwick, and Hortense Spillers. Course Requirements: weekly response papers, seminar paper (20-25 pp), oral presentation.

**ENGL 780 Composition Studies. Instr. Reiff. 11:00 MW.** What does it mean to study writing, and through what theoretical and methodological lenses has this study taken place? What is the relationship between composition studies and rhetoric? How did composition studies emerge as a discipline, how does it intersect with other disciplines, and how is it positioned institutionally and within English Studies? In this introduction to the field of composition studies, we will work to address these questions by locating the field historically and institutionally and by situating the study of writing among various theoretical and research traditions. Through readings ranging from classical rhetoric to current composition theory, we will explore the evolution of composition as a formal area of study, review some of the major perspectives that have shaped or reshaped thinking in the field, and trace various theoretical, research, and pedagogical trends. In addition to reading historical accounts of the emergence of the field, we will examine how scholarship in related fields—linguistics, cognitive psychology, literary and cultural studies, to name a few—affects studies in rhetoric and composition. We will also examine the interdisciplinary approaches that influence research methods and approaches in the field, with a focus on contemporary approaches that broaden the study of texts to include digital and multimedia texts and that move the study of writing to diverse contexts outside the academy—within public settings, diverse cultures, and transcultural contexts.

**ENGL 781 Criticism and the Teaching of Literature. Instr. Lancaster. 3:00 MW.** Have you been wishing for a course that focused on how to teach literature in a way similar to courses about how to teach writing? This course will concern scholarship on the

use of critical theory to teach literature to undergraduates (both in introductory general-education courses and courses for English majors). This course will focus on the pedagogical—teaching practice informed by theory—but will not require more than a familiarity with critical theory.

During the course of the semester, we will discuss how to teach critical reading and literary analysis at various levels, and how to use digital media in a literature classroom. The final project for this course will be a teaching portfolio for which students will design a course in which they will approach literature (a topics course, major author course, survey) from a theoretical standpoint, with critical theory informing the structure and content of the course.

In addition to the following books, we will be reading articles and chapters. Sheridan Blau’s *The Literature Workshop*; Terry Eagleton’s *How to Read a Poem*; Dona Hickey and Donna Reiss’ *Learning Literature in an Era of Change*; Kathleen Yancy’s *Teaching Literature as a Reflective Practice*.

**ENGL 800 Introduction to Graduate Study in English. Instr. Mielke. 1:00 R.** The goal of English 800 is to prepare students for subsequent graduate coursework and exams, the writing of a scholarly thesis or dissertation, and the submission of work to the larger scholarly community. Assignments, then, will facilitate the acquisition of skills essential to these activities. Students will 1) produce annotated bibliographies, reviews of books and selected scholarly resources, and lists of editions, journals, and conferences relevant to their areas of interest; 2) practice using print and electronic reference materials and databases, multiple citation styles, and citation management software; and 3) present on selected critical approaches or methodologies as applied to common readings. Throughout the semester, we will also take time to reflect on the state and status of English through readings on such topics as the history of the discipline and its subfields; the rise of interdisciplinarity; the impact of digital humanities work on the field; and current debates about the future of graduate studies and the professorate. In this discussion- and assignment-intensive course, we will naturally draw upon the expertise and resources of the larger KU community. Required texts (most recent editions): *Semenza Graduate Study for the 21st Century*, McComiskey, ed. *English Studies*, Graff, *Professing Literature*, Murfin and Ray, *Bedford Glossary of Critical and Literary Terms*, and various on-line readings. *MLA Style Manual* recommended.

**ENGL 802 Practicum in the Teaching of College English. Instr. Devitt. 4:00 R.** The practicum is designed to prepare you for and support you in your first semester of teaching English 102 at KU. Building on your work in English 801, English 802 emphasizes pedagogies for incorporating reading into a writing course, writing from sources, and working collaboratively. Building on your experience teaching English 101, this course asks you to design your own course (within some shared textbooks, goals, and assignment sequences) and to collaborate with classmates to design the individual units and assignments for your sections of English 102.

This practicum meets once a week, for only one hour. In class we will discuss pedagogical topics related to the teaching of 102. On Blackboard and in conferences, you will work with classmates and me to create specific teaching units, build and assess teaching materials, and discuss specific teaching experiences.

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Required readings for English 802 will be relatively short, and writing projects will relate directly to your teaching. In addition to attending class, you will be required to meet with me in conferences before and during the semester, to collaborate with classmates, and to participate in class observations. At the end of the semester, I am required to submit an evaluation of your semester's teaching of English 102 as well as to grade your participation in English 802 as satisfactory or unsatisfactory.

