

## SPRING 2012 UNDERGRADUATE LEVEL COURSES 300-699

**ENGL 308 Introduction to Literary Criticism and Theory. Instr. Rowland. 11:00 M (lecture) plus W (discussion section—times vary).** This course introduces students to the field and practice of literary criticism and a range of literary theories. What is literature? What makes a strong interpretation of a literary text? Students will learn to analyze poetry and prose using the skills of close reading. They will also study and begin to practice some of the major theoretical approaches to literature, including psychoanalytic, Marxist, gender, and post-colonial criticism. For the final paper, students will be asked to apply one or more of these theoretical approaches in a substantial, researched argument about a literary text. Requirements will include short weekly assignments or quizzes, short essays, exams and a final, longer research paper. Texts include: Julie Rivkin and Michael Ryan, *Literary Theory: an Anthology*; Ross Murfin and Supryia M. Ray, *The Bedford Glossary of Critical and Literary Terms*; Bram Stoker, *Dracula*; plus additional poems, short stories and critical excerpts posted on Blackboard. This course fulfills the 308 or equivalent core requirement for English majors entering KU in or after Spring 2010

**ENGL 312 Major British Writers to 1800. Inst. Mohi. 9:30 TR.** This survey course traces the strands of tradition that contributed to the formation of Middle English literature; it investigates the influence of texts from classical antiquity and of contemporary European literature on this tradition in the Renaissance; and finally it discusses major works of the Restoration and the eighteenth century. Readings will include selections from *Beowulf*, Chaucer's *The Canterbury Tales*, Spenser's *The Faerie Queene*, Marlowe's *Doctor Faustus*, poems by John Donne, Jonson's *Volpone*, Webster's *The Duchess of Malfi*, and Milton's *Paradise Lost*. Requirements: in-class participation, minor tests following discussions, exams to wrap up historical periods, and two papers. Text: *The Norton Anthology of English Literature*, 8<sup>th</sup> edition. Package 1 (3-volume set). This course fulfills the English 312 or equivalent requirement for the English major.

**ENGL 312 Major British Writers to 1800. Instr. Schieberle. 11:00 MW.** 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. You will be expected to read and analyze such texts as *Beowulf*, *Sir Gawain and the Green Knight*; selections from Chaucer's *Canterbury Tales* and Milton's *Paradise Lost*; Webster's *The Duchess of Malfi*; Marlowe's *Tragical History of Doctor Faustus*; and Swift's "A Modest Proposal," among others. As we progress throughout the course, we will examine how later writers choose to represent and reinvent earlier literary, intellectual, and social attitudes. Text: *The Norton Anthology of English Literature*, 8th Edition (3 volume set). **Be sure to order the eighth edition.** Requirements: class attendance and participation, quizzes, informal written assignments and homework, two essays, 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. Irby. 11:00 TR.** This course will provide a roughly chronological survey of major aspects and works of British literature through the Romantic, Victorian, and Modern periods, and into the Post-Modern, from the

start of the 19th century to the present. A number of notable poets will be covered, but we will also be reading a fair amount of important fiction. The artistic concerns will be examined in each case, and also, quite centrally, the other historical and cultural, etc., contexts very crucially involved, keeping the focus at the same time on the particulars of what does happen in each work. There will be quizzes, a mid-term exam, two essays, and a final. Texts: *The Norton Anthology of English Literature*, 8th ed. (2006), vol. 2; Emily Bronte: *Wuthering Heights*; Virginia Woolf: *To the Lighthouse*. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 314 Major British Writers after 1800. Instr. Sullivan. 11:00 MWF.** We will read literary works written by forty-six British authors ranging from William Blake (1757-1827) to Susan Hill (1942--). There will be a two-hour mid-term exam (half essay, half objective) and a four-hour final exam (half essay, half objective). In addition to these formal exams I will frequently administer unannounced in-class reading exams. A four-to-six page research paper will be required, on an approved topic. Excessive absences will affect one's final grade. This is a survey course, therefore it requires extensive reading. Text: *Norton Anthology of English Literature Vol. II*. Eighth paperback edition. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 314 Major British Writers after 1800. Instr. Wedge. 10:00 MWF.** 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 (8th Ed.); Hardy, *Tess of the d'Urbervilles*; Shelley, *Frankenstein*; Woolf, *Mrs. Dalloway*. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 320 American Literature I. Instr. Mielke 9:30 TR.** This course surveys works of American literature (a notoriously vexed category) from the pre-Columbian era through the Civil War. Taking a chronological approach to works produced in this period, and placing those works in their social and cultural contexts, we will consider the variety of ways in which residents of North America, and later the United States, used texts: to express communal identity, to promote and direct settlement, to worship and proselytize, to categorize and control others (especially through the categories of race and gender), to uphold or challenge political authority, to shape governments and social institutions, to contemplate the beautiful, to pursue human perfection, and to shape national culture. Special attention will be given to literature of New England Puritanism, the American Enlightenment, and American Romanticism. Graded work will include two exams, three essays, and multiple reading quizzes. Required texts: Belasco and Johnson, eds. *The Bedford Anthology of American Literature*, 1<sup>st</sup> ed., volume 1 (Bedford 2008); and Harriet Beecher Stowe, *Uncle Tom's Cabin* (Bedford 2008). This course fulfills the English 320 or equivalent requirement for the English major.

**ENGL 320 American Literature I. Instr. Outka. 11:00 MW.** This course offers a broad survey of a remarkable period in American literature, with a particular emphasis on the intersection between that

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

**ENGL 322 American Literature II. Instr. Lillvis. 1:00 TR.** This course examines the literature produced in America from 1865 to the present. Organized as a historical survey, the course will trace the major literary movements and traditions within the designated time period. Because of the vast amount of literature that falls into this category, a completely comprehensive survey is not viable; however, we will explore how shifts in political, social, cultural, religious, economic, and scientific realities shape (and are shaped by) American literature. In other words, we will study works of fiction, drama, poetry, and criticism in terms of their complex relationships with other texts and their negotiations with America's cultural and historical contexts. We will examine traditional, canonical works and authors as well as texts that challenge some of our presupposed ideas about American writing and broaden our understanding of American voices. We will additionally work to further develop the reading and writing skills associated with the study of literature. Course assignments will include several short response papers, a research essay, and two exams. Attendance and class participation are essential. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 322 American Literature II. Instr. McLendon. 2:30 TR.** This course will introduce you to American literature, 1865 to present. We will consider short stories, poetry, and drama. We will look at how American Literature has evolved from the Civil War to the present, how realism shifted into modernism and beyond, and how styles of literature altered with literary experiment. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 322 American Literature II. Instr. Tidwell. 7:00p T.** 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. Butler. 12:30 MW.** A reading and discussion of a number of works most of which were published in 2010--a time close enough to be about familiar things, far enough away to be in paperback--in order to think/argue about such matters as classification by genre; distinctions between "serious literature" and "popular literature"; the relationship between contemporary fictions and our senses of ourselves, others, and the world[s] we live in; valid and valuable approaches to reading and understanding; prevailing conventions of judgment; etc. Our reading list contains fiction and nonfiction; books that sold very well, books that did not; books that won prestigious prizes and critical praise, books that did not. Written work will consist of short reaction papers for every work discussed, 2-3 longer papers or examinations, and a final. In addition, the class will be divided into research teams responsible for oral reports on the initial critical reactions to the books studied. One text will be a graphic novel. A few films [2-3] made during the period will be added to the reading/discussion list. Our text list is not set but will probably include: Antonya Nelson, *Bound*; Kathryn Stockett, *The Help*; Patti Smith, *Just Kids*; Steve Hamilton, *The Lock Artist*; Gary Shteyngart, *Super Sad True Love Story*; Jennifer Egan, *A Visit from the Goon Squad*; David Small, *Stitches*. These works come from our times and so can reasonably be expected to contain adult themes and language, sex and violence, disagreeable characters, unpleasant situations, and unsettling ideas and emotions. The course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 327 Twentieth-Century British Drama. Instr. R. Elliott. 11:00 MW.** At the beginning of the twentieth century, Great Britain, though its empire was at its zenith, was a theatrical backwater. The innovative plays of Ibsen, Strindberg, and other Continental playwrights had only begun to have an impact, and the popular stage was awash in stilted melodrama and mindless farce. Plenty of melodrama and farce can still be found in London's West End, but, a century later, British theatre is also universally admired for its productions of literate classical and contemporary drama. How did this transformation take place? In this course, we will study the works of some 12-15 20th- and 21st-century English and Irish playwrights and trace both their thoughtful response to European dramatic movements and their leading role in developing a significant dramatic tradition of their own. We will examine plays by Oscar Wilde, George Bernard Shaw, Samuel Beckett, Harold Pinter, Tom Stoppard, and Caryl Churchill, among others. Assignments will include two papers of moderate length and a creative project. There will also be a final examination. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 332 Shakespeare. Instr. Carothers. 9:00 MWF.** We'll read twelve of the plays, considering genre, chronology, structure, genius, and the recurring issues of "timelessness" and "time-boundedness." We'll also watch numerous excerpts from the Ermal Garinger Academic Resource Center's collection of Shakespeare films. Probable titles to be covered include *Romeo and Juliet*, *Hamlet*, *King Lear*, *Macbeth*, *Taming of the Shrew*, *A Midsummer Night's Dream*, *Measure for Measure*, *The Merchant of Venice*, *Richard III*, *Henry V*, *The Winter's Tale*, *The Tempest*. Course requirements: regular class attendance and participation, quizzes on each play, two papers of

