

SPRING 2016 UNDERGRADUATE COURSES

Undergraduates who first matriculated at KU prior to Fall 2014 should consult the Catalog from the year of their first semester at KU for courses that fulfill major and minor requirements. The catalogs can be found here:

<http://www.ku.edu/academics/catalogs/>

Undergraduates who entered KU in Fall 2014 should consult English major requirements here:

<http://catalog.ku.edu/liberal-arts-sciences/english/ba-bgs-english/#requirementstext>

and English minor requirements here:

<http://catalog.ku.edu/liberal-arts-sciences/english/minor/#requirementstext>

Undergraduates pursuing the Creative Writing minor should consult the requirements here:

<http://catalog.ku.edu/liberal-arts-sciences/english/minor/#requirementstext>

ENGL 105 Reading and Writing the Harlem Renaissance.

Instr. Evans. 8:00 MWF. For many, the term “Harlem Renaissance” refers generally to the unprecedented flourishing of Black American art, literature, and culture that began around 1915 and supposedly ended, for a number of reasons, with the onset of the Great Depression. Reflecting on those halcyon days in his 1940 autobiography *The Big Sea*, Langston Hughes used the term narrowly to mean the decade of the '20s in the city-within-a-city, Harlem; but earlier, Dr. Alain Locke, the “dean” of the “New Negro Arts Movement,” optimistically forecasted an ongoing, ever-renewing “renaissance” of Black American culture. As we will see in our survey of important texts, themes, and critical issues, while Harlem may have been the crucible of this incredibly rich period of creativity, the work of writers and artists extended far beyond the intersection of Lenox Avenue and 125th Street. Films, field trips to the Spencer Museum of Art and Spencer Research Library, and guest appearances by faculty experts will enrich the course. Students will learn research techniques and writing strategies used by professional scholars and will have opportunities to conduct independent, original research. **Course Work:** Daily grade (15%); two short research essays (25% each); longer Final Paper (35%). **Required Texts and Materials:** Department of English, *Composition and Literature 2015–2016* (Lawrence, KS: Jayhawk Ink, 2015); Zora Neale Hurston, *Their Eyes Were Watching God* (ISBN 00611200-65); David Levering Lewis, ed., *The Portable Harlem Renaissance Reader* (ISBN 0140170367); Maimon, Elaine P., Janice H. Peritz, and Kathleen Blake Yancey. *A Writer's Resource: A Handbook for Writing and Research*. 5th ed. New York: McGraw-Hill, 2016 (ISBN 9780078036187); **Note:** An earlier edition of this text is acceptable.) Claude McKay, *Home to Harlem* (ISBN 155530249); Wallace Thurman, ed., *FIRE!! A Quarterly Devoted to the Younger Negro Artists* (ISBN 0912607009); Steven Watson, *The Harlem Renaissance: Hub of African-American Culture, 1920-1930* (ISBN 0679758895). **Note:** Students also will be required to download and print important course materials such as additional handouts, assignment prompts, and the like.

ENGL 203 Monsters, Robots, and Cyborgs: Posthuman Literature and Culture. Instr. Burr. 11:00 TR. This course

will examine the literature and theory surrounding the posthuman, particularly the ways in which posthuman notions have challenged and reconstructed our conceptions of human progress and human nature since the Enlightenment. Students will examine posthuman works in relation to both their original cultural contexts and in our culture today. Students will be tasked with writing in several shorter academic genres, including literary analysis and critical review, as well as a final research project (which may take the form of an essay, webpage, or creative work, each accompanied by an annotated bibliography). Literary works will include Mary Shelley's *Frankenstein* (1818), H. G. Wells' *The Island of Doctor Moreau* (1896), Stanislaw Lem's *Solaris* (1961), William Gibson's *Neuromancer* (1984), and Margaret Atwood's *Oryx and Crake* (2003). Films discussed will include *Frankenstein* (1931), *The Matrix* (1999), and *Solaris* (2002).

ENGL 203 Monsters, Robots, and Cyborgs: Posthuman Literature and Culture. Instr. Burr. 1:00 TR.

This course will examine the literature and theory surrounding the posthuman, particularly the ways in which posthuman notions have challenged and reconstructed our conceptions of human progress and human nature since the Enlightenment. Students will examine posthuman works in relation to both their original cultural contexts and in our culture today. Students will be tasked with writing in several shorter academic genres, including literary analysis and critical review, as well as a final research project (which may take the form of an essay, webpage, or creative work, each accompanied by an annotated bibliography). Literary works will include Mary Shelley's *Frankenstein* (1818), H. G. Wells' *The Island of Doctor Moreau* (1896), Stanislaw Lem's *Solaris* (1961), William Gibson's *Neuromancer* (1984), and Margaret Atwood's *Oryx and Crake* (2003). Films discussed will include *Frankenstein* (1931), *The Matrix* (1999), and *Solaris* (2002).

ENGL 203 Girls Gone Wild: Transgressive Women in Nineteenth Century British Literature. Instr. Eichhorn-Hicks. 9:30 TR.

Though middle-class women in Victorian England were expected to behave like domestic angels, the pages of nineteenth-century literature are littered with gold diggers, prostitutes, temptresses, and bigamists. These women, typically characterized as the unforgivable transgressors of an accepted social code, often manipulate their circumstances (and their men) in order to survive. This course will focus on the role of “bad” women in novels, poems, plays, and short stories from the nineteenth century. We will consider how these texts pit idealistic cultural expectations against bleak economic realities in an effort to understand the proliferation of deviant female characters that emerged at this time.

Beginning with selections from Milton's *Paradise Lost*, we will root our study of rebellious women in the enduring belief that Eve, the original transgressor, was responsible for the fall of humankind. We will then move on to Austen's *Pride and Prejudice*, examining the varying levels of transgression embodied by the Bennett sisters, and the consequences or rewards for their behavior. Entering the Victorian era, we will pause to consider the expectations set forth by Coventry Patmore in his poem, “The Angel in the House,” and the increasing importance placed on separate, gendered public and domestic spheres. The novels, poems, and plays that follow showcase women who murder, seduce, and manipulate those

around them, and detail the often tragic consequences in store for them. Our final assigned reading will be Allen's *Type-Writer Girl*, which frames women's move out of the domestic sphere and into the public, professional sphere as a transgression in its own right. We will finish the course by examining the ways in which nineteenth-century gender expectations endure in the twenty-first century, and students will be asked to consider how contemporary media and pop culture sources reward or punish transgressive women.

ENGL 203 Girls Gone Wild: Transgressive Women in Nineteenth Century British Literature . Instr. Eichhorn-Hicks. 11:00 TR. Though middle-class women in Victorian England were expected to behave like domestic angels, the pages of nineteenth-century literature are littered with gold diggers, prostitutes, temptresses, and bigamists. These women, typically characterized as the unforgivable transgressors of an accepted social code, often manipulate their circumstances (and their men) in order to survive. This course will focus on the role of "bad" women in novels, poems, plays, and short stories from the nineteenth century. We will consider how these texts pit idealistic cultural expectations against bleak economic realities in an effort to understand the proliferation of deviant female characters that emerged at this time.

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ENGL 203 Expressions of Youth Rebellion. Instr. Ellis. 1:00 MWF. *Expressions of Youth Rebellion* is a course that will survey a broad range of contemporary discourse relating to youth culture as an arena of socio-political resistance. Issues of generation, class, race, and gender will be central to our cultural analyses. Quizzes, discussions, and essays will revolve around the literature, films, and music that we study in class. In addition, students will be expected to research, write, and present a fully developed analytical research paper that focuses on a writer of "youth rebellion." Required texts: Ellis, Iain. *Rebels Wit Attitude: Subversive Rock Humorists* (Soft Skull 2008); Salinger, J.D. *The Catcher in the Rye* (Little, Brown and Co. 1951); Cleaver, Eldridge. *Soul on Ice* (Delta 1968). Thompson, Hunter S. *Fear and Loathing in Las Vegas* (Vintage 1971); Brown, Rita Mae. *Rubyfruit Jungle* (Bantam 1973); Carroll, Jim. *The Basketball Diaries* (Penguin 1987);

Faigley, Lester. *The Brief Penguin Handbook* (Pearson, 4th edition); CAL. (KU English Department).

ENGL 203 Expressions of Youth Rebellion. Instr. Ellis. 2:00 MWF. *Expressions of Youth Rebellion* is a course that will survey a broad range of contemporary discourse relating to youth culture as an arena of socio-political resistance. Issues of generation, class, race, and gender will be central to our cultural analyses. Quizzes, discussions, and essays will revolve around the literature, films, and music that we study in class. In addition, students will be expected to research, write, and present a fully developed analytical research paper that focuses on a writer of "youth rebellion." Required texts: Ellis, Iain. *Rebels Wit Attitude: Subversive Rock Humorists* (Soft Skull 2008); Salinger, J.D. *The Catcher in the Rye* (Little, Brown and Co. 1951); Cleaver, Eldridge. *Soul on Ice* (Delta 1968). Thompson, Hunter S. *Fear and Loathing in Las Vegas* (Vintage 1971); Brown, Rita Mae. *Rubyfruit Jungle* (Bantam 1973); Carroll, Jim. *The Basketball Diaries* (Penguin 1987); Faigley, Lester. *The Brief Penguin Handbook* (Pearson, 4th edition); CAL. (KU English Department).

ENGL 203 American Indian Literary Modernism. Instr. Evans. 8:00 TR. Since the 1970s, American Indian literature has flourished and developed into one of the major fields of "mainstream" American Literature. But American Indian literature since the so-called "renaissance" is decidedly *modernist* in terms of its characters, themes, and representations of contemporary Indian experience and identity issues. For example, during the course we will examine how certain characters embrace or resist the pull of assimilation into mainstream America, while others strive fervently to maintain tribal traditions and heritage; how questions of identity, or "essence," are complicated by interrelated notions of blood, culture, and race; how, for many contemporary American Indian writers, the past is inseparable from the present—both literally and literarily. Students will have opportunities to conduct original, independent work similar to that of professional scholars. Indeed, work produced by students in this course has won numerous writing awards at all levels, including the Chancellor's Writing Prize. **Course Work:** Daily grade (10%); two short essays (25% each, with one revision opportunity); Mid-Term Exam (15%); Final Exam (25%). **Required Texts:** Department of English, *Composition & Literature 2015–2016* (Lawrence, KS: Jayhawk Ink, 2015); Louise Erdrich, *Tracks: A Novel* (ISBN 0-06-097245-9); N. Scott Momaday, *The Names: A Memoir* (ISBN 0-8165-1046-6); N. Scott Momaday, *The Way to Rainy Mountain* (ISBN 0-8263-0436-2); John L. Purdy and James Ruppert, eds., *Nothing But the Truth: An Anthology of Native American Literature* (ISBN 0-13-011642-4). **Note:** Students also will be responsible for downloading and printing additional course materials such as supplemental readings, assignment prompts, and the like.

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ENGL 203 Sea Monsters & Submarines. Instr. Long. 9:00 MWF. Sea monsters, both imaginary and real, have long terrorized those who sail on the seas. From Homer’s *Odyssey*, to Melville’s *Moby-Dick*, to Verne’s *20,000 Leagues Under the Sea*, monsters of various sorts—leviathans, giant whales, and mechanical narwhals, to name a few—have threatened to rise up and break the calm surface, disrupting our experience of our world with episodes of terror and destruction. Why do we fear what lies beneath? Can we ever safeguard ourselves from it, or will it always be a threat? In this course we will examine the ways that literature has cultivated this fear for centuries, leaving the ocean, the species that inhabit it, and what lies in its depths as some of the few remaining mysteries in a world we have otherwise mapped and conquered.