Feel free to contact me with any questions, concerns, or suggestions you have for our course.

**ENGL 908 Postcolonial Ecocriticism. Instr. B Caminero-Santangelo. 6:00 T.** If environmental crises have given a sense of urgency to the development of environmental criticism in literary studies, the increasing awareness of how such crises disproportionately impact the vulnerable populations of the postcolonial world have made the nexus of postcolonialism and ecocriticism a particularly urgent area of study. Yet, this intersection is also fraught. Ecocriticism has been developed primarily from the perspective of Western critics and literature and has often worked from some assumptions, common in the environmental movement as a whole, which are extremely problematic in postcolonial contexts. One only needs to consider the connections between "conservation" and imperialism, both in the past and present, to begin recognizing the limitations to what Lawrence Buell refers to as "first wave" ecocriticism for the exploration of the environmental significance of postcolonial literatures. The focus of this course will be on how we might bridge postcolonialism and ecocriticism without, on the one hand, reducing nature to a linguistic or social effect (a danger in the postcolonial approach), or, on the other hand, ignoring the social and linguistic basis of all environmental representation. Along the way, the course will offer an overview of major concepts, debates, and voices in both environmental and postcolonial criticism, as well as the critical work already done which has tried to theorize their intersection. We will also be reading and discussing some African literary texts as a means to explore the two theoretical fields and possible ways of bringing them together. However, the focus will remain on the broader theoretical issues, and the final project for the class will allow students to examine any colonial or postcolonial text(s) in terms of those issues. Potential Texts: Chinua Achebe *Arrow of God*, Lawrence Buell *The Future of Environmental Criticism*, Isak Dinesen *Out of Africa*, Greg Garrard *Ecocriticism*, Camara Laye *L'Enfant Noir*, Nurrudin Farah *Secrets*, Huggan and Tiffin *Postcolonial Ecocriticism*, Neil Lazarus *Postcolonial Literary Studies*, Ken Saro-Wiwa *A Month and A Day*. (We will also be reading and discussing a wide range of seminal articles and book chapters in postcolonial theory, ecocriticism, and postcolonial ecocriticism.)

**ENGL 908 Performance Theory Seminar. Instrs. Bial and Fischer. 1:00 T.** This team-taught seminar is designed for graduate students interested in using concepts from literary and performance theories in their research and teaching. As we trace ideas from earlier texts to more contemporary responses and address research methods and applications, class members will have the opportunity to relate performance theory to their areas of interest.

Performance, as Marvin Carlson reports, is "an essentially contested concept." Like the terms 'art' and 'democracy', performance has built into it a fruitful disagreement over its

definitions and usages. It proposes to rethink text as cultural process. In encouraging scholars to treat literature, theatre, or related arts as forms of "restored behavior" (the term employed by Richard Schechner) performance theorists provide intellectual tools relevant to the study of both contemporary and earlier cultures.

The team-taught format of this course embraces the spirit of "fruitful disagreement," bringing faculty and students from English, Theatre, and elsewhere into dialogue as we engage a constellation of writings drawn from multiple disciplines. Our first topics will be mimesis (Auerbach, Diamond, Erickson, Taussig) and representation (Jakobson, Barthes, Carlson, Saltz). Then we will turn to performance theory's emergence from the fields of anthropology (Geertz, Turner, Bateson, and others), culture studies (Goffman, Huizinga), and linguistics (Austin). We will work thematically from restored behavior to surrogation (Schechner, Roach) and performativity (Derrida, Butler); from the ontology of the body (Foucault, Phelan) and the live event (States, Auslander, Hamilton) to the phenomenology of empathy and ghosting (Krasner, Carlson, Rayner); from the semiotics of audience and reader reception (Bennett, DeMarinis, Quinn) to recent concepts of archive/repertoire (Bhabha, Conquergood, Taylor) and post-dramatic theatre (Lehmann).

Iris Smith Fischer teaches literary and performance theory, semiotics, the avant garde, and modern drama. She has edited *American Signatures: Semiotic Inquiry and Method* and co-edited *Interrogating America Through Theatre and Performance*. Her monograph *Mabou Mines: Making Avant-Garde Theatre in the 1970s* is forthcoming from the University of Michigan Press.

Henry Bial holds a Ph.D. in Performance Studies from NYU. His books include *Acting Jewish, The Performance Studies Reader* (editor), and *Theatre Historiography: Critical Interventions* (co-editor with Scott Magelssen).

Required Readings: Bial, Henry, ed. *The Performance Studies Reader*. 2<sup>nd</sup> ed. London: Routledge, 2007. Krasner, David, and David Z. Saltz, eds. *Staging Philosophy: Intersections of Theater, Performance, and Philosophy*. Ann Arbor: U of Michigan P, 2006. Additional readings on reserve or available via KU libraries.