1,000-2,000 words, mid-term examination, final examination. Required text: *The Necessary Shakespeare*, David Bevington, ed. This course fulfills the Shakespeare requirement for the English major.

**ENGL 332 Shakespeare. Instr. Lamb. 3:00 MW.** In this course, we will read plays across Shakespeare's career, including *Richard II*, *The Merchant of Venice*, *Henry IV Part One*, *As You Like It*, *Hamlet*, *Othello*, and *The Tempest*, as well as selected sonnets. We will study these texts for their formal complexity, for their engagement with ideas in their historical moments and across time, for a sense of Shakespeare's development as a dramatist and poet, and for an understanding of how such questions work with respect to performance and print publication. The ultimate goal will be to investigate how Shakespeare's powerful imaginative worlds were created and made public. Our approaches will be as diverse as the works themselves, covering the whole spectrum of critical methodologies and engaging in all kinds of approaches to learning. Preparation, attendance, and participation are absolutely necessary. Written work will include two papers, two exams, online writing, and creative projects. Texts: *The Complete Works of Shakespeare*, ed. David Bevington, 6<sup>th</sup> ed. (Longman, 2008). This course fulfills the Shakespeare requirement for the English major.

**ENGL 332 Shakespeare. Instr. Valk. 12:00 MWF.** Close yet creative—informed yet inventive—readings of twelve (or so) of Shakespeare's greatest plays will introduce some students, further expose others, to the depth and breadth of this writer's profound yet playful vision. In keeping with the spirit of an artist whose work, a critic writes, "continues to supply us with more questions than solutions and more confusion than certainties," the class will pursue the character of a forum for lively, engaged, inquisitive, and democratic debate. Text: *The Complete Works of Shakespeare*, ed. Bevington (or suitable substitutes). Required Work: 500+ word response papers to all-but all the plays; two critical essays of some greater length (say, 5-7 pages); a final examination; and a consistently sunny disposition. Consistency should also be observed concerning class attendance. This course fulfills the Shakespeare requirement for the English major.

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

**ENGL 334 Major Authors: 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 334 Major Authors: Five American Authors. Instr. S. Harris. 11:00 TR.** This spring we will read one novel each by five great American writers: Mark Twain (*Adventures of Huckleberry Finn*), Henry James (*The American*), William Faulkner (*Go Down, Moses*), Ralph Ellison (*Invisible Man*), and Sandra Cisneros (*Caramelo*). Depending on time, we may also read one short story for each writer. In the process of the semester we will talk about the novels as examples of a number of literary movements: realism, regionalism, modernism, surrealism, and post-modernism, for example--and we will also examine technical elements that the writers use to build their fiction, such as narration, allegory, point of view, and stream of consciousness. These novels cover many topics, reaching deeply into American life and history, and we will discuss American identity as it is revealed—and constructed-- through work, rebellion, racial conflict, immigration, sojourns in Europe, the sense of the past, and the expectation of the future. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 334 Major Authors: Poe and Melville. Instr. N. Williams. 7:10p M. Edwards Campus.** We will look at two of the most renowned American writers of the nineteenth century, hopefully with a fresh eye that focuses less on Poe and Melville as tortured "geniuses" and more on both men as hard-working writers who brought their unique visions to topical and popular subject matter. While they were both first-rate, idiosyncratic prose stylists, they were also very grounded in the world around them. Themes we will consider include the role of the writer in the literary marketplace (an obsessive issue for both men), the portrayal of then-cutting-edge science and industry (particularly of the nautical variety) in their works, the allure of the strange and unfamiliar, the use (and abuse) of the established travel narrative genre, the place of slavery in antebellum society, and their influence on the short story genre. This course fulfills the English 320 or equivalent requirement for the English major.

**ENGL 334 Major Authors: Kerouac and Ginsberg. Instr. Irby. 2:30 TR.** In this course we will be primarily focusing on eight of Jack Kerouac's major novels and a large body of Allen Ginsberg's most important poetry, looking at the historical and cultural, etc., contexts as well as the literary, the reception of the work, its on-going presence. There will be quizzes, a couple of essays, and a final exam. Texts: Kerouac: *On the Road*, *Visions of Cody*, *Dr. Sax*, *Maggie Cassidy*, *The Subterraneans*, *The Dharma Bums*, *Desolation Angels*, *Big Sur*; Ginsberg: *Collected Poems, 1947-1980*. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 334 Major Authors: Hurston and Hughes. Instr. Tidwell. 7:00p R.** Langston Hughes (1902-1967) and Zora Neale Hurston (1891-1960) were, without question, two of the most vigorous advocates for aesthetic possibilities in the lives, language, and lore of

common, everyday Black people. Nowhere is this more evident than in Hughes's and Hurston's homage to the "low down folks" as the creators of "folk" or "vernacular" culture--the stuff of great art. Of interest to this course are the intersection and unraveling of the personal connections of Hughes and Hurston, the creative work each produced during their interaction, and, after the severing of their friendship, the artistic direction each one took. More specifically, to what extent, for example, were feelings of love and of love rebuffed crucial to their failed collaboration on *Mule Bone* (ca. 1931)? Did personal animosity or differences in conceptions of art cause Hughes to attack Hurston's volume of folklore, *Mules and Men* (1935)? About politics, can an argument be sustained that Hurston's opposition to the Brown vs. Board of Topeka decision (1954) reveal a conservatism at odds with Hughes's more liberal attitude that made him the subject of the McCarthy-era communist inquiry? These and other issues of art and biography will form the bases for a comparative study of representative works by and about these two well-known figures. Students will be asked to write two "take-home" exams and to complete a course project. This class fulfills the English 322 or its equivalent 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. Daldorph. 4:10 M. Edwards Campus.** We'll study the basic elements of short story writing, including characterization, narrative development and dialogue. Most of the classes we will be workshoping student-written fiction. Students will be expected to complete several exercises and three short stories, or the equivalent, perhaps three chapters of a novel.

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

**ENGL 351 Fiction Writing I. Instr. Jones. 1:00 TR.** This class will ask you to think critically about the construction of a narrative and the importance of telling a story. We, as a class, will challenge each other to read, compose, and think like writers. This will be accomplished through the reading of challenging and diverse prose, diligent journal writing, thoroughly engaging in class discussion, and, of course, writing and revising your own pieces of fiction. By the time you're finished with this class, you'll have written no less than thirty pages of edited prose.

**ENGL 351 Fiction Writing I. Instr. Lorenz. 7:00p T.** This is an introductory study of the art of fiction writing. Enrollment in this class is by permission of instructor only. Preference will be given to

freshman and sophomore Honors students. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, setting, detail. Stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of contemporary stories in the text and workshoping of student stories. Each student will be required to complete three short stories and one revision. Text: *The Contemporary American Short Story*, Nguyen and Shreve.