ENGL 203 Sea Monsters & Submarines. Instr. Long. 10:00 MWF. Sea monsters, both imaginary and real, have long terrorized those who sail on the seas. From Homer’s *Odyssey*, to Melville’s *Moby-Dick*, to Verne’s *20,000 Leagues Under the Sea*, monsters of various sorts—leviathans, giant whales, and mechanical narwhals, to name a few—have threatened to rise up and break the calm surface, disrupting our experience of our world with episodes of terror and destruction. Why do we fear what lies beneath? Can we ever safeguard ourselves from it, or will it always be a threat? In this course we will examine the ways that literature has cultivated this fear for centuries, leaving the ocean, the species that inhabit it, and what lies in its depths as some of the few remaining mysteries in a world we have otherwise mapped and conquered.

ENGL 203 Professional Writing. Instr. Murphy. Online 1/19-3/11. Communicating effectively in work and school settings can be crucial to personal success. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly, competently, and appropriately for the context of your communicative situation. ENGL 203, Professional Writing, is designed to help students think critically

about the ways language is used in professional contexts. This course asks students to analyze and compose in a range of professional communication genres for major and minor assignments. These genres will include emails, letters, and memos. Students will give reports on collaborative work and practice proposing projects to supervisors in professional settings. Moreover, a major component of this course requires students to prepare a research report in which multiple perspectives on a workplace problem are presented along with identified solutions. Students will think critically about face-to-face communications such as presentations, meetings, and interviews, and will compare rhetorical situations and communication strategies among oral, written, and visual materials. Required Text: Walter E. Oliu, Charles T. Brusaw, and Gerlad J. Alred, *Writing that Works: Communicating Effectively on the Job* (11th ed.).

ENGL 203 Professional Writing. Instr. Murphy. Online 3/21-5/13. Communicating effectively in work and school settings can be crucial to personal success. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly, competently, and appropriately for the context of your communicative situation. ENGL 203, Professional Writing, is designed to help students think critically about the ways language is used in professional contexts. This course asks students to analyze and compose in a range of professional communication genres for major and minor assignments. These genres will include emails, letters, and memos. Students will give reports on collaborative work and practice proposing projects to supervisors in professional settings. Moreover, a major component of this course requires students to prepare a research report in which multiple perspectives on a workplace problem are presented along with identified solutions. Students will think critically about face-to-face communications such as presentations, meetings, and interviews, and will compare rhetorical situations and communication strategies among oral, written, and visual materials. Required Text: Walter E. Oliu, Charles T. Brusaw, and Gerlad J. Alred, *Writing that Works: Communicating Effectively on the Job* (11th ed.).

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ENGL 203 Apocalyptic London. Instr. Patterson. 9:30 TR. This class will focus on an apocalyptic London with all its ruinous landscapes and wastelands and the potential causes for this whether it be depicted as a result of world wars, the anthropocene, industrial wastelands, or other end of the world

scenarios. Our purpose is to explore the social commentary such illustrations provide through analysis of work in science fiction, poetry, and contemporary fiction. We will discuss how ruined landscapes and wastelands inform social issues, shape individual identity, and how physical space can be (and has been) used as a tool for political action. The content is designed to take us from some of the first “Last Man” narratives through life in London before, during, and after World War I up to more contemporary and meditative texts. Our goal will be to contextualize these broader notions of space and place and ask key questions relevant to our current society: What are the psychological relations of inhabiting ruined structures? What is the relationship between industrial wastelands and the mechanization of human beings? How does this shape what it means to be human? What connections can we make between literary studies of the “ruins of modernity” and the apocalyptic genre’s current popularity in television, film, graphic novels, and society? The texts include: Richard Jefferies’ *After London, or Wild England*, Blanchard Jerrold and Gustave Dore’s *London: A Pilgrimage*; A handout on WWI Poetry, H.G. Wells’ *The War of the Worlds*; T.S. Eliot’s *The Waste Land*; J.G. Ballard’s *The Drowned World*; Maureen Duffy’s *Capital*; and Jez Butterworth’s meditative play *The River*. We will conclude our course by looking at brief clips from film, television, and song lyrics to discuss the present allure of the apocalypse in popular culture from nuclear holocausts and environmental disasters to the (seemingly) endless zombie narratives.

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ENGL 203 Composing Cultures. Instr. Reiff. 11:00 MW. English 203 focuses on “in-depth reading and writing on a significant topic, theme, or genre” (Catalog); this course will focus on composing within cultures, and students will conduct “field studies” on topics of their choosing and will observe, interpret, and analyze the rhetorical and social actions of various cultures, communities, social groups and/or organizations. You are encouraged to study disciplines, fields, or workplaces that you plan to enter; organizations you are interested in joining; or cultures you would like to know more about. You will plan, draft and revise four written projects, in addition to peer responses (both written and oral) and other informal writings and exercises. You will choose your own topic areas and will have the chance to write all four projects on the same culture/community or else choose different objects of inquiry with each assignment. The first project will focus on researching and observing a place; the second project will focus on interviewing an individual or gathering oral histories; the third project will focus on analyzing texts, artifacts, and/or the language of a particular group; and the final assignment will bring together all of the previous strategies (and data) in a final field study or mini-ethnography—a descriptive account of a culture, community or organization. The required textbook for the course will be *Fieldworking: Reading and Writing Research* (Sunstein and Chiseri-Strater, 4th edition).

ENGL 203 Becoming a RapGenius. Instr. Savannah. 1:00

TR. “Becoming a RapGenius” expands the scholarly discourse concerning African American short stories, rap, and poetry by utilizing data analytic software. With the crowd sourced annotation site [RapGenius](#) as a focal point, this course will examine the art of annotation while utilizing an interactive digital platform to develop our skills engaging works by Zora Neale Hurston, Richard Wright, Ralph Ellison, James Baldwin, Amiri Baraka, and Sonia Sanchez. This course will facilitate students in making divergent connections between the core group of short story writers/poets and various entertainers including Jay Z, Kanye West, Nicki Minaj, Outkast, Nas, Queen Latifah, Tupac, and Biggie Smalls. Students will have hands-on experiences exploring and quantifying aspects of African American literature by utilizing text mining software. This course will reveal the close proximity between the artistic expression of black writers and entertainers.

ENGL 203 Becoming a RapGenius. Instr. Savannah. 2:30

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ENGL 203 The Literature of Sports. Instr. Wedge. 10:00 MWF. In the Literature of Sports course students will study and write essays on a significant body of sport literature, examining such topics as sports as character-building, sports hero types, hero-worship in fans, violence in sports, corruption in sports, the translation of sport literature to film, and so on. Required coursework consists of 3 major Essays and a revision assignment (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: Eric Greenberg, *The Celebrant*; John McPhee, *Levels of the Game*; Clifford Odets, *Golden Boy*; Angie Abdou, *The Bone Cage*; Anne Lamott, *Crooked Little Heart*; Don DeLillo, *End Zone*; F.X. Toole, *Million Dollar Baby*; James Dickey, *Deliverance*.

ENGL 203 The Literature of Sports. Instr. Wedge. 12:00 MWF. In the Literature of Sports course students will study and write essays on a significant body of sport literature, examining such topics as sports as character-building, sports hero types, hero-worship in fans, violence in sports, corruption in sports, the translation of sport literature to film, and so on. Required coursework consists of 3 major Essays and a revision assignment (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: Eric Greenberg, *The Celebrant*; John McPhee, *Levels of the Game*; Clifford Odets, *Golden Boy*; Angie Abdou, *The Bone Cage*; Anne Lamott, *Crooked Little Heart*; Don DeLillo, *End Zone*; F.X. Toole, *Million Dollar Baby*; James Dickey, *Deliverance*.

ENGL 205 Short Story Masterpieces. Instr. Carothers. 9:00 MWF. We'll read together a number of individual stories identified as "masterpieces" and we'll attempt to discover the meanings of this protean word and important, mysterious, concept. We shall need to move quickly beyond the murky notions of "relatability: and the like. Each of you will also read extensively in an author of whose stories you may become the expositor and champion, and we'll read together a substantial compilation of stories by a contemporary writer who as yet is not as well known as some of the "masters." Texts: James Joyce, *Dubliners*; Milne, *Winnie-the-Pooh, The House at Pooh Corner*; Ernest Hemingway, *The Snows of Kilimanjaro*; Flannery O'Connor, "Flannery O'Connor Short Stories Online"; Alice Munro, *Hateship, Friendship, Courtship, Loveship, Marriage*; Barry Gifford, *The Roy Stories*; "Ten Best Short stories on-line"

ENGL 205 Telling Stories. Instr. D Elliott. 11:00 MW. When we encounter a novel, short story, or film, the first thing we usually want to know is "What's the story about?" or "What happens?" An equally important question, however, is "Who tells the story?" In some modern experimental fiction, who tells the story may even **be** the story. In this course we will read several nineteenth-, twentieth-, and twenty-first century British and American novels and short stories whose authors experimented with new narrative strategies, including first-person narratives, Chinese box narratives, and unreliable narrators. By focusing directly on the conventions and narrative techniques of prose fiction, we will try to discover how we as readers make sense of what we read when we read fiction. We

will also pay particular attention to the way the texts interact with the cultures from which they arose, including issues of gender, race, and class. Students will be required to write two critical papers and one creative paper, as well as in-class writing, a midterm, and a final exam. Texts will include: Charlotte Perkins Gilman, "The Yellow Wallpaper"; James Hogg, *The Private Memoirs and Confessions of a Justified Sinner*; Wilkie Collins, *The Moonstone*; Henry James, *The Turn of the Screw*; Joseph Conrad, *Heart of Darkness*; Maxine Hong Kingston, *The Woman Warrior*; and John Barth, *Lost in the Funhouse*.

ENGL 205 Writing the Self/Reading Life Stories. Instr. Graham. 8:00 TR. This English 205 course is an introduction to life writing through immersion! Today, **autobiographies, memoirs, and many first person narratives** constitute the genre of life writing. The characteristic elements in the texts we will read, and in life writing in general, include a focus on the **self** (the autobiographical "I"); **memory** (recalling of impressions and experiences in an identifiable pattern); and **location** (where and who you are in relation to your social, racial, ethnic, gender, age group). We will examine these elements in each text, talk about why people write life stories, and what connects us to a story individually and collectively as a community of readers. We will also consider those other ways in which people can tell a life story. I created this course in order to provide an opportunity for college students to examine and understand the changes that occur in our own experience. Often we can see those changes more clearly as we engage with others. We all have stages of growth: think about the transition from high school to college or from college to a first career job; or changing careers. You may find yourself asking who you really are at any given moment and how you came to be. This inquiry into the **formation of the self** or one's **subjectivity** is extremely important in autobiography. For this reason, our focus will be stories of young adults or people looking back on their lives from a particular vantage point. I have selected a wide range of books intended to stretch your thinking to help you see both the commonalities and differences in human experience. Many of the books you may find unsettling, which means you are confronting something new and different and may find your assumptions about the world being tested. Look forward to diving in! We will read six books, and I welcome you to start early. James Joyce, *Portrait of the Artist as a Young Man*; Richard Wright, *Black Boy*; Jade Snow Wong, *Fifth Chinese Daughter*; Richard Rodriguez, *Hunger for Memory*; Dorothy Alison, *Bastard Out of Carolina*; Laura Moriarty, *The Center of Everything*.