Requirements: Regular participation in class discussion; conference-style oral presentation; research project, including prospectus and bibliography submitted in advance.

**ENGL 926 Seminar in Shakespeare: Shakespeare in the Global Age. Intr. Sousa. 9:30-10:45 TR.** This interdisciplinary seminar will explore the "discourse of globalization" (Wallerstein, 249) and map conceptual and cultural boundaries; namely the emerging global networks and the evolving processes of cross-cultural and commercial exchange in Shakespeare and in the late 16<sup>th</sup> and early 17<sup>th</sup> century. Our readings will include: Shakespeare (*Othello*, *The Merchant of Venice*, *Antony and Cleopatra*, and *The Tempest*), Raleigh (*Discoverie of the Large, Rich and Bewtiful Empyre of Guiana*), George Peele (*Battle of Alcazar*), Fletcher (*Island Princess*), Richard Brome (*The Antipodes*), and selections from travel literature. We will also read the major scholarly studies in the field. Coursework will consist of 2-3 short essays, a major research paper, and written and oral reports. Students from other literary periods or from other disciplines (e.g., history, art history, Spanish and Portuguese, French and Italian, theater, film) are welcome in the class and will be given the opportunity to design comparative research projects, depending on their scholarly interests. Required

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texts: The Pelican Shakespeare paperback editions of *Antony and Cleopatra* (ed. Braunmuller), *The Merchant of Venice* (ed. Braunmuller), *Othello* (ed. MacDonald), and *The Tempest* (ed. Peter Holland); Sir Walter Raleigh, *The Discoverie of the Large, Rich and Bewtiful Empyre of Guiana*; George Peele, *The Battell of Alcazar*; John Fletcher, *The Island Princess*; Anthony Parr, ed. *Three Renaissance Travel Plays*; and Ivo Kamps and Jyotsna G. Singh, eds., *Travel Knowledge: European Discourses in the Early Modern Period*. Recommended: Jyotsna G. Singh, ed., *A Companion to the Global Renaissance*; Lisa Jardine & Jerry Brotton, *Global Interests: Renaissance Art between East and West*; Barbara Sebek and Stephen Deng, eds., *Global Traffic: Discourses and Practices of Trade in English Literature from 1550 to 1700*.

**ENGL 970 Seminar in American Literature: Mark Twain, World Citizen. Instr. S Harris. 7:00p W.** This seminar will read the works of Mark Twain through the political, racial, and imperialist events and discourses of his time. We will approach Twain as a topical writer, a man deeply engaged in local, national, and global issues, and we will be reading his works within thematic, historical, and generic contexts. Twain's voice is at the center of the course, but we will contextualize it through voices from literary, political, and economic spheres. For instance, we will compare short essays on Chinese immigration produced in the late 1860s by both Twain and Frederick Douglass—men who had met through the agency of Twain's in-laws. We will probe the effects of first-person narrative and dialect writing on U.S. race relations when we read *Huck Finn*, *Pudd'n'head Wilson*, and "A True Story," and we will see how nationals of other countries (such as José Martí) responded to Twain's work. We will read *A Connecticut Yankee in King Arthur's Court* and "To the Person Sitting in Darkness" within the context of American capitalism, anti-Catholicism, and imperialism; *Following the Equator* as an American's critique of British colonial rule in India, South Africa, Australia, and New Zealand; "The United States of Lyncherdom" and "A Defense of General Funston" within the contexts of national identity and social justice; and Twain's involvement with the Children's Theater wing of the Jewish Educational Alliance in relation to discourses about immigration and citizenship. Throughout, we will be thinking about Twain as a mid-19th-century American moving from a small town, slave-owning district of Missouri out into an urban and increasingly complex world, and we will be talking about how global events shaped and reshaped the vision of this "typical American." Because so much excellent material by and about Twain is available on the web, we will be using the internet both in and outside of class.

**ENGL 998 Investigation and Conference: Professional Writing. Instr. Cohen. 2:30 T.** Criticism vs. book reviews; writing vs. writing for deadline; this class will concentrate on the requirements of writing professionally. Weekly assignments will include writing nonfiction (500-word book review, 1000-word book review, 5000-word essay), editing nonfiction (one's own, and that of fellow students), and readings from contemporary critics, especially those pioneering new forms (Dave Hickey, August Kleinzahler, Eliot Weinberger). Though the class will have a practical focus—i.e. how to write nonfiction for publication—there will be some opportunity to address the development of a personal critical "voice." Open only to MFA and PhD. creative writing students.