**ENGL 351 Fiction Writing I. Instr. Petterson. 1:00 MWF.** This beginning writer's course will focus on the art and practice of writing fiction. Contemporary short fiction will serve as the basis for a study of literary techniques and forms such as point of view, structure, voice, character, detail, and setting. We will also discuss strategies for planning, developing, and completing short stories. Class will be held primarily in a workshop format, where each student will present original work and receive substantial feedback from both the instructor and their peers. Written evaluations of others' stories will be expected, along with a minimum of two stories per student over the course of the semester. Text: *The Scribner Anthology of Short Fiction*, ed. Williford & Martone (1999 edition).

**ENGL 351 Introduction to Fiction Writing. Instr. Pfeiffer. 10:00 MWF.** In this course, students spend each week writing fiction using prompts from *The 3 A.M. Epiphany* and discussing fiction theory from Francine Prose's *Reading Like a Writer*. Each week, students write one 500-word assignment by choosing from among the available prompts selected by the instructor; over the weekend the students develop their stories into a longer 1,500-word narrative. Each discussion and set of prompts centers on a certain aspect of fiction. These range from the basic (character, plot, setting, dialogue) to the intermediate (voice, implied author, verisimilitude). The class will workshop writing from the previous week during the following week, and students will receive substantial feedback from the instructor and from their peers.

**ENGL 351 Fiction Writing I. Instr. Sullivan. 1:00 MWF.** For beginning fiction writers, English 351 requires no texts and it will be conducted in a workshop format. The stories written by students enrolled in the class will serve as our text. Each student will write three stories which will be in length from eight to twelve pages. Those stories will be presented to the class under a pen name. This will be a serious endeavor in writing and reading contemporary literary fiction.

**ENGL 352 Poetry Writing I. Instr. Dockery. 1:00 TR.** An introductory creative writing course such as this one allows students to test their talents in a stimulating, supportive environment. We will read and analyze many successful poems to study the craft of contemporary published poets. Once we share a common vocabulary and set of standards, we will compose and critique our own poems, often as the outcome of specific exercises. Most classes will operate in a workshop atmosphere as we share our critiques of our peers' creations. Everyone will be required to turn in at least one poem per week, in addition to thoughtful written responses to peer writing. We will pay particular attention to rewriting and the possibilities of each poem during revision, and at the end of the semester, you will turn in a portfolio of your poems along with each revision made. Upon successful completion of this course all students will be, minimally, more informed and appreciative readers of poetry. Text: *Writing Poems*, eds. Boisseau/Wallace, 8<sup>th</sup> edition.

**ENGL 352 Poetry Writing I. Instr. Kaminski. 11:00 MW.** This workshop will focus on the production of poetry. We will explore poetic form and technique, using a variety of methods to generate new poems. We will pay particular attention to the specific ambition of each poem and how that ambition can be discerned during the writing process. We will question convention, unlearn inherited habits and explore new possibilities. Contemporary poetry and other course readings will serve as guides for our writing and will help to inform our own ongoing discussion of poetics. Meetings will center on critiquing student poems, discussion of assigned readings, and in-class writing. There will be some brief critical responses to readings. Thoughtful and engaged participation in the collective enterprise is essential, and will be the basis for your grade in the class. At the end of the semester, you will turn in a chapbook of your own work as a final project.

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

**ENGL 353 Screenwriting I. Instr. Ohle. 11:00 TR.** No text is required for the course. We will use *Celtx*, a free, downloadable screenwriting software. Course Requirements: You will complete two original **7-page screenplays during the first half of the semester and one 15-page screenplay during the second half.** The second screenplay will be accompanied by a **Treatment** (your screenplay story written in prose form, usually two or three pages) and a **Logline** (conveys the dramatic story of a screenplay in the most abbreviated manner possible, usually one or two sentences). You will also complete weekly assignments (leading to the final draft of your screenplay, treatment and logline) and post them on Blackboard for other class members to read and offer feedback. Postings will also be accessed in class and projected on a large screen for class discussion. You will be expected to enroll in the online Blackboard course site for ENGL 353 and check it on a daily basis. Final grade will be based on: (1) quality of writing (and adherence to proper screenwriting formats); (2) class participation and attendance and (3) timely completion of all assignments. There will be no final exam.

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

contemporary plays to aid in students' writing and interpretation skills.

**ENGL 355 Nonfiction Writing I: Workshop in the Essay. Instr. Crawford-Parker. 9:00 MWF.** A well-known writer got collared by a university student who asked, "Do you think I could be a writer?" "Well," the writer said, "I don't know. . . . Do you like sentences?" Annie Dillard, "Write Till You Drop"

This course introduces students to the craft and art of the essay, a form that artfully enacts one writer's engagement with the world. Students do a significant amount of reading since, as Patricia Hampl says, "A writer is, first and last, a reader." Our reading enables students to examine and respond effectively to their own writing as well as to the writing of fellow class members. Of course, the class features much writing. We write essays and read each others' essays (students are required to submit their work through Blackboard for the class members to read). The course is a workshop where students learn how to talk about essays, to respond better to what they read, and to better revise their own work. We begin the semester by looking at very short examples of the form to inspire our own writing of very short essays. Part of our consideration of writing focuses on a writer's materials. As Annie Dillard's story suggests, to write requires an affection and concern for one's materials. To that end, we spend some time learning more about how sentences work and how to construct better ones.

Course work includes a short piece, two essays, a portfolio, presentations, a course journal, and reading assignments throughout the semester. A willingness to write, accept feedback, offer feedback, read seriously, and enjoy oneself is necessary for the course. Texts: Stanley Fish. *How to Write a Sentence: And How to Read One.* Harper, 2011; Judith Kitchen, ed. *Short Takes: Brief Encounters with Contemporary Nonfiction.* Norton, 2005; Phillip Lopate. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present.* Anchor, 1997; Dinty Moore. *Crafting The Personal Essay: A Guide for Writing and Publishing Creative Non-Fiction.* Writers Digest, 2010; Lex Williford and Michael Martone, eds. *Touchstone Anthology of Contemporary Creative Nonfiction: Work from 1970 to the Present.* Touchstone, 2007.

**ENGL 355 Nonfiction Writing I: Workshop in the Essay. Instr. Crawford-Parker. 10:00 MWF.** A well-known writer got collared by a university student who asked, "Do you think I could be a writer?" "Well," the writer said, "I don't know. . . . Do you like sentences?" Annie Dillard, "Write Till You Drop"

This course introduces students to the craft and art of the essay, a form that artfully enacts one writer's engagement with the world. Students do a significant amount of reading since, as Patricia Hampl says, "A writer is, first and last, a reader." Our reading enables students to examine and respond effectively to their own writing as well as to the writing of fellow class members. Of course, the class features much writing. We write essays and read each others' essays (students are required to submit their work through Blackboard for the class members to read). The course is a workshop where students learn how to talk about essays, to respond better to what they read, and to better revise their own work. We begin the semester by looking at very short examples of the form to inspire our own writing of very short essays. Part of our consideration of writing focuses on a writer's materials. As Annie Dillard's story suggests, to write requires an affection and concern for one's materials. To that end, we spend some time

learning more about how sentences work and how to construct better ones.

Course work includes a short piece, two essays, a portfolio, presentations, a course journal, and reading assignments throughout the semester. A willingness to write, accept feedback, offer feedback, read seriously, and enjoy oneself is necessary for the course. Texts: Stanley Fish. *How to Write a Sentence: And How to Read One*. Harper, 2011; Judith Kitchen, ed. *Short Takes: Brief Encounters with Contemporary Nonfiction*. Norton, 2005; Phillip Lopate. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present*. Anchor, 1997; Dinty Moore. *Crafting The Personal Essay: A Guide for Writing and Publishing Creative Non-Fiction*. Writers Digest, 2010; Lex Williford and Michael Martone, eds. *Touchstone Anthology of Contemporary Creative Nonfiction: Work from 1970 to the Present*. Touchstone, 2007.