ENGL 205 Writing the Self/Reading Life Stories. Instr. Graham. 9:30 TR. This English 205 course is an introduction to life writing through immersion! Today, **autobiographies, memoirs, and many first person narratives** constitute the genre of life writing. The characteristic elements in the texts we will read, and in life writing in general, include a focus on the **self** (the autobiographical "I"); **memory** (recalling of impressions and experiences in an identifiable pattern); and **location** (where and who you are in relation to your social, racial, ethnic, gender, age group). We will examine these elements in each text, talk about why people write life stories, and what connects us to a story individually

and collectively as a community of readers. We will also consider those other ways in which people can tell a life story. I created this course in order to provide an opportunity for college students to examine and understand the changes that occur in our own experience. Often we can see those changes more clearly as we engage with others. We all have stages of growth: think about the transition from high school to college or from college to a first career job; or changing careers. You may find yourself asking who you really are at any given moment and how you came to be. This inquiry into the **formation of the self** or one's **subjectivity** is extremely important in autobiography. For this reason, our focus will be stories of young adults or people looking back on their lives from a particular vantage point. I have selected a wide range of books intended to stretch your thinking to help you see both the commonalities and differences in human experience. Many of the books you may find unsettling, which means you are confronting something new and different and may find your assumptions about the world being tested. Look forward to diving in! We will read six books, and I welcome you to start early. James Joyce, *Portrait of the Artist as a Young Man*; Richard Wright, *Black Boy*; Jade Snow Wong, *Fifth Chinese Daughter*; Richard Rodriguez, *Hunger for Memory*; Dorothy Alison, *Bastard Out of Carolina*; Laura Moriarty, *The Center of Everything*.

ENGL 205 Ways of Seeing. Instr. Klayder. 10:00 MWF. The course will focus on the concepts of perception, perspective, and vision in literature. How do we see things? How do we view the world? How does literature show our different ways of seeing? We will consider different perceptions of art, nature, gender, and culture; we will investigate various cultural and personal perspectives; and we will address the notion of vision as a metaphor in literature. Whether your interests are art, neuroscience, anthropology, engineering, or any other discipline, you approach those interests with perspectives influenced by your mental and cultural understandings. We will use literature as well as your own explorations to make discoveries. There will be three papers, a final exam, a project, and assorted short assignments throughout the semester. Texts: Lakoff and Johnson, *Metaphors We Live By*; Donne, *Selected Poetry*; Dickinson, *The Collected Poems*; Edson, *Wit*; Joyce, *A Portrait of the Artist as a Young Man*; Woolf, *To The Lighthouse*; Whitehead, *The Intuitionist*; Garcia, *The Aguero Sisters*; Silko, *Storyteller or Red*, Native-American graphic novel, as well as selected essays and poetry handouts.

ENGL 205 Ways of Seeing. Instr. Klayder. 11:00 MWF. The course will focus on the concepts of perception, perspective, and vision in literature. How do we see things? How do we view the world? How does literature show our different ways of seeing? We will consider different perceptions of art, nature, gender, and culture; we will investigate various cultural and personal perspectives; and we will address the notion of vision as a metaphor in literature. Whether your interests are art, neuroscience, anthropology, engineering, or any other discipline, you approach those interests with perspectives influenced by your mental and cultural understandings. We will use literature as well as your own explorations to make discoveries. There will be three papers, a final exam, a project, and assorted short assignments throughout the semester. Texts: Lakoff and Johnson, *Metaphors We Live By*; Donne, *Selected*

Poetry; Dickinson, *The Collected Poems*; Edson, *Wit*; Joyce, *A Portrait of the Artist as a Young Man*; Woolf, *To The Lighthouse*; Whitehead, *The Intuitionist*; Garcia, *The Aguero Sisters*; Silko, *Storyteller or Red*, Native-American graphic novel, as well as selected essays and poetry handouts.

ENGL 302 Topics in British Literature Since 1800: Victorian Society. Instr. Baldwin. 7:10p M. Edwards Campus. This course will explore British literature and culture from the period of Queen Victoria's reign. We'll examine novels by Charles Dickens, Anne Brontë, Mary Braddon, and Elizabeth Gaskell in their cultural, historical, social, and material contexts. Our course reading will also draw on excerpts from non-fiction texts from the 19th century as well as more recent scholarship on the period. Reading these novels in their historical context will help us examine how these writers were responding to pressing issues of their day, such as urbanization, industrialization, imperial expansion, domestic reform, and class conflict, just to name a few. Required coursework consists of two major essays and a final project, as well as in-class writing assignments, homework, and quizzes.

ENGL 302 Topics in British Literature Since 1800: Austen and Hardy. Instr. Wedge. 1:00 TR. This course offers the opportunity to study two major 19th century British authors, Jane Austen and Thomas Hardy, who helped shape the novel as a form. We will read four major novels from each author and study the issues they explore, from the roles of women in society, to social class issues, to the evolution and potential demise of rural life; from modes of genteel courtship to the struggle to rise out of the laboring classes. In the process we will also examine the evolution of the novel as a form from 3-volume edition to serialization and beyond. Required coursework consists of 3 major Essays (55%) and a comprehensive Final Exam (25%). Homework (20%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. Texts: Austen, *Sense and Sensibility*, *Pride and Prejudice*, *Emma*, and *Persuasion*; Hardy, *Far From the Madding Crowd*, *The Mayor of Casterbridge*, *Tess of the d'Urbervilles*, and *Jude the Obscure*.

ENGL 306 Global Environmental Literature. Instr. Drake. 1:00 TR. This course surveys global perspectives of environments, environmental aesthetics, ecological dynamics, and environmental politics through literature. Coursework will draw on literature by authors in various geographical and cultural contexts, covering a broad time period to explore major historical movements and events that animate environmental literature, from the Enlightenment to the anthropocene. Theoretically, this course traces the emergence of ecocriticism as it evolves in conversation with feminism, postcolonialism, animal studies, and posthumanism. These theoretical movements will guide our discussions and inquiries into relevant issues that impact the environment, like colonialism, racism, patriarchy, industrialization, science, development, warfare, technological advancement, imperialism, conflict, and disaster. A broader goal of the course is to foster critical tools and perspectives to improve our conduct as social and ecological actors. Assignments will include three major papers, a final examination, a formal presentation, and several informal reaction papers. Texts: Saint Pierre, *Paul and Virginia*; Wallace,

The Malay Archipelago; Kincaid, *A Small Place*; Ghosh, *The Hungry Tide*; Bacigalupi, *The Windup Girl*; Atwood, *Oryx and Crake*; Coetzee, *The Lives of Animals*, and shorter literary and critical works that will be posted on Blackboard.

ENGL 306 Global Environmental Literature. Instr. Weatherford. Online 1/19-3/11. This course will offer a survey of the development of the field of ecocriticism from its roots in an Anglo-American tradition to the recent increase in articles, anthologies, and monographs that focus on the intersection of ecocriticism with postcolonial cultural studies. The significance of literary studies for environmentalism is profound. Ecocritic Jonathan Bate argues that you cannot understand environmentalism without understanding the Romantic tradition. Students will explore the history of environmentalism through literary representations of “nature,” “pastoral,” “wilderness,” and the “wild,” and the ways these influence considerations of the value of nature both conceptually and materially. We will start by reading foundational writers like William Wordsworth, John Clare, Henry David Thoreau, and Aldo Leopold to begin to recognize the lineage of our own cultural assumptions about conservation, preservation, and the redemptive power of nature. We will connect these ideas to contemporary environmental movements and expand our consideration of environmentalism to a global scale. The shared political commitment, interdisciplinary approach, and challenge to capitalist development bridge incipient environmentalism and contemporary movements. Global traditions of environmentalism explicitly link environmental problems and social problems, and we will survey some recent ecocritical scholarship that brings attention to the ways political and economic relationships shape the environment as well as to the intersection between traditions of environmentalism and social justice. Particular attention will be paid to how race, gender, class, sexuality, and geography produce and are produced by various representations of environments and environmentalism. The majority of course content will be devoted to non-Western materials in order to raise student awareness of cultural traditions outside the United States.

ENGL 306 Global Environmental Literature. Instr. Weatherford. Online 3/21-5/13. This course will offer a survey of the development of the field of ecocriticism from its roots in an Anglo-American tradition to the recent increase in articles, anthologies, and monographs that focus on the intersection of ecocriticism with postcolonial cultural studies. The significance of literary studies for environmentalism is profound. Ecocritic Jonathan Bate argues that you cannot understand environmentalism without understanding the Romantic tradition. Students will explore the history of environmentalism through literary representations of “nature,” “pastoral,” “wilderness,” and the “wild,” and the ways these influence considerations of the value of nature both conceptually and materially. We will start by reading foundational writers like William Wordsworth, John Clare, Henry David Thoreau, and Aldo Leopold to begin to recognize the lineage of our own cultural assumptions about conservation, preservation, and the redemptive power of nature. We will connect these ideas to contemporary environmental movements and expand our consideration of environmentalism to a global scale. The shared political commitment, interdisciplinary approach, and challenge to capitalist development bridge incipient environmentalism and

contemporary movements. Global traditions of environmentalism explicitly link environmental problems and social problems, and we will survey some recent ecocritical scholarship that brings attention to the ways political and economic relationships shape the environment as well as to the intersection between traditions of environmentalism and social justice. Particular attention will be paid to how race, gender, class, sexuality, and geography produce and are produced by various representations of environments and environmentalism. The majority of course content will be devoted to non-Western materials in order to raise student awareness of cultural traditions outside the United States.

ENGL 308 Introduction to Literary Criticism and Theory. Instr. Fischer. 9:30 TR. This course, intended for English majors, will introduce you to the tools and techniques of literary criticism and theory. You will (1) learn how to analyze poetry, prose, and drama using the skills of close reading; (2) study and practice selected approaches to literary analysis, such as feminist criticism, structuralism and semiotics, new historicism, and critical race theory; and (3) acquire new research skills, or enhance those you already have. In the final month of the course, you will apply one of the approaches studied in a substantial, researched argument about a literary text. Assignments: daily attendance and participation; individual and group work in class; quizzes; two short papers; a mid-term exam; a substantial research paper. Required texts: F. Scott Fitzgerald, *The Great Gatsby* (Scribner, 2004) ISBN 9780743273565; Ross C. Murfin and Supryia M. Ray, *The Bedford Glossary of Critical and Literary Terms*, 3rd ed. (Bedford-St. Martin's, 2008) ISBN 9780312461881; Play title TBA; Lois Tyson, *Critical Theory Today: A User-Friendly Guide*, 3rd ed. (Routledge, 2015) ISBN 9780415506755; Selected texts on Blackboard.

