

FALL 2015 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 Freshman Honors English. Instr. Crawford-Parker. 9:00 MWF. Where do writers get ideas? And how do newer works of literature relate to older ones? What makes us call a work original? This course will explore these and related questions through the examination of specific texts, including Shakespeare's *King Lear*, Jane Smiley's *A Thousand Acres*, and Hemingway's *A Farewell to Arms*, to consider how they relate to previous and later works. Coursework will include three papers, a final project, a course journal, and other smaller assignments.

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ENGL 105 Freshman Honors English. Instr. Evans. 8:00 TR. From the mid-1910s through much of the 1930s Black American art, literature, and culture enjoyed an unprecedented flourishing. Originally dubbed the "New Negro Movement," this "flowering of Negro literature" (the phrase used by James Weldon Johnson) soon popularly came to be called the "Harlem Renaissance," and many of its influences remain to this day. 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 St. The course will be further enriched by films, field trips to the Spencer Museum of Art and Spencer Research Library, and guest appearances by faculty experts.

Throughout the course students will continue to develop their skills in reading, interpretation, use of evidentiary reasoning, critical thinking, research, and the writing of effective academic prose as we study intellectual issues and problems posed by the various texts. These skills are transferable to virtually any other academic setting; that is, they are not specific to this course in particular or the study of literature in general, but should be understood as essential to all

successful learning endeavors. In other words, this course involves students in what is called *engaged learning*.

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, 2014); Lester Faigley, *The Brief Penguin Handbook* (ISBN 0205030084); Zora Neale Hurston, *Their Eyes Were Watching God* (ISBN 00611200-65); David Levering Lewis, ed., *The Portable Harlem Renaissance Reader* (ISBN 0140170367); Claude McKay, *Home to Harlem* (ISBN 1555530249); 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 105 Freshman Honors English. Instr. Evans. 9:30 TR. From the mid-1910s through much of the 1930s Black American art, literature, and culture enjoyed an unprecedented flourishing. Originally dubbed the "New Negro Movement," this "flowering of Negro literature" (the phrase used by James Weldon Johnson) soon popularly came to be called the "Harlem Renaissance," and many of its influences remain to this day. 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 St. The course will be further enriched by films, field trips to the Spencer Museum of Art and Spencer Research Library, and guest appearances by faculty experts.

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ENGL 105 Freshman Honors English. Instr. Fowler. 11:00 MW. This course will examine issues of race, gender, ethnicity, and identity as they are constructed in the texts of male, female, black, and white twentieth-century American writers. Course requirements will include: two papers (each approximately 5-7 typewritten pages); response papers; reading quizzes; a midterm and a final exam. Class

participation also is a requirement. What follows is a list of the texts for the course: William Faulkner, *Selected Stories*; William Faulkner, *As I Lay Dying*; Toni Morrison, *Beloved*; Flannery O'Connor, *A Good Man Is Hard to Find and Other Stories*; *The Norton Anthology of Short Fiction* (shorter seventh edition).

ENGL 105 Freshman Honors English. Instr. Hardison. 11:00 TR. The class will learn the conventions of analytical and rhetorical writing while exploring the historical contexts and aesthetic elements of texts that explore the lives of African American women. Recent protests and die-in demonstrations across the country have brought attention to social and political issues concerning African American men, but black women are repeatedly neglected in conversations about state violence and activist movements, as their gendered experiences are often overlooked in dialogues about racial politics. Examining essays, fiction, and memoirs by and about black women, class discussions and writing assignments in this course will consider such matters as black women's representation in popular media, struggle for civil rights, familial and romantic relationships, and engagement with feminist discourse. This class is designed to help students develop their skills in analytic reading, writing, and conversation. Over the course of the semester, students will become adept with the processes of drafting and revision, research methods, the use of scholarly resources, and MLA documentation.

ENGL 105 Freshman Honors English. Instr. Klayder. 11:00 MWF. The course will examine the power of personal and cultural myths -- presentations of self, cultural belief systems, cultural and personal metaphors, concepts of gender, art, nature, etc. -- and the relationship between as depicted in a great variety of literature. The work will consist of three critical papers, a final, a written project, and several short writing assignments. Class will emphasize discussion of the literature and related materials. Texts for the course: Selected poetry (handouts and internet);Lawn, *40 Short Stories*; Marlowe, *Doctor Faustus*, Shelley, *Frankenstein*; Fitzgerald, *The Great Gatsby*, Morrison, *Song of Solomon*; Marquez, *One Hundred Years of Solitude*; Power, *The Grass Dancer*; Fadiman, *The Spirit Catches You and You Fall Down*.