**ENGL 355 Nonfiction Writing I. Instr. Luce. 7:10p TR. Edwards Campus.** When Truman Capote wrote *In Cold Blood*, he did more than just document a brutal killing, he created a whole new approach to the “writing” of fact. From that starting point, this introductory course will serve as a survey of the various types of literary nonfiction writing. From the personal essay to reviewing live performances, from humor to column writing, students will immerse themselves in learning the importance of creativity, craft, and voice in non-fiction. Requirements will include a personal essay, three columns, a review of a live performance, humor writing and a final project. While we will read examples of all of these types of writing, the bulk of our work will come in workshop format, with students critiquing one another’s work.

**ENGL 362 Foundations of Technical Writing. Instr. Burrows. 7:10p W. Edwards Campus.** This course will introduce students to the elements of technical communication, including evaluation, organization, writing, revising, and development of technical documents. Among the various documents are reports, proposals, memos, resumes, manuals, oral presentations, and websites. The course will develop specific technical writing skills that will be utilized in various fields and professional situations, which will be developed in class both within groups and through independent work. Students will review and practice the essential tech-writing elements, while gaining valuable experience through research, real-life technical-writing exercises, peer review, and class presentations **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite requirement for English 562 and 564. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration.

**ENGL 362 Foundations of Technical Writing. Instr. Evans. 8:00 TR.** This course introduces students to the principles of technical communication. Students will learn to organize, develop, write, and revise various technical documents (e.g., letters, manuals, presentations, proposals, reports, résumés, Web sites) often needed in business, engineering, and scientific settings. The course will also include an introduction to technical-writing software. Text: Mike Markel, *Technical Communication*, 9<sup>th</sup> ed. (Boston: Bedford/St. Martin’s, 2010). **Prerequisite:** English Composition (101 and 102) or completed undergraduate degree. This course fulfills the prerequisite for English 562, 563, and 564. This course counts as an elective in the traditional English major and toward the 15 required

hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration.

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

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

**ENGL 387 Introduction to the English Language. Instr. E. Williams. 1:00 TR.** In this course, students will learn about the structure, use, and diverse forms of the English language as it is written and spoken in the US and in other global contexts. The course will build students’ understanding of the linguistic features of English through thematic focuses on cultural, national, and American-regional variations of English. Students will learn a specialized vocabulary for describing English(es) while also learning about the reasons for, significance of, and legitimacy of non-“standard” variations of English. Student work will include group presentations, three exams, periodic quizzes, and other brief writing and homework assignments. Required texts: *How English Works: A Linguistic Introduction* (3/E), by Anne Curzan and Michael Adams. 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 479 Literature of Sports in the Movies. Instr. Wedge. 1:00 TR.** This course will examine works of sports literature in several genres and compare them to the film adaptations of these works. Of particular interest will be how themes, characters, settings, and so on are adapted to film. We will study works that gain “Hollywood” endings (*The Natural*, *Golden Boy*) and ones that are more faithfully translated to the screen (*That Championship Season*). We will also consider how different genres move to film, as we study these novels, plays, non-fiction works, and short stories. Among the films we will examine are *Field of Dreams* (*Shoeless Joe*) and *Million Dollar Baby*. Required coursework consists of 3 major Essays

(55%), and a Final Exam (25%). Homework (20%) includes pop quizzes and shorter writing assignments. Class participation is also of considerable importance. **TEXTS:** Kinsella, *Shoeless Joe*; Malamud, *The Natural*; Hemingway, *The Old Man and the Sea*; Odets, *Golden Boy*; Jason Miller, *That Championship Season*; Bissinger, *Friday Night Lights*; Hornby, *Fever Pitch*; Toole, *Million Dollar Baby*. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 507 Science, Technology & Society: Examining the Future Through a Science Fiction Lens. Instrs. Baringer, McKitterick. 4:00 R.** Science and technology offer many benefits to individuals and to societies, yet they also present many challenges. This course explores the past, present, and possible future effects of science and technology on society through readings and discussions of nonfiction writing in conjunction with science-fiction stories and novels. Each week, students write a one-page paper about that week's readings. Other projects include a mid-term paper, an oral presentation, and a research paper as a final project.

**ENGL 508 Contemporary Literary Theory. Instr. Barnard. 9:30 TR.** This course offers an advanced introduction to key strands of contemporary cultural and literary theory, from post-structuralism to the present. A theory, for our purposes, is an advanced model for understanding a basic question or problem in the humanities and social sciences. This is not a course in applied theory or criticism; rather, it is an intellectual history course that surveys the history and development of contemporary cultural theory seen from the perspective of literary studies. We will work through a historical survey of the basic fields of inquiry (and their disciplinary roots) that generate the range of currently influential theoretical and critical models, from the advent of post-structuralism in the 1960s to the current emphasis on interdisciplinary modes of historical contextualization.

In order to understand how literary studies has developed from a discipline based on largely-unexamined 19th-century assumptions related to aesthetic idealism to today's historically-informed scholarship that shares its theoretical and analytical models, and its foundational concepts, with the rest of the human sciences, we will review critical and theoretical models of formal linguistic and cultural systems (formalism and structuralism); models of the subject and basic identity categories (psychoanalysis; sex-gender and ethnic studies); models of interpretation and meaning (deconstruction and hermeneutics); and end with an overview of recent interdisciplinary models geared toward understanding the cultural dynamics of historical and social relations (post-Marxist models; Birmingham-school cultural studies; postcolonial theory, world-systems theory, etc).

Coursework will consist of reading and four short papers. 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. Required text: Vincent B. Leitch, ed. *The Norton Anthology of Theory and Criticism*. 2nd edition. WWW Norton & Co. ISBN-13: 978-0393932928. This course fulfills the 308 or equivalent core requirement for English majors entering KU in or after Spring 2010.

**ENGL 530 Irish Renaissance Literature. Instr. Conrad. 7:00p W.** Irish theater critic Stephen Gwynn said of W. B. Yeats's play *Cathleen ni Houlihan*, "I went home asking myself if such plays should be produced unless one was prepared for people to go out to shoot and be shot." His comment proved prophetic: many of the Irish

men and women who fought in the 1916 Easter Rising spoke of Yeats's play as their inspiration. As this anecdote suggests, writing and politics have been--and still are--closely and explicitly intertwined in Ireland. In this course, we will examine the works written during what is often called the Irish Renaissance, paying particular attention to the literary and political responses to Ireland's history of British colonial rule. We will explore a variety of genres, including essays, poetry, film, and music; and we will examine works by such authors as W. B. Yeats, James Joyce, Lady Isabella Augusta Gregory, Patrick Pearse, and Sean O'Casey. No prior experience with Irish literature or history is expected; short historical readings will be included. Students will be expected to participate in classroom and online discussion; take a comprehensive final examination; and complete a research project which will be based in the Spencer Research Library's Irish collections and which will include an annotated bibliography and a short oral presentation. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 551 Fiction Writing II. Instr. Desnoyers. 11:00 TR.** Required Texts: *The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone. This course is an intensive exploration of the ideas, techniques, and forms of fiction, such as the short story, novella, and novel, with primary emphasis on the careful analysis and discussion of student works-in-progress. We will read stories each week from *The Scribner Anthology of Short Fiction* and discuss narrative structure and style, imagery and metaphor, use of scene and exposition, dialogue and the various points of view. **Requirements:** Students will attend class regularly and participate actively in discussion. They will produce at least two short stories or novel chapters of their own during the semester, which they will submit to the class to be workshopped. They will type comments for their peers' stories as these are workshopped. Finally, they will revise their stories for inclusion in their final portfolio.

**ENGL 551 Fiction Writing II. Instr. Desnoyers. 2:30 TR.** Required Texts: *The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone. This course is an intensive exploration of the ideas, techniques, and forms of fiction, such as the short story, novella, and novel, with primary emphasis on the careful analysis and discussion of student works-in-progress. We will read stories each week from *The Scribner Anthology of Short Fiction* and discuss narrative structure and style, imagery and metaphor, use of scene and exposition, dialogue and the various points of view. **Requirements:** Students will attend class regularly and participate actively in discussion. They will produce at least two short stories or novel chapters of their own during the semester, which they will submit to the class to be workshopped. They will type comments for their peers' stories as these are workshopped. Finally, they will revise their stories for inclusion in their final portfolio.