ENGL 308 Introduction to Literary Criticism and Theory. Instr. Fischer. 1:00 TR. This course, intended for English majors, will introduce you to the tools and techniques of literary criticism and theory. You will (1) learn how to analyze poetry, prose, and drama using the skills of close reading; (2) study and practice selected approaches to literary analysis, such as feminist criticism, structuralism and semiotics, new historicism, and critical race theory; and (3) acquire new research skills, or enhance those you already have. In the final month of the course, you will apply one of the approaches studied in a substantial, researched argument about a literary text. Assignments: daily attendance and participation; individual and group work in class; quizzes; two short papers; a mid-term exam; a substantial research paper. Required texts: F. Scott Fitzgerald, *The Great Gatsby* (Scribner, 2004) ISBN 9780743273565; Ross C. Murfin and Supryia M. Ray, *The Bedford Glossary of Critical and Literary Terms*, 3rd ed. (Bedford-St. Martin's, 2008) ISBN 9780312461881; Play title TBA; Lois Tyson, *Critical Theory Today: A User-Friendly Guide*, 3rd ed. (Routledge, 2015) ISBN 9780415506755; Selected texts on Blackboard.

ENGL 309 The British Novel. Instr. D Elliott. 3:00 MW. Seduction, deception, mystery, humor, the workings of the mind, the conflict of cultures—all these are part of the wonderful world of the British novel. Ever wondered where the novel came from or when it started? In Great Britain, the novel

as a genre developed in the early eighteenth century, achieved dominance as a literary form in the nineteenth, and underwent some fairly radical transformations in the twentieth and twenty-first. As the course title suggests, we will be studying several British novels from the eighteenth through the twenty-first centuries, of different styles and types. We will examine the conditions, both literary and historical, that gave rise to the novel and motivated the various changes and adaptations in the form, as well as considering the social, political, and artistic contexts in which each novel was written and published. We will also take up the question of film adaptation of some of the novels, in view of the continuing popularity of film versions of a number of British novels. Students will be required to write two 4-5 page papers, take midterm and final exams, and participate in Blackboard discussions. Texts will include: Samuel Richardson, *Pamela*; Jane Austen, *Pride and Prejudice*; Emily Brontë, *Wuthering Heights*; Charles Dickens, *Great Expectations*; M.E. Braddon, *Lady Audley's Secret*; Virginia Woolf, *Mrs. Dalloway*; Zadie Smith, *White Teeth*.

ENGL 312 Major British Writers to 1800. Instr. Sousa. 9:30 TR. This course will survey British literature from the medieval and early modern periods, such as *Beowulf*, *Canterbury Tales*, Spenser's *Faerie Queene* (Bks 1 & parts of 2), Marlowe's *Doctor Faustus*, John Donne's poetry, Webster's *Duchess of Malfi*, Milton's *Paradise Lost*, and Swift's *Gulliver's Travels*. We will read, analyze, and discuss a fair amount of material at a rather fast pace. Class sessions will consist of lecture, discussion, student presentations/reports and group work, and performance. Students are expected to contribute to classroom discussion; to master the material from lectures, discussion, and readings; to participate in various group projects; and to work independently on a research project. As an upper-level English class, this course assumes commensurate writing and research skills, as well as proficiency in reading and interpreting literature. This class also reflects, supports, and helps students to achieve the overall goals of the English undergraduate major. To this end, the assignments in the class offer opportunities for close readings of texts and writing about literary texts; introduction to literary history, scholarship and critical approaches; understanding of literary periods and different genres of literature; and engagement with literary research. Writing assignments include two essays and other short papers, written homework, and exams. Assignments and exams demand an ability to master and *apply* concepts and approaches discussed in class. Attendance is required. Text: *The Norton Anthology of English Literature*. Ninth edition. 3-volume set: Package 1: A, B, C—ISBN 978-0-393-91300-).

ENGL 314 Major British Writers after 1800. Instr. Rowland. 11:00 TR. English 314 is offered to introduce English majors and other interested students to some of the major authors, texts, and literary trends of the Romantic, Victorian and Modern periods. This course will focus on a selection of representative authors who wrote some of the most influential and beloved poetry and prose of the English tradition: William Wordsworth, Samuel Taylor Coleridge, Jane Austen, Alfred Lord Tennyson, Charles Dickens, W.B. Yeats, Virginia Woolf, as well as a selected group of poets from the World War I era. We will pay close attention to literary form and the close reading of literary texts, developing ways to read, describe and work with varieties of poetry and prose. We will also discuss

the social and political contexts that gave rise and shape to Britain's literary tradition over these years. Requirements: students will be evaluated through author exams, midterm and final exams, close-reading exercises and short essays assigned throughout the semester. Attendance and participation will also be required.

ENGL 314 Major British Writers after 1800. Instr. Rowland. 1:00 TR. English 314 is offered to introduce English majors and other interested students to some of the major authors, texts, and literary trends of the Romantic, Victorian and Modern periods. This course will focus on a selection of representative authors who wrote some of the most influential and beloved poetry and prose of the English tradition: William Wordsworth, Samuel Taylor Coleridge, Jane Austen, Alfred Lord Tennyson, Charles Dickens, W.B. Yeats, Virginia Woolf, as well as a selected group of poets from the World War I era. We will pay close attention to literary form and the close reading of literary texts, developing ways to read, describe and work with varieties of poetry and prose. We will also discuss the social and political contexts that gave rise and shape to Britain's literary tradition over these years. Requirements: students will be evaluated through author exams, midterm and final exams, close-reading exercises and short essays assigned throughout the semester. Attendance and participation will also be required.

ENGL 317 Topics in American Literature to 1865: The 19th Century U.S. Novel. Instr. Barnard. 9:30 TR. This course will survey a short list of important 19th-century U.S. novels, and attempt to look at some of the century's novelistic subgenres and themes from three perspectives: **literary-historical** (as examples of the evolution of literary forms), **geopolitical** (as examples of thinking about the place of the US within the larger world-system during the 19th century), and **thematic**, as political allegories of a national "family romance" that use categories of identity (liberal individualism, class, gender, race) to make arguments about the U.S. nation state and its possible futures.

In literary historical terms, the 19th century is the high-water point in the history of the novel, the century during which novelistic forms dominate the literary marketplace as never before or after, and enjoy tremendous influence and prestige as the primary narrative media for middle-class hegemony and imperialism after the age of revolutions. How does the evolution of the novel form in the 19th century chart the shifts in middle-class consciousness during this period?

Looking back at these novels from our early 21st-century perspective, we no longer ask "What is an American?" in an essentialist and nationalistic sense but, rather, "What kinds or modes of identity were possible at different stages of the U.S. nation-state?" Required readings: Charles Brockden Brown, *Edgar Huntly; or, Memoirs of a Sleep-Walker* (1799); Edgar Allan Poe, *The Narrative of Arthur Gordon Pym* (1837); Nathaniel Hawthorne, *The House of the Seven Gables* (1851); Fanny Fern, *Ruth Hall* (1855); E.D.E.N. Southworth, *The Hidden Hand; or, Capitola the Madcap* (1859); Frank Norris, *McTeague; A Story of San Francisco* (1899); Owen Wister, *The Virginian; A Horseman of the Plains* (1902).

ENGL 318 Literature of Social Justice. Instr. M Caminero-Santangelo. 3:00 MW. This class will examine primarily

American literature, including fiction, drama, autobiography, and narrative journalism, which has addressed situations of political and economic oppression or repression with the potential function of enlisting readers' sympathies in a project of social justice. This aim was quite clear in the antebellum slave narratives, as well as in novels like *Uncle Tom's Cabin*. More recently, it has also been clear in the Latin American genre known as "*testimonio*," in which people wrote of their first-hand experiences with death squads, disappearances, and totalitarian dictatorships. This class will read examples of 20th and 21st-century literary texts dealing with social injustice and the curtailment of human and civil rights (including an autobiography about Jim Crow-era segregation, a recent novel about a Sudanese refugee, and a non-fictional account of fourteen men who died in the Arizona desert in 2001 while trying to cross the border). We will address issues such as cultural authority and authenticity, identity politics, attempts to represent the voice of the "oppressed," revision of strategies used in slave narrative or in *testimonio*, and ethical and rhetorical appeals to an assumed readership. Our primary goal is to develop a basic understanding of some of the central issues and themes in literature that treats themes of social justice and human and civil rights.

ENGL 320 American Literature I. Instr. Barnard. 1:00 TR.

This course is an introduction to American literature from European colonization to the 1860s. It covers three broad periods—Contact and Colonialism (1500-1700), Eighteenth century and Enlightenment (1700-1790s), and Early National and Antebellum (c1790s-1860s)—and gives special emphasis to the national period between the 1790s and the 1860s. The general presentation explores literature and culture in historical context, i.e. literature and culture in relation to the social, ideological, economic, and scientific-technological transformations that they reflect and influence. We discuss the broad artistic, sociocultural, and intellectual trends that characterize each period, and ask how individual writers and their works relate to them. We ask how each period understands literature differently and how the audiences and social functions of literature change in each period. The course samples major genres (novels, tales, poetry, history, autobiography, essays) and selected major writers. In class discussion and written assignments, each text is examined both as a literary work in its own right and as it represents larger sociocultural developments. Texts: Paul Lauter, et al, eds., *The Heath Anthology of American Literature*, 5th Edition, volumes A and B. (Houghton Mifflin); Charles Brockden Brown, *Edgar Huntly; or, Memoirs of a Sleep-Walker, with Related Texts*. Hackett Publishing; Edgar Allan Poe, *The Narrative of Arthur Gordon Pym of Nantucket*. Broadview.

ENGL 322 American Literature II. Instr. Cunningham. 11:00 TR.

This survey course examines the period of American literature from the end of the Civil War to the present. This period saw sweeping political, social, cultural, scientific, and religious shifts, sometimes dramatically and in short periods of time. Thus we will examine texts both on their own terms and also as they relate to a complex and shifting definition of "America." Because of the vast and varied proliferation of writing during this period, the content of this class is more suggestive than exhaustive. We will track the literary content of this period through major movements, such as Realism,

Naturalism, Modernism, the Harlem and Southern Renaissance, the Black Arts Movement, and Postmodernism. We'll constantly ask questions of both the texts and the movements and how they negotiate and imagine categories of place, race, and gender. We'll also explore how they resonate or reflect our own contemporary conversation about social and economic issues. Student evaluation will be based on participation, a series of shorter essays, and one researched essay.

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ENGL 322 American Literature II. Instr. Fitzgerald. 11:00 MW.

This course surveys the diversity of American literature from the end of the Civil War to the present. We'll situate the texts in their cultural, historical, and literary contexts, and explore such major movements as realism, regionalism, modernism, and postmodernism. We will also examine how our chosen texts (poetry, short stories, and novels) strive to define "America" in a rapidly changing world. See instructor for more information.

ENGL 325 Recent Popular Literature. Instr. Valk. 3:00 MW.

Somewhere, some time ago, someone once said something about contemporary literature's particular interest in "forging...provisional myths for an absent or deaf culture." Someone else described contemporary literature as having a special interest in "aesthetic explanations of sociopathy and brutality." Yet others have remarked upon this literature's "profound sense of ontological uncertainty" as well as its propensity for "playful, self-reflexive, and self-parodying strategies." And, certainly, a number of readers and critics have remarked upon – and been grateful for – contemporary fiction's stubborn commitment to rattling good reads about how we live now. Well, somewhere within the critical context implied by these accounts of our subject, we might "locate" the texts for this course, 7 works variously mythic, "playful," uncertain, and/or quite unabashed in their purpose to both entertain and edify. In short, this class will read and discuss a fairly fulsome fistful of fictions (most quite recent, some rather popular) that, taken together, might say something about where we and contemporary literature are more or less in the present moment. Reading list available from instructor upon request.