ENGL 105 Freshman Honors English. Instr. Neill. 1:00 TR. In this course, we will study stories of maturation or individual development.. They will range across time and media (fiction, drama, film), but they will share a set of common questions about identity formation, the developing relationship of self to world, and the ways that environment shapes character. Classroom time will be devoted to discussion of these works and to developing critical reading and writing skills. Texts: Toni Morrison, *Sula*; Laura Moriarty, *The Center of Everything*; William Shakespeare, *Henry IV Part 1*; Gus Van Sant, *My Own Private Idaho*; John Badham, *Saturday Night Fever*; Thomas Hardy, *Under the Greenwood Tree*.

ENGL 105 Freshman Honors English. Instr. Wedge. 10:00 MWF. We will study significant works of world literature. The primary aims are to develop reading and writing skills and to introduce the students to works of literature drawn from a variety of genres and historical periods. Required coursework consists of 4 major essays (50%) and a comprehensive final (25%). Homework (25%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. TEXTS: Homer, *The Odyssey*; Chaucer, *Canterbury Tales*; Shakespeare, *Henry V*; Austen, *Pride and Prejudice*; Hardy, *Tess of the d'Urbervilles*; Cather, *My Antonia*; Hosseini, *The Kite Runner*; Lamott, *Imperfect Birds*.

ENGL 105 Freshman Honors English. Instr. Wedge. 12:00 MWF. We will study significant works of world literature. The primary aims are to develop reading and writing skills and to introduce the students to works of literature drawn from a variety of genres and historical periods. Required coursework consists of 4 major essays (50%) and a comprehensive final (25%). Homework (25%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. TEXTS: Homer, *The Odyssey*; Chaucer, *Canterbury Tales*; Shakespeare, *Henry V*; Austen, *Pride and Prejudice*; Hardy, *Tess of the d'Urbervilles*; Cather, *My Antonia*; Hosseini, *The Kite Runner*; Lamott, *Imperfect Birds*.

ENGL 177 First Year Seminar: Story-telling for a Better World—Literature and Social Justice. Instr. M Caminero-Santangelo. 10:00 MWF. How can literature promote justice? When is a story real enough to move you? Although we tend to think of literary texts as “fictional,” that is, made up, entertaining but somehow divorced from the most pressing social and political concerns of our day, literature has in fact had a great deal to say about issues of injustice and oppression. In fact, it is possible that one of the best ways to generate awareness and empathy for a situation of injustice is to ask readers to step imaginatively into the shoes of someone who has been oppressed. In this class we will examine literature which has addressed situations of political, social, or economic oppression or repression in order to enlist readers' sympathies in a project of social justice. This class will read some prominent examples of stories dealing with social injustice and the curtailment of human and civil rights, including a 19th- century slave narrative, a late 20th-century Guatemalan *testimonio* about government repression and genocide, and a 21st- century account of 14 undocumented immigrants who died trying to cross the Arizona desert. We will also consider the issue of oral storytelling as well as stories told on websites, blogs, and so on, as a means of promoting human rights. Our larger question will be: what role can stories have in promoting justice in society? Course grades will be based on: 1) class participation and attendance; 2) reading quizzes and short summary papers; 3) service learning; 4) an integrated research project, including a proposal on a social justice topic of your choice, an annotated bibliography, interviews and other primary research, and the final project.

ENGL 177 First Year Seminar: Performing the Selfie— Manipulating and Presenting Life Narratives. Instr. Canady. 1:00 TR. Often the weirdest, wackiest, yet most evocative creative work comes from rummaging through the scraps of our own lives. Comedians, commentators, and memoirists have proven that examining our own biographies can be not only cathartic for the investigator, but also entertaining and meaningful for his/her audience. In this course, students will begin by examining the “life writing” of a variety of writer-performance artists, ranging from genre-bending writers Eddie Huang (*Fresh Off the Boat*) and Marjane Satrapi (*Persepolis*) to performing artists like Spalding Gray (*Swimming to Cambodia*), Carrie Fisher (*Wishful Drinking*), and Sam Smith (*In the Lonely Hour*). After becoming acquainted with the wealth of approaches to performative life writing, students will craft, workshop, revise, and present their own performance pieces or presentations inspired by their own lives and experiences. Students will investigate how we define what is entertaining and worthy of being performed while also exploring ways in which we edit, revise, and rewrite our own life stories to make ourselves “stand out from the crowd.”