**ENGL 551 Fiction Writing II Instr. Lorenz. 7:00p R.** This is an advanced course in fiction writing for students who have demonstrated strong writing ability in Fiction Writing I. Students who have taken Fiction Writing II once previously are also eligible. Enrollment is by permission of instructor. Eligible students interested in taking the course should submit samples of their fiction to me in advance of enrollment. After a review of fiction-writing elements and techniques, the course will be conducted primarily as a workshop focusing on student work. A selection of fiction from the

text will supplement workshop discussions. Each student will write three new short stories. Revision of previous work may be allowed with the permission of instructor. Text: *The Contemporary American Short Story*, Nguyen and Shreve.

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

**ENGL 553 Screenwriting II. 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 15 pages and one 30 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 555 Non-fiction Writing II. Instr. Atkins. 9:30 TR.** In this creative-writing course we (learn to) write personal and familiar *essays*. We also read, especially at the beginning; indeed, the first three or four weeks or so 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; and E.B. White, *Essays*.

**ENGL 555 Nonfiction Writing II. Instr. Luce. 7:10p TR. Edwards Campus.** When Truman Capote wrote *In Cold Blood*, he did more than just document a brutal killing, he created a whole new approach to the "writing" of fact. From that starting point, this introductory course will serve as a survey to the various types of literary nonfiction writing. From the personal essay to reviewing live performances, from humor to column writing, students will immerse themselves in learning the importance of creativity, craft, and voice in non-fiction. Requirements will include a personal essay, three columns, a review of a live performance, humor writing and a final

project. While we will read examples of all of these types of writing, the bulk of our work will come in the workshop format, with students critiquing one another's work.

**ENGL 570 Constructing Race. Instr. Fowler. 2:30 TR.** What is race? Is race an essential identity? Is it socially constructed? Is race a form of ethnicity, or should race be distinguished from ethnicity? These are questions that theorists of race are currently debating. Whereas Walter Benn Michaels urges Americans "to give up the idea of race altogether," because "either race is essence" or "there is no such thing as race," other theorists point to the African American writers who defend the "black" in black culture. Omi and Winant argue that racial designations are "an unstable and 'decentered' complex of social meanings constantly being transformed by political struggle. In other words, racial boundaries are contested sites of relationship where both sides struggle for control. In "Constructing Race," our objective will be to locate the theories of race difference that inform the works of fiction and non-fiction writers. We will examine how these writers question, critique, and counter the troubling Western notion that racial identities depend on difference and that difference is secured by the exclusionary tactics of racism. The course will be discussion-based, and it will emphasize writing. Course requirements will include two papers (approximately 5-7 typewritten pages); response papers, quizzes, and a midterm and final exam. Class participation also is a requirement. Required texts include: Frederick Douglass, *Narrative of the Life of Frederick Douglass, An American Slave*; Mark Twain, *Pudd'n'head Wilson*; Nella Larsen, *Passing*; William Faulkner, *Intruder in the Dust*; Ralph Ellison, *Invisible Man*; John Howard Griffin, *Black Like Me*; and Toni Morrison, *Playing in the Dark*. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 571 American Indian Literatures, Environmentalism, and Ecocriticism. Instr. Fitzgerald. 11:00 MW.** According to popular wisdom, American Indians are a people "close to nature." Yet at the same time, the reservations many live on are close to uranium mines, radioactive waste dumps, and other toxic sites. These are not the images that socially constructed notions of "Indian," "nature," and "wilderness" has prepared us for. This course will examine such contradictions by exploring contemporary American Indian literature through the lens of ecological literary criticism, or ecocriticism, as well as such critical issues as environmentalism, land dispossession, sovereignty, race, poverty, and environmental justice. Requirements: Reading quizzes, a midterm, and a multi-stage research project. Texts: Silko's *Ceremony*; Linda Hogan's *Solar Storms*; N. Scott Momaday's *The Way to Rainy Mountain*; Elizabeth Cook-Lynn's *Aurelia*; Louise Erdrich's *Tracks*; and critical readings distributed via Blackboard. This course fulfills the English 322 or equivalent requirement for the English major. It also fulfills the non-Western culture course requirement.

**ENGL 572 Women and Literature: Women in Victorian England. Instr. Elliott, D. 3:00 MW.** Many of our stereotypes about gender—the roles of both women and men—derive from 19th-century England. "The Angel in the House", the "Lady with the Lamp", the self-sacrificing mother, the hysterical woman, the femme fatale, the "strong-minded woman," the typewriter girl—these are just a few of the common Victorian images of women. This course will examine the construction of the category of woman in Victorian England by looking at a number of key literary works that were part of the Victorian debate on "the woman question." We will consider a variety of 19th-century texts, mostly by women, that helped to

create, reinforce, or challenge conventional gender definitions and roles. We will also look at some key pieces of feminist literary criticism of 19th-century writers. A short paper plus a research paper will be required, as well as in-class writing and a final exam. Primary readings will include selections from Sarah Ellis, *The Women of England*; John Ruskin, *Of Queen's Gardens*; John Stuart Mill, *The Subjection of Women*; Eliza Lynn Linton, *The Girl of the Period*; and Florence Nightingale, *Cassandra*. Full-length texts will include Elizabeth Gaskell, *Cranford*; Elizabeth Barrett Browning, *Aurora Leigh*; George Eliot, *Mill on the Floss*; Charlotte Yonge, *The Clever Woman of the Family*; M. E. Braddon, *Lady Audley's Secret*; and Olive Schreiner, *The Story of an African Farm*. Secondary readings on each of the novels will be available on Blackboard. This course fulfills the English 314 or equivalent requirement for the English major.

**ENGL 573 Topics in Latino/a Literature: Recent Latina Writers.**

**Instr. M. Caminero-Santangelo. 1:00 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, *Dreaming in Cuban*; 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.

**ENGL 580 Rhetoric & Writing: Rhetorics of Everyday Life.**

**Instr. Farmer. 11:00 TR.** This course examines the many ways that rhetoric is experienced in ordinary contexts—or, put differently, in everyday life. Traditionally, rhetoric has been conceived as an art of the forum, the chamber, or the podium, and thus, not surprisingly, rhetoric has been associated with political deliberation, legal argument, and ceremonial address. But we will look at the less obvious ways that rhetoric permeates day to day existence. After a brief introduction to rhetorical foundations, along with a survey of historical definitions of rhetoric, we will examine (among other things) the rhetoric of cell phones, sitcoms, internet chat rooms, motorcycle communities, greeting cards, comic books, video games, advertisements, etc. Our purpose will be to understand how everyday rhetorics accomplish their various purposes, how they shape values

and attitudes, and how they are inseparable from lived life. A larger purpose of this course is to introduce students to a disciplinary specialty, rhetoric, that they may not yet be acquainted with, but that will likely have a continuing relevance to their future lives as citizens and professionals. Required Texts: *Rhetoric: A User's Guide* (Ramage); *The Everyday Life Reader* (Highmore); Assorted readings from handouts. 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 590 Authors and Authority. Instr. Fischer. 11:00 TR.** This course will examine the creation of plays and films as the individual acts of author, actor, director, and designers, and compare those activities with performance devised from the collective efforts of a group. We will focus on a number of questions:

Is writing always a solitary activity? How does the author communicate his/her vision to the director and actors? Why do they sometimes feel constrained by the writer's presence or authority? How do authors in turn feel excluded from production? How have the Group Theater, the Wooster Group, and other ensembles changed the role of the author in the creation of drama? Has collaboration on a play text produced new types of drama? New visions?

How did the film director become a kind of author, i.e., the *auteur*? How does this “authoring” of a film compare with the directing or devising of a play? How do some film and theatre directors and actors “autograph” their work? Finally, how does an author raise social and political questions regarding authority and its uses? Talk back to power? How does censorship affect creativity?