ENGL 327 Studies in Twentieth-Century Drama: 20th Century Irish Drama. Instr. R Elliott. 11:00 MW. Since Ireland, the Irish diaspora, and much of the world will pause in April 2016 to commemorate the centennial of the Easter Rising in Dublin, this semester seems an appropriate time to study the splendid and unique tradition of dramatic writing that presaged and followed that singular event. After an opening glance at the Anglo-Irish comic tradition, this course will focus on plays written during and since the Irish Renaissance that flowered about 1900. We will discuss works by the major Abbey Theatre playwrights – W. B. Yeats, John Millington Synge, Lady Augusta Gregory, and Sean O’Casey – and link their writing to the tumultuous political and social events of 1900-1925. Expatriate Irish playwrights Bernard Shaw and Samuel Beckett will receive attention, and we will tip our cap to Irish-American playwright, Eugene O’Neill. In the latter part of the course, we will examine later twentieth-century plays by Brian Friel and Martin McDonagh among others, and consider some products of the resurgent Irish film industry. Two papers and a creative project will be required. There will be a final examination.

ENGL 328 Literature and Film: Spectacle and Spectator--Black Female Subjects in Novel and Film . Instr. Hardison. 9:30 TR. This course will explore African American life and culture by examining narrative structures in both written and visual texts. More specifically, the class will discuss the intertextuality between novels and films centered on black female protagonists. This study traces how black women’s writing engages film and various media discourses, how black female novels are adapted for the screen, and how movies take up recurring topics in black female history or fiction. Selected texts include literary and popular novels, independent and Hollywood films, and a variety of critical essays. In these written and visual texts, the class will analyze black women’s relationship to writing and literacy, voice and creative expression, sexuality and the erotic, social politics and cultural traditions, and the politics of representation and cultural production. Thus by reading contemporary narratives of slavery, journeys into womanhood, and testimonies of sexual trauma, the course will consider the ways in which black women writers treat the intersectionality of race, class, gender, and sexual oppression as well as construct black female subjectivity within hegemonic culture, the black family, romantic relationships, and homosocial bonds. The course, in turn, looks at how such themes are reinterpreted for movie-going audiences. The class will not only discuss the content of texts but also think about how reading from novel to film and—the reverse—from film to novel potentially informs one’s understanding of African American life and culture.

ENGL 332 Shakespeare. Instr. Carothers. 11:00 MW. We’ll read about a dozen of the plays together, to get a sense of Shakespeare’s overall achievement and development, beginning with some early plays (a tragedy, comedies, and histories) and moving through the period of the great tragedies to the final romances. Along the way, I expect to raise the question: Why Shakespeare? That is, why are we still mounting his plays, making films of them, and reading them at almost all levels of the curriculum? To consider this question—which I do not expect us to answer definitively—we will need a bifocal vision, one that considers Shakespeare’s texts in the context of this own time, and in the often-different context(s) of the present. We

will also need a sense of the qualities and achievements that reveal a “major figure”: masterworks, abundance, variety, innovation, “timelessness,” and “timeliness,” among others. Within individual plays we will pay close attention to the text, the words Shakespeare wrote to enable performance; we will consider chronology and development, repeated use of plots, characters, and subjects, and we will rely on film and live production to inform our reading. Plays likely to be included are *Romeo and Juliet*, *Hamlet*, *Lear*, *Macbeth*, *The Taming of the Shrew*, *A Midsummer Night’s Dream*, *The Merchant of Venice*, *Twelfth Night*, *As You Like It*, *Henry V*, *The Winter’s Tale*, and *The Tempest*. In addition to regular class attendance and participation, substantial written work will be required: two papers of 1,500-2,000 words, quizzes on each play, a mid-term examination and a final examination.

ENGL 332 Shakespeare. Instr. Evans. Online (1/19–3/11). In this brief introductory survey students will learn a great deal about what is called the “Shakespearean trajectory”—that is, the “arc” of Shakespeare’s growth and achievement as a poetic dramatist—by examining in depth seven of the author’s plays representing various genres of the early modern English stage (comedies, histories, tragedies, romances). While this is an online course, the Instructor will hold regular office hours (Lawrence campus, TBA) in order to meet with students. **Written work:** Two short papers (20% each), with one revision opportunity; two exams (20% each); five short Engagement Exercises (20% total). **Required text:** Stephen Greenblatt, ed., *The Norton Shakespeare. Based on the Oxford Edition: Essential Plays / The Sonnets*, 2nd ed. (Norton, 2009; ISBN 978-0-393-93313-0). **Note:** Students are expected to use *only The Norton Shakespeare*, as all course materials and assignments are based on that text. **Recommended text:** Toby Widdicombe, *Simply Shakespeare* (Longman, 2002; ISBN 0-321-07704-0). **Prerequisite:** Prior completion of the KU Core Written Communication requirement. **Recommended:** Prior completion of one 200-level English course. **Note:** Before enrolling, please be aware that this is a **writing-intensive, upper-division course** that requires **student dedication, commitment, and time** in order to achieve a successful outcome.

ENGL 332 Shakespeare. Instr. Lamb. 3:00 MW. In this course, we will read plays across Shakespeare’s career, including *The Merchant of Venice*, *As You Like It*, *Hamlet*, *Othello*, and *The Winter’s Tale*. 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 several papers, two exams, and digital and creative projects. Texts: *The Complete Works of Shakespeare*, ed. David Bevington. Readings are open to disputation, but will probably include *Love’s Labor’s Lost*, *As You Like It*, *Hamlet*, the Sonnets, and more. Secondary readings will include up-to-the-minute Shakespeare scholarship, not-boring readings in digital

and archival research, critical theory including Jacques “Hors-texte” Derrida, Pierre “The Habitus” Bourdieu, Julia “Inter-text” Kristeva, and Bruno “Who’s that?” Latour. Students will learn the basic terms and methods of bibliography and digital text analysis. In addition to short papers and individual and group projects, students will complete a substantial research project.

ENGL 337 Intro to U.S. Latino/a Literature. Instr. M Caminero-Santangelo. 2:30 TR. This class will focus on key readings in U.S. Latina/o literature, including literature by people of Mexican, Puerto Rican, Cuban, Dominican, and Central American descent. We will begin with some examples of early writing by people of Spanish-speaking descent in what would become the United States, including writing of the colonial period, the “Reconstruction” period following the Civil War, and the turn of the century. However, the majority of the class will focus on literature from the 1960s to the present--the period during which self-consciously bicultural writing by Americans with roots in Spanish-speaking countries has proliferated and acquired the label “Latino/a.” Reading poetry, drama, essays, and novels, we will consider the separate histories of each of these groups and of their relationship to the U.S., while also discussing what (if anything) defines a common “Latino/a” identity. We will also consider issues such as the significance of various labels used to describe this group (e.g. “Latino/a,” “Hispanic,” “Chicano/a”); writers’ responses to their particular social and historical conditions; colonialism and U.S. intervention in Latin America; the construction of ethnicity; issues of racial identity, racial construction, and racism; the concept of cultural hybridity, and how this is experienced / narrated; indigenous and African heritage in the Americas; the category of “exile”; language and linguistic difference; the tension between cultural preservation and assimilation; the development of political consciousness (with particular attention to the Chicano/a farmworkers’ movement); and stances of resistance to cultural and/or political oppressions.

ENGL 340 Topics in U.S. Ethnic Literature: Reading Race in American Literature. Instr. Fowler. 11:00 TR. What is race? What is whiteness? Is race an essential identity? Is it socially constructed? Is race a form of ethnicity? And what role does political struggle play in the construction of race? In “Reading Race in American Literature,” we will examine the construction of racial identity, including white identity, in the works of American white and black, fiction and non-fiction writers; and we will focus on how these writers question, critique, and counter the troubling Western notion that racial identities depend on racial exclusion. The course will be discussion-based. Course requirements will include two papers (approximately 5-6 typewritten pages); quizzes; and a midterm and take-home final exam. Required texts include: Frederick Douglass, *Narrative of the Life of Frederick Douglass, An American Slave*; Mark Twain, *Puddn’head Wilson*; Nella Larsen, *Passing*; William Faulkner, *Selected Short Stories*; Ralph Ellison, *Invisible Man*; John Howard Griffin, *Black Like Me*; and Toni Morrison, *Playing in the Dark* and *Beloved*.

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. 11:00 MW. This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, 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 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. Desnoyers. 12:30 MW. This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, 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 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. Lay. 9:30 TR. In this course, students will learn how to analyze and manipulate the elements of fiction writing (plot, character, point-of-view, dialogue, etc.) to craft stories that engage readers. In addition to workshoping and critiquing student writing, we’ll also regularly read a wide range of contemporary short fiction in order to examine how published works might serve as examples for students. Throughout the semester, students will be expected to write at least two short stories as well as complete a number of smaller writing assignments.

ENGL 351 Fiction Writing I. Instr. Lorenz. 2:30 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, 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. McKitterick. 3:00 MW. Through applying effort, drive, passion—and mastering the fundamentals—anyone can become a published author. Learn how to write engaging short stories with science-fiction author Chris McKitterick as we cover a wide range of subjects including character, dialogue, expectations for various popular-fiction genres, idea generation, micro-writing, openings, plot, point of view, scenes, setting, structure, voice, and publication strategies. Practice self-editing by reading, critiquing, and discussing successful stories as well as each other’s fiction. Students write fragments and two complete short stories, plus revise one (or submit a third story, with instructor permission) for the final project.

ENGL 351 Fiction Writing I. Instr. Mills. 1:00 TR. This course will introduce students to the elements of writing fiction, with a particular focus on short fiction. We will investigate how fiction writing works through the examination of perspective, character, structure, style, detail, setting, dialogue, and more essential features of the genre. Students will be required to complete two short stories and one major revision as primary assignments, in addition to regular critiques of classmates' stories, analytical discussions of assigned reading, and journal-based freewriting. By the end of this course, you will have a significant understanding of the genre of short fiction and a better awareness of how you can write stories as an author with your own individual style, worldview, and imagination. Required texts include *Wonderbook: The Illustrated Guide to Creating Imaginative Fiction* by Jeff VanderMeer and *New American Stories* edited by Ben Marcus.

ENGL 352 Poetry Writing I. Instr. Bensel. 1:00 TR. This workshop will explore the expansive traditions and contemporary landscape of poetry and how your own poems fit into these complex and invigorating contexts. While reading and writing poetry in its written form will serve as the foundation of this work, poetry as an aural, tactile, and performance-based process will also be considered. You will be expected to write, submit, critique, and extensively revise poems throughout the semester, which will culminate in a final portfolio that can take written or alternative forms, such as a chapbook, other material projects, or performance. This portfolio will be accompanied by a brief poetics and process statement. You will also read and review a contemporary book of poetry of your choosing published within the last five years. Required books of contemporary poetry include *Bright Dead Things* (Ada Limón), *the new black* (Evie Shockley), *Best Bones* (Sarah Rose Nordgren), and *Notes on the Assemblage* (Juan Felipe Herrera).

ENGL 352 Poetry Writing I. Instr. Sherman. 11:00 TR. This workshop will focus on the creation of new poetry. To aid in doing that you'll also be reading and responding to the work of your classmates, both in writing and in class discussions. In addition you'll be reading a small selection of published poetry and criticism. You will find what is and is not working in your own poetry by practicing doing it with the poetry of others. Critical and tactful feedback is necessary for this process and will factor into your assessment. The course will culminate in the production of a short manuscript or chapbook of your work including a short statement on your personal poetics.

ENGL 355 Nonfiction Writing I: Workshop in the Essay. Instr. Crawford-Parker. MW 12:30. When you hear "essay," what do you think of? Writing assignments? School? In this class, we will examine and write a very different kind of essay, a form of literature where writers artfully enact their engagement with the world. Our emphasis will be on the art and craft of the essay. And fun. We will read multiple essays to get a better handle on this slippery form. We will spend some time sharpening our sentence style. And we will write essays and read each others' work. The class will employ a workshop format where each student reads and comments on the work of everyone else in the class. Students will be required to write one short piece and two essays, keep a journal, do a presentation, and revise their work for an end of semester portfolio, in

addition to reading numerous essays and other assignments. A willingness to read seriously, write, accept feedback, offer feedback, and enjoy oneself is necessary for the course. Required 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. 7:10 R. 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. Meets with ENGL 555.

ENGL 355 Nonfiction Writing I. Instr. Taussig. 11:00 TR. This course invites students to explore and participate in the craft of creative nonfiction. In addition to reading the work of authors like Cheryl Strayed, David Sedaris, Eula Biss, and Andrew Solomon, students can expect to compose original pieces and respond regularly to their peers' work through written critiques and oral feedback. To accommodate the balance between reading and composition, our class sessions will alternate between reading discussions and workshops. Throughout the semester, we will engage a range of nonfiction subgenres (e.g. memoir, lyric essay, personal essay, and literary journalism, among others). The class will also consider some of the driving debates currently surrounding the genre (i.e. the boundary between fiction and nonfiction, the so-called "memoir-craze," and ethical obligations of the genre, to name a few). Students should come to this class prepared to keep up with a demanding reading and writing load, a willingness to give and receive feedback, and an inclination to engage critically with this unique genre. Required text: *Touchstone Anthology of Contemporary Creative Nonfiction: Work from 1970 to the Present*, eds. Lex Williford and Michael Martone, Touchstone 2007.

ENGL 359 English Grammar. Instr. Devitt. 2:30 TR. This course teaches students to analyze the structure of English sentences and applies that knowledge to writing style, editing, teaching, and issues surrounding notions of "good grammar." Students will learn a grammar of English that describes English sentence structures, from nouns and adjectives to restrictive relative clauses and passive transformations. Learning a grammar of English is itself a valuable intellectual activity that will change how you see sentences forever after (that's a good thing). Rather than working toward the more complex

understandings of syntax, though, we will develop a working vocabulary and method of analysis that lets you start applying it relatively quickly. Grammar gives us a method for describing and comparing authors' styles, including your own style. It will help you see sentence variations and ways of revising your own writing at the sentence level, as we consider the rhetorical effects of different syntactic choices. We will also use grammar to improve or fine-tune your editing skills or so-called "good grammar" (although there are faster ways to learn to "correct" your own "errors" than spending a semester studying grammar). We will study why "good grammar," "correct," and "errors" need quotation marks (there's no single, agreed upon version of proper English that is always and everywhere correct). We will explore why grammar matters so much to some people, how punctuation relates to sentence structure more than breathing or pauses, how writers play with sentences, and how dialects differ in their grammatical rules. I would expect students to be interested in this course who have always loved grammar and want to learn more (yes, we grammar geeks do exist), as well as future teachers who need to understand their future students' sentence structures, English majors in the Rhetoric, Language, and Writing track, literature students who want to be able to analyze style (or fulfill the Language and Rhetoric category in the English major), and writers who want to know how to control and manipulate their own sentences. Graded work will include exams, daily practice and applications, and individual and group projects designed to help students meet their own goals. Texts: Crystal, David, *The Fight for English: How Language Pundits Ate, Shot, and Left* (Oxford University Press, 2009); Kolln, Martha, and Loretta Gray. *Rhetorical Grammar: Grammatical Choices, Rhetorical Effects* 7th ed. (Longman 2012). Readings on Blackboard.

ENGL 362 Technical Writing. Instr. Murdock. Online 1/19-3/11. The online version of this course introduces students to the principles of technical communication while working collaboratively via the internet. Students learn to organize, develop, write, and revise technical documentation (e.g., proposals, specification documents, technical reports, websites, oral presentations, manuals) for such technical fields as engineering, business, and science. Includes an introduction to technical-writing software. Requires regular participation and collaboration with other students online, but does not require students to meet in person.

ENGL 362 Technical Writing. Instr. Murdock. Online 3/21-5/13. The online version of this course introduces students to the principles of technical communication while working collaboratively via the internet. Students learn to organize, develop, write, and revise technical documentation (e.g., proposals, specification documents, technical reports, websites, oral presentations, manuals) for such technical fields as engineering, business, and science. Includes an introduction to technical-writing software. Requires regular participation and collaboration with other students online, but does not require students to meet in person.

ENGL 362 Technical Writing. Instr. Sladek. 9:30 TR. Effective communication is crucial for success in virtually any career field. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly and professionally. As you

enter the work world, you will likely encounter forms of writing and communication that are unfamiliar to you. ENGL 362, Technical Writing, gives students the tools they will need to analyze, produce, and revise effective professional documents. This course introduces students to various forms of professional and technical writing found in business, scientific, engineering, and other contexts. Students will learn to compose and edit clear, polished documents in a variety of genres, including the resume/cover letter, project proposal, and corporate website. As global communication is essential for success in today's professional world, students will also learn to navigate the nuances of preparing professional documents for both American and international audiences. Required text: Mike Markel's *Technical Communication* (10th ed.).

ENGL 362 Technical Writing. Instr. Sladek. 11:00 TR. Effective communication is crucial for success in virtually any career field. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly and professionally. As you enter the work world, you will likely encounter forms of writing and communication that are unfamiliar to you. ENGL 362, Technical Writing, gives students the tools they will need to analyze, produce, and revise effective professional documents. This course introduces students to various forms of professional and technical writing found in business, scientific, engineering, and other contexts. Students will learn to compose and edit clear, polished documents in a variety of genres, including the resume/cover letter, project proposal, and corporate website. As global communication is essential for success in today's professional world, students will also learn to navigate the nuances of preparing professional documents for both American and international audiences. Required text: Mike Markel's *Technical Communication* (10th ed.).

ENGL 380 Introduction to Rhetoric & Composition. Instr. Reiff. 3:00 MW. What do we know about writing and about what motivates, inspires, and influences successful writers? Is it possible to define and describe individuals' writing processes? Is writing a goal-oriented or organic process? How is writing connected to thinking? To self-expression? How is writing shaped by the situations and contexts in which writers communicate? This course will introduce you to the field of rhetoric and composition, a field that investigates these (and other) questions about the complex activity of writing. Over the course of the semester, you will learn about the historical traditions of writing and writing instruction and will survey the key issues, themes, debates, and trends that inform the work of scholars working in this field. Additionally, as you examine writing through various lenses—theories of writing, research on writing, perspectives on teaching writing—you will get a sense of how rhetoric and composition has developed and changed over time, both in and outside of schools and universities. There will be three major units and projects in the course, along with informal writing projects and an oral presentation. The first unit will focus on examination of your own processes as writers or histories as writers, culminating in an autoethnography or literacy autobiography that analyzes home, school, and other social/cultural influences writing. In the second unit, you will analyze writing within communities or cultures (with focus on a discourse community of your choosing), and for the final unit/project, you will select and research an issue related to

writing and will situate this writing issue/problem/debate within the larger conversation within the field; components of this final project will include a proposal, an annotated bibliography, and a presentation. Required Texts: *Writing about Writing* (Wardle and Downs, 2E); *Bibliographic Research in Composition Studies* (Vicki Byard); additional online readings.

ENGL 390 Aging in Film. Instr. Lester. 9:30TR. In this introductory survey of commercial and documentary films from the neoliberal era, students will learn how films participate in the production of norms and ideals concerning the life course, older adulthood, and the good society. With increasing income inequality and proportionally aging populations, older adulthood plays a significant role in visual narratives that illustrate the subordination of social welfare and the public good to capitalist values of productivity, efficiency, and profitability. Students will learn to approach aging not simply as a condition of the body but as a product of society and culture. Students will read about aging and the life course, view films about aging, and learn how these films participate in debates about values in the era of neoliberalism. Graded work will include class participation, two papers, two exams, and regular quizzes on the films and readings. Meets with AMS 344.

ENGL 400 Teaching and Tutoring Writing. Instr. Thonus. Hybrid. Students explore theories and strategies of teaching and tutoring writing across academic disciplines. They learn more about themselves as writers as they build a repertoire of writing techniques useful in their studies, in the workplace, and in their personal lives. By observing and consulting in the writing center, they understand how reflection leads to responsible/responsive and engaged practice. (Same as LA&S 400.) ENGL 400 is a blended course, with two credits online and one credit as a weekly practical internship in the KU Writing Center. It also qualifies as a service-learning course per the Certification in Service Learning offered by KU's Center for Civic and Social Responsibility.

ENGL 466 Literature for Young People. Instr. Anatol. 2:30 TR. The focus of this course is literature for children. We will read numerous "classics" as well as more recent publications from a range of cultures and a variety of genres—fairy and folktales, picture books, novels, poetry, moral and instructional texts, and film—engaging in an active and rigorous examination of the selected texts. Some of the issues to be discussed include the changing constructions of childhood; censorship; children's moral and literary education; overt and veiled messages about beauty, gender roles, race, socio-economic class, and sexuality; the aesthetic value of the assigned works. We will read some contemporary scholarship alongside the primary materials to determine how other readers and thinkers interpret writing for children. Students can expect 5 short papers (2-3 pages each), a research paper (8-10 pages), several in-class essays and/or short quizzes, and a midterm exam.

ENGL 507 Science, Technology and Society: Examining the Future Through a Science Fiction Lens. Instrs. Baringer, McKitterick. 4:00 R. Science and technology offer countless benefits to individuals and to societies while presenting new challenges. In this interdisciplinary course we read and discuss nonfiction and science fiction to explore the past, present, and possible future effects of science and technology on society and

humankind, and how we shape science, technology, and society. The only thing certain about our future is that it will be different than today! Led by experimental particle physicist Philip Baringer and science-fiction author Chris McKitterick. Participants write weekly reading responses, a mid-term paper, a research paper or creative work as final project, and participate in a group presentation. Everyone leads at least two discussions. Syllabus and more details on the SF Center website: <http://www.sfcenter.ku.edu/courses.htm>

ENGL 508 Contemporary Literary Theory. Instr. Fowler. 2:30 TR. The objective of the course is to introduce students to the fundamentals and recent conflicts and controversies in current theoretical discourse in psychoanalytic theory, feminist theory, gender theory, critical race theory, and ethnic and postcolonial theory. While our focus will be to become fluent in theoretical approaches to literature, we will be ever mindful that the purpose of theory is to interpret literature; and we will read theory intertextually with works of American fiction. In other words, we will not only read literature through the lens of theory, we will read theory through the lens of literature. Fiction readings will include short works by William Faulkner, Mark Twain, Toni Morrison, and others. The course will be discussion-oriented rather than lecture-based, and students will deliver one 20 minute presentation, which will analyze a theoretical essay. Students will also write 2 short papers that apply theoretical models to literary texts. This is a useful course for students who plan to apply to graduate programs in the humanities or to professional schools like law school.