Texts: Beckett, *Krapp's Last Tape & Other Dramatic Pieces*; Brecht, *Galileo*; Glaspell, *Inheritors*; Kushner, *Angels in America*; Miller, *The Crucible*; Odets, *Waiting for Lefty*; Williams, *Summer and Smoke*; additional titles TBA; selected films (e.g. *The Lives of Others*); selected essays. Requirements: daily participation; oral presentation; shorter paper; midterm exam; research project. Attendance at evening and/or weekend events is required. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 598 Writing Environmental Justice. Instr. B. Caminero-Santangelo. 11:00 MW.**

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

This course will begin with an overview of some canonical British and American writers who warned of the damage done to nature and to humans by industrial, “modern” development and who encouraged readers to imagine “progress” in new ways. These writers include: Clare, William Wordsworth, Henry David Thoreau, Leopold, and Rachael Carson. However, the majority of the course will focus on more contemporary artists from parts of the world outside North America and Europe and on their efforts to represent and fight the slow violence – the long term, often invisible ecological and social damage – that has devastated poor and/or marginalized

communities and that has been set in motion by international oil, chemical production, the dam industry, resort tourism, and agribusiness. In addition to viewing documentaries, we will be reading novels, memoirs, poetry, and essays by: Saro-Wiwa, Helon Habila, Ogaga Ifowodo, Tanure Ojaide, Jamaica Kincaid, Zakes Mda, Indra Sinha, Arundhati Roy, Vandana Shiva, Njabulo Ndebele. Requirements include: reading responses, a presentation, an annotated bibliography, and a research paper (on a topic relevant to the course and of interest to the student). This course fulfills the Honors Proseminar requirement for Departmental Honors in English as well as the Engl 314 or equivalent requirement for the English major.

**ENGL 598 Honors Proseminar: Literature and the Cultural Construction of the Life. Instr. Lester. 11:00TR.** Up nearly 30 years since the turn of the 20th century, life expectancy for the total population in the U.S. has reached the all-time high of 80 years old. Owing to this increase in life expectancy and the post-World War II baby boom (1946-64), the proportion of adults over 65 will increase dramatically over the next 20 years to become one-fourth of the total population. “The challenge of reinventing very old age,” writes gerontologist Laura Carstensen, “will be the greatest social revolution the baby boom generation ever faced.” We will read her popular book *A Long Bright Future*, in which she challenges us to reimagine a life course for the future as something other than a sequence through which cohorts ideally travel in age-segregated groups from education to work, family, and finally to retirement and leisure. Toward this end, our study will focus on figurations of older adults in a selection of U.S. literature. Readings may include the late 19th-century “Uncle Julius” stories from the turn of the century by Charles Chesnut and Paul Dunbar’s *The Sport of the Gods* (1901); stories and novels from mid-century, including Tillie Olsen’s *Tell Me a Riddle* (1961), William Faulkner’s *Reivers* (1962), and Alice Walker’s *Third Life of Grange Copeland* (1970), and stories, a memoir, and a novella from the late 20th century, including Ernest J. Gaines’s *Gathering of Old Men* (1983), Grace Paley’s *Later the Same Day* (1985), Cynthia Ozick’s *Shawl* (1990), and Philip Roth’s *Patrimony* (1997). In addition to reading quizzes and active participation in class discussion, this course will require students to introduce one or more core reading, write three 2-3 page essays, and submit a research proposal, annotated bibliography, and 10-page final research paper. This course fulfills the English 322 or equivalent requirement for the English major.

**ENGL 620 Renaissance Con Artists and Mad Scientists. Instr. Lamb. 12:30 MW.** In this course we will look at two surprisingly similar groups: the con artists and the mad scientists of the Renaissance. Both share a peculiar attitude toward language. Both concern themselves with knowledge. Both appear with astonishing frequency in early modern literature. Weirdly, both have much in common with the writers of the period. And members of one group have a strange habit of entering the other group. How do we explain the puzzling status of con artists and mad scientists, whose activities reach to the very heart of what we call the Renaissance? What does it mean that the most famous writers and literary figures of this period—Hamlet, Iago, Machiavelli, Donne, Bacon, Montaigne, and Shakespeare himself—fit comfortably into one or both of these categories? What do we make of the fact that these figures wrote and were written in the very period that new scientific and political modes of thought were rapidly spreading? And why is it that the arts of writing and speaking, instead of falling into a marginal, secondary position behind these advances, belonged at their epicenter, with mad

scientists and con artists acting as forerunners of and participants in cultural revolution? We will read broadly, taking a cross-section of mad scientists and con artists across genre, geography, and time. While we will spend most of our time on literary texts (broadly construed), we will also read actual scientific and confidence-game texts. Readings include, in no particular order, Shakespeare’s *Othello* and possibly *The Tempest*, Machiavelli’s *The Prince*, Francis Bacon’s *New Atlantis*, Ben Jonson’s *The Alchemist* and *Volpone*, Thomas Middleton’s *A Trick to Catch the Old One*, Robert Greene’s *Friar Bacon and Friar Bungay*, Thomas Nashe’s *The Unfortunate Traveller*, the poetry of John Donne and John Milton, Robert Burton’s *The Anatomy of Melancholy* (excerpts), Sprat’s *The History of the Royal Society*, Montaigne’s *Essays*, and more. Students should expect rigorous class discussion, two shorter papers and one long research paper, student presentations, and at least one field trip. This course fulfills the Honors Proseminar requirement for Departmental Honors in English as well as the Engl 312 or equivalent requirement for the English major.

**ENGL 690 African Fiction. Instr. B. Caminero-Santangelo. 3:00 MW.** *The world is like a mask dancing. If you want to see it well you do not stand in one place.*—Igbo proverb

This course is premised on the notion that getting any kind of handle on African literatures requires that we “do not stand in one place.” It covers a wide range of fiction and cultural theory from different parts of Africa and different historical periods. We will consider how each novel or short story collection comes to represent continuity and change (historically), as well as similarity and difference (geographically), in an evolving, diverse African literary tradition. We will read fiction by some of the most canonical African writers – Chinua Achebe and Ngugi wa Thiong’o – and by prominent younger authors, such as Doreen Baingana and Helon Habila. In addition, the course will emphasize how key historical developments (colonialism, national independence, civil wars, neocolonialism, AIDs, etc.) and cultural movements (Negritude, realism, Neo-Marxism, feminism, postmodernism, etc.) have shaped and been transformed in African fiction. Finally, we will explore the relationships among the literary texts and a diverse body of theory by the likes of Leopold Senghor, Frantz Fanon, Amilcar Cabral, Kwame Anthony Appiah, Biodun Jeyifo, and Abiola Irele. You need not have any prior background in African literature to take (or enjoy) this course. Fiction: *Arrow of God* (Chinua Achebe), *The Beautiful Ones Are Not Yet Born* (Armah), *Petals of Blood* (Ngugi), *Nervous Conditions* (Tsitsi Dangarembga), *Why Don’t You Carve Other Animals* (Yvonne Vera), *Tropical Fish* (Doreen Baingana), *Oil on Water* (Helon Habila). Requirements include reading quizzes, a midterm, an annotated bibliography, and a lengthy research paper.

This course fulfills the Engl 314 or equivalent requirement for the English major.

## SPRING 2012 GRADUATE LEVEL COURSES 600-999

**ENGL 620 Renaissance Con Artists and Mad Scientists. Instr. Lamb. 12:30 MW.** In this course we will look at two surprisingly similar groups: the con artists and the mad scientists of the Renaissance. Both share a peculiar attitude toward language. Both concern themselves with knowledge. Both appear with astonishing frequency in early modern literature. Weirdly, both have much in common with the writers of the period. And members of one group

have a strange habit of entering the other group. How do we explain the puzzling status of con artists and mad scientists, whose activities reach to the very heart of what we call the Renaissance? What does it mean that the most famous writers and literary figures of this period—Hamlet, Iago, Machiavelli, Donne, Bacon, Montaigne, and Shakespeare himself—fit comfortably into one or both of these categories? What do we make of the fact that these figures wrote and were written in the very period that new scientific and political modes of thought were rapidly spreading? And why is it that the arts of writing and speaking, instead of falling into a marginal, secondary position behind these advances, belonged at their epicenter, with mad scientists and con artists acting as forerunners of and participants in cultural revolution? We will read broadly, taking a cross-section of mad scientists and con artists across genre, geography, and time. While we will spend most of our time on literary texts (broadly construed), we will also read actual scientific and confidence-game texts. Readings include, in no particular order, Shakespeare's *Othello* and possibly *The Tempest*, Machiavelli's *The Prince*, Francis Bacon's *New Atlantis*, Ben Jonson's *The Alchemist* and *Volpone*, Thomas Middleton's *A Trick to Catch the Old One*, Robert Greene's *Friar Bacon and Friar Bungay*, Thomas Nashe's *The Unfortunate Traveller*, the poetry of John Donne and John Milton, Robert Burton's *The Anatomy of Melancholy* (excerpts), Sprat's *The History of the Royal Society*, Montaigne's *Essays*, and more. Students should expect rigorous class discussion, two shorter papers and one long research paper, student presentations, and at least one field trip. This course fulfills the English 312 or equivalent requirement for the English major.