ENGL 525 Shakespeare & the Sea. Instr. Sousa. 11:00 TR. In his *Devil's Dictionary* (1906), Ambrose Bierce defines "ocean" as "A body of water occupying about two-thirds of a world made for man—who has no gills." This humorous, ironic definition underscores the paradoxical position of the ocean in human life and the importance of the sea to terrestrial inhabitation. This course will focus on the intersection of Shakespearean studies, ecocriticism, and emerging cross- and interdisciplinary oceanic studies in the early modern period. Topics of concern include travel, exploration, and discovery; colonization and national identity; trade routes and global commerce; sailors and pirates; shipwreck and seashores; ports and brothels; home and abroad; terrestrial life and aquatic life; monsters of the deep; climate change, sea level rise, and despoliation of the oceans. Readings include selected plays; and selections from Dan Brayton's *Shakespeare's Ocean*; Steve Mentz's *At the Bottom of Shakespeare's Oceans*; articles by Mentz and Hester Blum; and other scholarship on Shakespeare and the sea. Students in an English capstone course are expected to demonstrate mastery of skills and knowledge but also to develop confidence to innovate, to move forward from materials and positions they have been taught to staking out their own positions and supporting them with original research. Seafarers report that travel by sea can change one's perspective of the world: nights are darker; the stars are brighter. The rhythm of our bodies intertwines with tides and waves. With that in mind, perhaps, on a sunny Kansas afternoon in late spring, we will be inspired to sit on the steps of Wescoe Beach, and think of how "the waves make towards the pebbled shore" (Shakespeare, Sonnet 60) or contemplate "the ship, that through the ocean wyde / By conduct of some star doth make her way" (Spenser, Sonnet 34). *Required Texts: Complete Pelican Shakespeare* (or

paperback editions of individual plays). **Students from other fields or disciplines may enroll in ENGL 525 or ENVR 420**, and may design research projects tailored to their scholarly interests. With instructor's permission, **graduate students can enroll in ENGL 998** and will be expected to do additional graduate-level work, including more extensive research papers and reports.

ENGL 551 Fiction Writing II. 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 workshopping student-written fiction. Students will be expected to complete several exercises and three short stories, or the equivalent, perhaps three chapters of a novel. 551 students will be required to complete several extra requirements. Meets with Daldorph's ENGL 351.

ENGL 551 Fiction Writing II. Instr. Desnoyers. 4:00 MW. This course is an intensive exploration of the ideas, techniques, and forms of fiction, such as the short story, novella, and novel, with primary emphasis on the careful analysis and discussion of student works-in-progress. We will read stories each week from *The Scribner Anthology of Short Fiction* and discuss narrative structure and style, imagery and metaphor, use of scene and exposition, dialogue and the various points of view. *Requirements:* Students will attend class regularly and participate actively in discussion. They will produce at least two short stories or novel chapters of their own during the semester, which they will submit to the class to be workshopped. They will type comments for their peers' stories as these are workshopped. Finally, they will revise their stories for inclusion in their final portfolio. *Required Texts:* *The Scribner Anthology of Contemporary Short Fiction*, edited by Lex Williford and Michael Martone.

ENGL 551 Fiction Writing II. Instr. K Johnson. 12:30 MW. This course advances an understanding and application of craft to the development and writing of short fiction. While not limited to science fiction and fantasy, attention will be given to topics of special relevance to the speculative fiction, including plotting, world building, immersion strategies, and story types. Students will read and engage in discussions about short fiction of note, which will be made available online; workshop student stories through critiquing, written comments, and mark-up; develop detailed revision strategies and tools; and generate new work through exercises and as major assignments. *Text:* *Writing Shapely Fiction*, Jerome Stern.

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. After a review of fiction writing elements and techniques, the course will be conducted primarily as a workshop focusing on student work. A selection of fiction from the text will supplement workshop discussions. Each student will write three new short stories. A revision of one may be allowed, with instructor's permission. *Text:* *The Contemporary American Short Story*, Nguyen and Shreve.

ENGL 552 Poetry Writing II. Instr. Harrington. 9:30 TR. This workshop is based on the idea that to be a good writer, you

have to be an avid reader. So, we'll all be doing a lot of both. We will read a lot of the work of student poets in the class (i.e., you) and some books by published poets. You'll be required to compose a poem every week and submit it for critique by other members of the class, both in class and on-line. I'll ask you to try writing some of your poems in various forms and styles. My philosophy: all poetry, regardless of subject-matter, is about *words*, and words are sounds and symbols. We get to make imaginative compositions out of those sounds and symbols, and doing so can be a lot of fun. The goals? To improve your skill and confidence writing poems and talking about them; to learn to give and to accept useful critique; and to expand your versatility as a writer and communicator generally.

ENGL 555 Nonfiction Writing II: Workshop in the Essay. Instr. Crawford-Parker. 3:00 MW. English 555 is a creative writing workshop focused on continuing students' development as essayists to expand their ability in the genre's myriad possibilities of both form and content. The course focuses on student work through the peer review workshop, but we also read to understand better some of the potentialities and pitfalls of the essay. Students write three essays and contribute regular critiques of one another's work. One essay is then revisited at semester's end as part of a revision project. Students are required to do one semi-formal presentation and several shorter ones. The workshop format of the course demands a high degree of student participation, both in degree and quality. Students can expect to be challenged intellectually and creatively in producing new and original writing and engaging with their fellow students to think about the process of writing as essayists. *Texts:* Priscilla Long, *The Writer's Portable Mentor: A Guide to Art, Craft, and the Writing Life*; Carl H. Klaus, *A Self Made of Words: Crafting a Distinctive Persona in Creative Nonfiction*; Patrick Madden and David Lazar, eds., *After Montaigne: Contemporary Essayists Cover the Essays*; Sean Prentiss and Joe Wilkins, eds., *The Far Edges of the Fourth Genre: An Anthology of Explorations in Creative Nonfiction*; Vivian Gornick, *The Situation and the Story: The Art of Personal Narrative*; Roxane Gay, *Bad Feminist: Essays*; Steven Church, *Ultrasonic: Essays*.

ENGL 555 Nonfiction Writing I. Instr. Luce. 7:10 M. 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. Meets with ENGL 355.

ENG 571 American Indian Literatures. Instr. Fitzgerald. 12:30 MW. This course will focus on the diverse range of 21st century American Indian fiction from the US and Canada: Indigenous futurism, urban fiction, Native noir (crime) fiction, and a reservation chick-lit novel (one), along with the usual suspects (literary fiction). The class will be discussion based,

with a research-based final project. Texts include those by Stephen Graham Jones, Dana Lone Hill, Joseph Boyden, Richard Wagamese, Louise Erdrich, among others. Please contact instructor for more information.

ENGL 580 Environmental Rhetorics. Instr. Drake. 11:00 TR. This course provides an introduction to contemporary environmental issues and the discourses that shape the ways we understand, debate, and respond to environmental challenges. We will examine and apply rhetorical principles to orient ourselves with a range of issues, from energy shortages and pollution to global warming and population growth. It is difficult to overstate the complexity, contentiousness, and stakes of the environmental problems we face today. We will navigate these challenges by drawing on not only classical texts in the rhetorical tradition but also contemporary works in rhetorical theory that recast notions of persuasion, agency, audience, creativity, and social action with enhanced analytical tools and an altered sense of purpose. A broader goal of the course is to attune students to the dynamics of rhetoric in their everyday modes of being and communicating in the world, to empower them as thinkers, writers, and actors. There will be four major writing assignments: a rhetorical analysis of an environmental issue; a description and analysis of a publication by an advocacy group; an advocacy piece; and a final research project. Other assignments include informal response papers, a midterm quiz, and a presentation. All texts will be posted on the course Blackboard site.

ENGL 598 Honors Proseminar: Documentary (& Literature. Instr. Harrington. 1:00 TR. The words “documentary” and “literature” might seem to be polar opposites. We typically take “literature” to refer to imaginative writing and the artful use of language. But documentary, says critic William Stott, presents “empirical evidence of such nature as to render dispute impossible and interpretation superfluous.” Or does it? Is documentary – or history-writing – ever as objective as it appears? And what can imaginative literature (i.e., art) add to our understanding of the facts that academic histories cannot? Indeed, “documentary literature” often combines genres (fiction, poetry, memoir, drama) and media (words, film, photography) in a single work. In this respect, it compels us to think about *how* we know what we (think) we know. In this class, you’ll read (and view) documentary literature (and film and photography), write a couple of papers about it, and create a piece of your own. We’ll begin by looking at the way documentary film of the 1930s affected literature during the Great Depression. We’ll also examine different treatments of coal mining disasters; the internment of Japanese-Americans and -Canadians during World War II; and the idea of “race” in 21st century North America. And we’ll dive into the current debate about the line (if any) between fiction and nonfiction. Questions? Write me: jharrington@ku.edu.

ENGL 598 Searching Shakespeare. Instr. Lamb. 12:30 MW. That we know of, the word “research” first appeared in English in 1577, in a book known as Holinshed’s *Chronicles*. Shakespeare used this very book to assemble and compose his history plays, including *1 & 2 Henry IV* and *Henry V*. In a sense, therefore, we might say “research” is a Renaissance formation. We might even call it a *Shakespearean* formation. This course will make good on both of these outrageous claims by asking

what it means to “do” research, and to do it on Shakespeare. Specifically, we’re going to explore how digital and material archival methods of research can yield new insight about Shakespeare and his contemporaries, and how that insight can in turn shape our understanding of the present. We will make extensive use of the Spencer Research Library’s collection of early printed books and the full-text resources of the Early English Books Online (EEBO) database to consider how *search* (a digital reflex) can inform *research* into the material and linguistic past. What does it mean, for instance, that Shakespeare’s use of pronouns (pronouns!!) can sometimes seem old-fashioned? Does it relate to the emergence, in Shakespeare’s time, of the Cartesian notion of the self? What, for another example, do the material qualities of books and the activities of readers teach us about Shakespeare’s poetic composition? We will explore the questions that arise from a vast library of books and an even vaster digital archive of words.

ENGL 690 Topics In: Media Archaeology. Instr. Lison MW 12:30. As an examination of the conditions of possibility for media forms ranging from ancient manuscripts to contemporary computing, media archaeology has reinvigorated not only film and media studies, but disciplines from history and sociology to literature and area studies. Situated on the border between the analog and digital, the visual and multimedial, the mass-distributed and networked, and—particularly with the advent of the digital humanities—between theory and practice, it unearths the technical foundations of media and explores their implications for our understanding of socio-cultural issues, up to and including what it means to be human. At the same time, as its name suggests, it places an emphasis on past technologies over and above the implications that technological developments may have for the future. Through readings, hands-on workshops, and the occasional screening, we will consider media archaeology in its own historical context. Does it, for example, represent a practice-oriented turn away from theories of postmodernism and poststructuralism, or an extension of them? How are digital materials themselves best examined and preserved? Readings from Foucault, Baudry, Krauss, Kittler, Nakamura, Ernst, Terranova, and more.