**ENGL 690 African Fiction. Instr. B. Caminero-Santangelo. 3:00 MW.** *The world is like a mask dancing. If you want to see it well you do not stand in one place.*—Igbo proverb

This course is premised on the notion that getting any kind of handle on African literatures requires that we “do not stand in one place.” It covers a wide range of fiction and cultural theory from different parts of Africa and different historical periods. We will consider how each novel or short story collection comes to represent continuity and change (historically), as well as similarity and difference (geographically), in an evolving, diverse African literary tradition. We will read fiction by some of the most canonical African writers – Chinua Achebe and Ngugi wa Thiong’o – and by prominent younger authors, such as Doreen Baingana and Helon Habila. In addition, the course will emphasize how key historical developments (colonialism, national independence, civil wars, neocolonialism, AIDs, etc.) and cultural movements (Negritude, realism, Neo-Marxism, feminism, postmodernism, etc.) have shaped and been transformed in African fiction. Finally, we will explore the relationships among the literary texts and a diverse body of theory by the likes of Leopold Senghor, Frantz Fanon, Amilcar Cabral, Kwame Anthony Appiah, Biodun Jeyifo, and Abiola Irele. You need not have any prior background in African literature to take (or enjoy) this course. Fiction: *Arrow of God* (Chinua Achebe), *The Beautiful Ones Are Not Yet Born* (Armah), *Petals of Blood* (Ngugi), *Nervous Conditions* (Tsitsi Dangarembga), *Why Don't You Carve Other Animals* (Yvonne Vera), *Tropical Fish* (Doreen Baingana), *Oil on Water* (Helon Habila). Requirements include reading quizzes, a midterm, an annotated bibliography, and a lengthy research paper. This course fulfills both the Engl 314 or equivalent requirement and a capstone course requirement for the English major.

**ENGL 751 Fiction Writing III. Inst. Glick. 7:00p T.** In this advanced writing workshop, we will consider fiction as an often

cantankerous set of possibilities, anchored down by narrative constraints, designed to provoke, transform, and give pleasure to the reader. Cultivating discipline, precision, and curiosity, we'll be generating and revising lots and lots of material – stories, exercises, critiques. We'll also be reading all sizes of fictions, a few genre-benders, and a bit of theory. Exposure, a concept central to this workshop, does not simply mean that we will incorporate new texts, formal / syntactic / stylistic strategies, and philosophies into the toolbox of our writing practice. In mountaineering lingo, exposure also describes the vertiginous emptiness below a climber - a space of falling, a space of risk without which there can be very little reward. Along with shorter texts distributed electronically, we will be reading three shortish novels that merge formal innovation with a character-based, pathos-driven story: Vladimir Nabokov's *Lolita*, Jeanette Winterson's *Written on the Body*, and Michael Ondaatje's *Coming Through Slaughter*.

**ENGL 752 Poetry Writing III. Instr. Glick. 7:00p R.** This is an advanced graduate workshop in the writing of poetry. Taking as primary tenets Frank McCourt's statement that "you can't revise nothing" and John Cage's suggestion that artists must be voracious in assimilating new ideas, this class will emphasize the creation of new poetic work. In addition to writing detailed peer evaluations (and perhaps a book review), students will write a poem a week. Some poems, based on exercises or works we've read, will have constraints placed on them; others will run in directions determined by the student. As a complement to the workshopping of student poems, we'll use the anthology *American Hybrid* and Anne Carson's mixed-media collage *Nox* to explore how contemporary poets are erasing and reconfiguring the (always already illusory?) divide between narrative and "experimental" poetry. Pushing ourselves even further, while keeping an eye on the power of narrative poetics, we'll let conceptual writings, visual poems, and web / site-specific works alter the trajectory of our understanding of poetry and our current writing practices.

**ENGL 756 Forms: Playwriting. Instr. Canady. 7:00p W.** An intensive course in the creation and development of scripts for the stage. Utilizing a workshop model, students will craft original manuscripts, critique the work of peers, and meet regularly with the instructor for further development. By analyzing the basic structure of strong dramatic storytelling, students will craft a series of scripts employing a variety of text-creation methods. The course is especially recommended for fiction writers interested in improving their skill at writing dialogue. May be repeated for credit.

**ENGL 774 The Black Arts Movement. Instr. W. Harris. 7:00p T.** We will examine the Black Arts Movement of the 1960s and 1970s, a defining moment in African-American literary and social history. Not since the Harlem Renaissance of the 1920s has there been such a pivotal period in African-American literary history. As in the 1930s, in the 1960s and 1970s art became a weapon, and aesthetics shifted from Eurocentric to Afrocentric, with artists self-consciously creating according to black principles, principles seemingly indigenous to black culture and the black community.

We will read the major artists and theorists of the Black Arts Movement, including Amiri Baraka, Larry Neal, Henry Dumas, Gwendolyn Brooks, Carolyn Rodgers, Harold Cruse, Ron Karenga, Malcolm X, Ed Bullins, Nikki Giovanni, Haki Madhubuti, Etheridge Knight, Audre Lorde, Sonia Sanchez and others. The main forms we will explore are the short ones--poems, plays and essays--forms that could easily speak in the revolutionary moment. Some of the classic

texts we will read are Baraka's and Neal's *Black Fire*, Dudley Randall's *The Black Poets*, and Harold Cruse's *The Crisis of the Negro Intellectual*. Moreover, we will examine two major black journals of the period, *Black World (Negro Digest)* and *Umbr*a. We will also look at critiques of BAM, in particular, Ishmael Reed's creative one, the novel, *Yellow Back Radio Broke-Down*, and the movement's legacy of multiculturalism and hip hop. The critical frame for the course will be provided by James Smethurst's *The Black Arts Movement*, William L. Van Deburg's *New Day in Babylon*, Cheryl Clarke's *After Mecca: Women Poets and the Black Arts Movement*, and Howard Rambsy's *The Black Arts Enterprise and the Production of African American Poetry*.

**ENGL 790 Children's Literature: Literature of Resistance. Instr. Anatol. 2:30 TR.** In 1973, historian Robert Hine stated: "What society wants its children to know reveals what that society wants itself to be." Children's and young adult literature, therefore, becomes a ripe site for exploration. Prominent children's literature scholars such as Jack Zipes and Jacqueline Rose have asserted that children's books transmit often-conservative cultural values and encourage readers to accept and perpetuate mainstream models of behavior. Like early texts that were overtly didactic, even contemporary literature that appears to be radical is inherently orthodox and moralistic. The narratives selected for study in this course cover a range of genres and time periods, but the primary texts are organized around the theme of youth rebellion and resistance: the protagonists of these works either subtly defy or outwardly challenge authority figures, whether these are more powerful peers, their parents, teachers, religious leaders, or representatives of the government. Some of the concepts we will consider are: how notions of childhood have changed over time; the results of stark punishments versus natural consequences; whether these texts inspire social change or curtail the desire for it; whether the surge in recent "right-wing" children's literature confronts a real shift to the left in children's publishing; how genre and the age of the intended audience affect the effectiveness of an author's message.