ENGL 690 Science, Technology and Society: Examining the Future Through a Science Fiction Lens. Instrs. Baringer, McKitterick. 4:00 R. Science and technology offer countless benefits to individuals and to societies while presenting new challenges. In this interdisciplinary course we read and discuss nonfiction and science fiction to explore the past, present, and possible future effects of science and technology on society and humankind, and how we shape science, technology, and society. The only thing certain about our future is that it will be different than today! Led by experimental particle physicist Philip Baringer and science-fiction author Chris McKitterick. Participants write weekly reading responses, a mid-term paper, a research paper or creative work as final project, and participate in a group presentation. Everyone leads at least two discussions. Students in the graduate section are also expected to perform relevant outside research and display mastery of the critical-paper or creative form while providing interesting insights into the readings. Syllabus and more details on the SF Center website: <http://www.sfcenter.ku.edu/courses.htm>

ENGL 690 Digital Humanities and the World Out There.

Instr. Ortega. 5:00 TR. This course engages critically with the way in which digital technologies have shaped—and continue to shape—our understanding of the world we live in. Digital Humanities and the World Out There sets out from the premise that we inhabit a post-Internet world where social, academic, artistic, economic, and political practices have to some degree been impacted by the development and popularization of the Internet. The course, then, touches on a variety of topics such as interface design, social media, Internet accessibility around the world, digital labor, media obsolescence cycles, and business models intersecting both current cultural production in the arts and humanities and the everyday understanding and involvement with our digitally mediated surroundings. Activities in the course include seminar discussions of important scholarly and creative works, workshop sessions aimed at equipping students with a working set of technical skills, and ultimately, the collaborative development of a creative or scholarly digital project. Digital Humanities and the World Out There builds upon the work done during ENGL690 Introduction to Digital Humanities (Fall 2015) but it is not serialized. No previous knowledge is necessary and all incoming students are welcome. For more information visit Dr. Ortega's website <http://elikaortega.net/courses> after October 31st.

SPRING 2016 GRADUATE COURSES

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ENGL 714 Getting Medieval: Greatest Hits of the Later Middle Ages. Instr. Schieberle. 7:00p T. Popular culture has embraced the medieval – from Tolkien's works and *Game of Thrones* to the upcoming Guy Ritchie-directed series of Arthurian films. What important medieval works, literary tropes, and cultural attitudes underpin these adaptations and creative mash-ups – and how do they still resonate for modern audiences? To answer that question, we will explore some of the “greatest hits” of the later Middle Ages: selections from Chaucer's *Canterbury Tales* and Gower's *Confessio Amantis (The Lover's Confession)*; *Sir Gawain and the Green Knight*; selections of Arthurian works, especially Malory's *Morte D'Arthur*; and other popular works, including beast fables and short romances. This course will not only provide students with the opportunity for thorough reading of popular medieval works but also prepare them for future teaching opportunities, presentations of research, and exploration of continuities among the medieval and later periods. Theoretical perspectives we will apply to our readings may include manuscript study, historicism, feminism, post-colonialism, and environmental approaches, among others – depending on student interests – in order to help students develop a sense of the methodologies useful for reading medieval literature. No prior knowledge of Middle English is expected, and some texts will be read in translation. Our goal is for you to leave the course with a strong sense of major late medieval literary works and practical methods for studying them (you'll also be ready to view Ritchie's first installment, due Summer 2016, with a critical eye!). Requirements: careful reading of all assigned texts; participation in seminar discussions; 1 or 2 presentations; a short close reading essay; and a 15-20 page researched essay. Students are encouraged to pursue their own scholarly interests in designing the final researched project, which must include text(s) from our course but may also address modern adaptations from the Victorian era onward.

ENGL 753 Graduate Fiction Workshop. Instr. Moriarty. 1:00 TR. This is an advanced fiction-writing course for students in our graduate creative writing program. We will read some published texts, but the focus will be on the criticism, discussion, and support of student work. Each student will turn in two to three **previously unworkshopped** pieces, up to forty pages each. Students will write and present careful criticism of their classmates' work; the general quality (timeliness, specificity, insight, etc.) of a student's written criticism, along with the ability to show familiarity with assigned course texts, will largely determine his or her grade.

ENGL 756 Forms: Playwriting. Instr. Canady. 7:00p M. An intensive course in the practice of crafting scripts for the stage. Combining literature analysis and a workshop model, students will investigate and gain experience in various methods of script creation; participants should expect readings across a variety of dramatic genres, in-class structural analysis, the creation of

original short works, and to critique the work of peers. By analyzing the basic structure of strong dramatic storytelling, students will craft a series of scripts employing a variety of text-creation methods as well as provide some analysis of their craft process and how it compares to the work of the playwrights we will explore.

ENGL 777 American Literature after 1900: Neo-Slave Narratives & Contemporary Fictions . Instr. Graham. 7:00p W. Just as the cultural identity of America is constantly changing, so, too, must we question the changing identity of contemporary fictions. I am using “neo slave narrative” as a point of departure because it invites a key question: what is it we want fiction to do and what form should that “doing” take? We will discuss various types of contemporary fiction writing in English, and the ways in which the authors provide complex layers and histories they wish us to uncover. We will also ask some hard questions: Why does the concept of fiction exist at all if the generic distinctions that once operated no longer hold? What makes it so difficult to distinguish fiction from autobiography or memoir? Does the invention of the term “creative nonfiction” provide a sufficient mediation? Our aim in the course is to understand contemporary fictions as the *place* where imaginative play is carried out and to examine several *theories* that seek to explain why and how these fictions do the cultural work that they do. You should assume a certain amount of border crossing throughout the course. Thus, we will always move between theory and practice, reading and writing as we share our thoughts about why borders exist and why we must cross them. The course is organized into four units: history and form in contemporary fiction; the science and technology of fiction; the borderlands of race, gender and the body; and the persistence of genre fiction. Examples of authors we will read include: Octavia Butler, Edwidge Danticat, Buchi Emecheta, Charles Johnson, Hanif Kureishi, Salman Rushdie, Colson Whitehead, Elie Wiesel, and Zane. Required assignments: weekly responses to readings (either a creative application or critical summary); a working bibliography to accompany your selected area of focus, a completed draft of a major project (a creative or critical piece that reflects the content of the course). for publication. Be prepared to begin your project early in the semester. This course is open to students in all areas of graduate study in the humanities: English, American Studies, Ethnic Studies, Historical Studies. It is appropriate for any student interested in reading/analyzing fictions in English written after 1900 or any student interested in writing contemporary fiction. Final projects will reflect one’s specific area of interest to allow maximum flexibility in advancing your work. Please feel free to send along any questions you may have with regard to enrolling in this class.

ENGL 780 Composition Studies. Instr. Farmer. 11:00 MW. English 780 is a broad, introductory survey of the discipline of composition studies. Through a variety of readings, discussions, and course assignments, we will examine the field’s history, literature, practices, methods, controversies, trends, and problems. We will give special emphasis to contemporary theories of pedagogy, and in so doing, we will learn about the multiple, often contending, perspectives on how best to understand writing and the teaching of writing. The goals of this course are therefore threefold. First, this course will acquaint students (in an unavoidably general way) to

the field of composition studies; second, it will equip students to become reflective professionals—not only about the details of their classroom practices, but also about the many useful ways that research, scholarship, and theory can, and do, inform our practices; and third, it will introduce students to the various research methods used by scholars in the field. To accomplish these goals, we will examine relevant theories of composing processes, of rhetoric, self-expression, cognition, ideology, community, and so on. Students will be required to keep a reading journal; contribute to prompts posted on Blackboard; develop, organize, and lead a class discussion on the significance of a recent publication in the field; and write a twelve to fifteen page pedagogical essay. For the most part, our class will be structured according to a Reading/Writing/Discussion format. As a general rule, for time devoted to theories of (and research in) composition, an equal or greater amount of time will be devoted to pedagogical applications and strategies, especially as these relate to the assigned readings on any given topic. We will have discussions, in-class writings and occasional small-group workshops, oral reports, guest speakers (and possibly a surprise or two).

ENGL 800 Methods, Theory, and Professionalism. Instr. Lester. 2:30 TR. The goal of English 800 is to prepare students for subsequent graduate coursework and exams, the writing of a scholarly thesis or dissertation, and the submission of work to the larger scholarly community. Assignments will facilitate the acquisition of skills essential to these activities. Students will analyze or produce a wide range of professional genres, including conference proposals, journals, articles and reviews; they will learn more about their selected areas of study and the best venues for sharing work in those areas; and they will develop a comprehensive plan for their graduate studies. Throughout the semester, we will also take time to reflect on the state and status of English and the academic profession through readings on such topics as the history of the discipline and its subfields and the challenges of teaching in the humanities in a twenty-first century university.

ENGL 802 Practicum in the Teaching of College English. Instr. Lancaster. 3:00 W. 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 designing sequences of assignments, teaching research, analysis and synthesis, and helping students inquire into academic topics. I want create a collaborative classroom where you all can work together and share your ideas with the hope that you will continue to develop a community of colleagues with whom to share teaching materials and support. This practicum meets once a week, for one hour. In class we will discuss pedagogical topics related to your teaching of 102 and have workshops in which you will collaboratively create individual units and assignments. Troubleshooting for classes and discussion of ideas for teaching will take place in Blackboard discussions. 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. One is based on peer class visits and one consists of determining how you would revise the paper assignments for the next time you teach. You will have four conferences with me: a conference during the week before

the semester starts about your course plans, one over my visit to your class, one over my review of your grading, and one about the assignments you created in the course.

ENGL 904 Genres *For* Social Action. Instr. Devitt. 11:00

TR. This seminar will give participants the background, time, and resources to use genres to act in their worlds in ways that matter to them. After some initial common reading to develop a shared background in genre theory and examples of how genres have participated in social actions, the seminar participants will shape projects that allow them to use genres to conduct research that engages their communities, whether school, work, social, or public communities. Since genres embody ways of acting in social contexts (the classic article in *Rhetorical Genre Studies* is Carolyn Miller's "Genres As Social Action"), we can use genres *for* social action, to make a difference in those contexts. Some genres already work for change (petitions, for example). Other genres enable the work of people making a difference (the genres used by social workers, for example). Other genres could make a difference if they were changed (ineffective or limiting genres at school or work, like assessment methods or performance reviews, for example). And sometimes genres are just part of the action through multiple means (as a non-profit might promote itself through twitter, Facebook, and websites, using multiple genres on each platform). I expect to discover with seminar participants many more ways genres already participate in what matters to them. Readings will be articles and chapters made available through Blackboard. I encourage individuals to contact me to discuss the possibilities of the course for their own goals.

ENGL 980 Seminar In: The Neuromateriality of Genius.

Instr. Outka. 2:00 M. This course will take up the question of how the figure of the genius destabilizes "the human" in a particularly material, embodied sense, one that both parallels and inverts the more familiar theories about the stabilization of the human/normal in reference to a monstrous, raced, etc. other—aka the binary in all its various incarnations. We'll also look at how genius poses representational problems and at the various mediating figures that allow us normals to recognize genius, and to incorporate that figure back into the human. We'll read a variety of texts (*Sherlock Holmes*, some Edgar Allan Poe, etc.), watch several films (*Good Will Hunting*, *Shakespeare in Love*, etc.) and will read a fair amount of theory as well.