Texts May Include: M.T. Anderson, *The Astonishing Life of Octavian Nothing* (Vol. 1 – The Pox Party) and/or *Feed*; J.M. Barrie, *Peter Pan and Wendy*; Suzanne Collins' *Hunger Games* trilogy (*The Hunger Games*, *Catching Fire*, and *Mockingjay*); Robert Cormier, *The Chocolate War*; Christopher Paul Curtis, *Bucking the Sarge*; Karen Cushman, *Catherine Called Birdy*; Roald Dahl, *Matilda* and/or excerpts from *Revolting Rhymes*; Grimms' fairy tales; Lois Lowry, *The Giver*; Julie Ann Peters, *Luna*; Philip Pullman's *His Dark Materials* trilogy (*The Golden Compass*, *The Subtle Knife*, and *The Amber Spyglass*); Adam Rapp, *33 Snowfish*; J.K. Rowling, *Harry Potter and the Sorcerer's Stone* (Book 1) and *Harry Potter and the Order of the Phoenix* (Book 5); Louis Sachar, *Holes*; Jonathan Stroud, *The Amulet of Samarkand*; Mildred Taylor, *Roll of Thunder, Hear My Cry*; a selection of picture books; criticism by Jack Zipes and Peter Hunt; Kimberley Reynolds, *Radical Children's Literature: Future Visions and Aesthetic Transformations in Juvenile Fiction*; Jacqueline Rose, *The Case of Peter Pan, or, the Impossibility of Children's Fiction*.

**ENGL 790 The British Gothic Tradition. Instr. Rowland. 1:00 M.** This graduate seminar will introduce students to the major texts, critical issues and key terms of Gothic literature in Britain in the 18<sup>th</sup> and 19<sup>th</sup> centuries. The Gothic romance was an important new popular genre in the second half of the 18<sup>th</sup> century, strongly influencing how the novel took shape and forging critical connections between sentimental and Romantic literary

cultures. The 19<sup>th</sup>-century British novel continued to incorporate gothic conventions and created some of the most enduring gothic monsters and myths in the British tradition. We will read the major texts of British Gothic as well as key critical and theoretical essays. Students will be required to write one short essay, one longer research paper, and make an oral presentation on one critical essay. Texts will include: Horace Walpole, *The Castle of Otranto*, Ann Radcliffe, *The Romance of the Forest*, Matthew Lewis, *The Monk*, Mary Shelley, *Frankenstein*, Charlotte Brontë, *Jane Eyre*, Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, Bram Stoker, *Dracula*.

**ENGL 802 Practicum in the Teaching of College English. Instr. Lancaster. 4:00 R.** The 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 and helping students read difficult texts. I also want to create a collaborative classroom where you all can work together and share your ideas with the hope that you 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. In class we will discuss pedagogical topics related to your teaching of 102, but the individual units and assignments will be created by you collaboratively on Blackboard. Your groups will meet with me in group conferences to discuss your plans for each unit.

You will have one writing project in this class that will be divided into two short written assignments, each of which is directly related to your teaching. You will be visiting a peer from the 802 class and writing up your observations and working with a peer to create an assignment and assess how well it worked. You will also write a teaching statement where you reflect on your growth as a teacher over your first year of teaching at KU.

**ENGL 904 Rhetorics of Counterpublic Discourse. Instrs. Farmer, Tell. 1:00 T.** One of the most provocative ideas to emerge in recent decades is that there exists not a single, general public, but rather, multiple, contending publics that often have an oppositional relationship with the larger public, as well as with each other. These "other" publics are most often referred to as *counterpublics*, and the purpose of this course is to examine counterpublics and the kinds of rhetoric they both practice and require.

We will begin by identifying the intellectual lineages of public sphere theory, both before and after the publication of Jürgen Habermas's *Structural Transformation of the Public Sphere*, and we will demonstrate why this work, in particular, has been foundational to any understanding of counterpublic discourse. Along the way, we will address a number of key questions: What exactly is a counterpublic, and how has the term been redefined since its introduction? Do counterpublics differ from subcultures, and if so, how? What might be examples of historical counterpublics? Disciplinary counterpublics? Counter counterpublics? Is counterpublic discourse susceptible to the forces of co-option? Are there particular kinds of rhetoric that pertain to counterpublic discourse? And what implications might counterpublic discourse have for future scholarship in the related disciplines of composition and communication studies, as well as for the teaching performed in these disciplines?

Required Texts: *The Idea of the Public Sphere* (Gripsrud, et. al); *The Structural Transformation of the Public Sphere* (Habermas);

*Public Modalities* (Brouwer and Asen); *Publics and Counterpublics* (Warner); *Compelled to Write* (Wallace). These texts will be supplemented by other assigned readings as well.

**ENGL 970 Seminar in American Literature: Faulkner and Hemingway. Instr. Carothers. 7:00p W.** Course Objectives: To read extensively and deeply in several of the major fictional texts by these two great contemporaries and rivals, and to organize this reading around a major issue—perhaps the primary issue in the continuing critical conversations about their work.

For Hemingway, the issue is the complex relations between and among his several male protagonists, concepts of heroism from various sources, and what is known about Hemingway's much-written-about life. In 1952 the critic Philip Young introduced what he called a "code" to which all of Hemingway's protagonists were assumed to subscribe. Although it was never articulated in any systematic detail, the Code dominated many studies for many years, before being thoroughly and deliberately abandoned by recent and contemporary critics.

For Faulkner, an evaluative position first articulated almost fifty years ago still dominates comprehensive discussion of Faulkner: his "Major Years" begin with the writing of *The Sound and the Fury* (1929) and continues through *Go Down, Moses* (1942). Everything that comes before 1929 is the apprentice work of a writer in the early stages of his development; everything after 1942 is lesser work, the whole of it through *The Reivers* (1962) constituting the period of his unfortunate decline.

We'll read and re-read both Hemingway and Faulkner texts, scholarship, and criticism, to learn these histories, consider their implications, and write our own conclusions on aspects of these subjects. In the process, we should discuss and articulate the assumptions and methods of concentrating criticism and scholarship on a single author.

Course requirements: Several individual reports on primary and secondary texts on both authors. For one of the two, a proposal for a paper, followed by a completed longer paper (4,000-6,000 words) suitable for presentation at one of the national or international conferences in Hemingway studies or Faulkner studies, to be presented to the entire seminar at the end of the semester.

Texts: Hemingway: *The Complete Short Stories of Ernest Hemingway*; *The Sun Also Rises*; *A Farewell to Arms*; *For Whom the Bell Tolls*; *The Old Man and The Sea*; *A Movable Feast*. Faulkner: *The Sound and the Fury*; *As I Lay Dying*; *Light in August*; *Absalom, Absalom!*; *Go Down, Moses*; *Collected Stories*.

**ENGL 980 Evolution, Essentialism, and the Organic Sublime: The Nineteenth-Century Posthuman. Instr. Outka. 1:00 W.** In the nineteenth-century transatlantic culture of Europe and the United States, a range of scientific discourses—medical, evolutionary, chemical, and environmental—began to suggest that human identity was physical rather than spiritual, a particularly complex expression of the natural. We became a part of the earth that learned to talk, rather than Beings who transcended the earthly. This constitutive similarity between self and world was, the course argues, an early version of what contemporary theorists of biotechnology call the "posthuman."

The experience of the posthuman was often deeply disturbing, both to the subject immediately involved and to the wider ideological formations prevalent in the nineteenth-century that depended on a disjunctive relationship between human and nature. That collapse did more than rewrite the human in natural terms however—it also worked in the opposite direction, making nature

itself part of the human. Our explorations of posthuman theory should help us see how nature pivoted in the nineteenth century from its early status as an unchanging realm that functioned as a sign of the ineffable divine, to an evolving and utterly material system no longer metaphysically different from other "artificial" mechanisms, and did so in a way that mirrored a similar redefinition of human identity from soul to body. Such a reading should complicate contemporary definitions of the posthuman as at base a merge between the human and the technological, insisting instead on a view that sees nature, the human, and the technological as all differently realized, but fundamentally and qualitatively similar material constructions.

Readings will include both contemporary posthuman theory from writers like N. Kathryn Hayles, Donna Haraway, Lennard Davis, Stacy Alaimo, and Cary Wolfe and a range of transatlantic literary and cultural texts, including Mary Shelley's *Frankenstein*, H. G. Wells' *Island of Dr. Moreau*, Darwin's *Origin of the Species* and *The Descent of Man*, and selections from Thoreau, Whitman, Hawthorne, Poe, and others.