ENGL 177 First Year Seminar: From Gutenberg to Zuckerberg—The Rise and Fall of the Book. Instr. Lamb. 12:30 MW. Books are everywhere and nowhere in the twenty-first century. For the first time in a long time, first-year college students may have the option of never purchasing or using a paper book for their courses. Those same students may never step into an actual library during the whole course of their college careers. Yet books—as physical objects, conveyers of information and ideas, and carriers of relationships—have constituted the primary medium of communication and culture for centuries, and they continue to do so. Rather than growing obsolete in 2015, books continue to shape every aspect of our would-be bookless, digital age. This first-year seminar will study the long, fascinating history of the book, from the origins of the codex (i.e., book) format, through the seismic transformation of the sixteenth-century print revolution, and into the Age of the iPad—a device that, among other things, imitates books. We will meet in the Spencer Research Library, home of KU’s special and rare book collections, where we can access a huge variety of unique books and other materials, including a working printing press. Student projects will include “Advanced Show and Tell,” “History of A Book,” “Book Destruction,” and “Digital Dr. Seuss.”

ENGL 203 Who Am I? Exploration of Mixed-Race Identity in America. Instr. Diotte. 2:00 MWF. Identity is a concept that everyone struggles with because we all want to find our place in the world and understand what our purpose is for existing. America has struggled with its identity ever since its inception. Founded by immigrants, America continues to represent a melting pot of diverse cultures today. Among those who occupy America, however, are a group of people who struggle not only with their nationality but also with their race because they cannot be classified as belonging to one binary. These mixed-race individuals live on the border of multiple identities as both outcasts of society as well as subjects of fascination. This course will examine mixed-race identity in novels, short stories, poetry, memoirs, criticism, art, and film since the early nineteenth century up to the contemporary period to understand how mixed-race individuals were perceived in different periods of American history, determine how the issues surrounding mixed-race identity affected the nature vs. nurture debate, and recognize that identity may not only be biologically constructed and socially constructed but also personally constructed. Although this course will specifically focus on the topic of mixed-race identity and explore issues around this identity as they are presented since early American literature, students will also apply what they have learned about the struggles of mixed-race individuals from literature and academic scholarship to form a multimodal project that addresses an identity crisis that each student can personally relate to including but not limited to race, ethnicity, gender, sexuality, and nationality.

The texts we will be examining include excerpts from *The Last of the Mohicans* (1826), *Uncle Tom’s Cabin* (1852), and *Cane* (1923) and selections from the following critical works: *Interracialism: Black-White Intermarriage in American History, Literature, and Law* (2000), *Neither White Nor Black Yet Both* (1997), and *Borderlands/La Frontera* (1987). We will also be reading the entirety of *Ramona* (1884), *An Imperative Duty* (1891), *Pudd’nhead Wilson* (1894), *Quicksand* (1928), *Black, White, and Jewish: Autobiography of a Shifting Self* (2002), *American Son* (2001), *Dreams from My Father: A Story of Race and Inheritance* (2004) and viewing the 1984 film version of *Pudd’nhead Wilson*. If you have any questions, you may email me at msdiotte@ku.edu.

ENGL 203 Who Am I? Exploration of Mixed-Race Identity in America. Instr. Diotte. 3:00 MWF. Identity is a concept that everyone struggles with because we all want to find our place in the world and understand what our purpose is for existing. America has struggled with its identity ever since its inception. Founded by immigrants, America continues to represent a melting pot of diverse cultures today. Among those who occupy America, however, are a group of people who struggle not only with their nationality but also with their race because they cannot be classified as belonging to one binary. These mixed-race individuals live on the border of multiple identities as both outcasts of society as well as subjects of fascination. This course will examine mixed-race identity in novels, short stories, poetry, memoirs, criticism, art, and film since the early nineteenth century up to the contemporary period to understand how mixed-race individuals were perceived in different periods of American history, determine how the issues surrounding mixed-race identity affected the nature vs. nurture debate, and recognize that identity may not only be biologically constructed and socially constructed but also personally constructed. Although this course will specifically focus on the topic of mixed-race identity and explore issues around this identity as they are presented since early American literature, students will also apply what they have learned about the struggles of mixed-race individuals from literature and academic scholarship to form a multimodal project that addresses an identity crisis that each student can personally relate to including but not limited to race, ethnicity, gender, sexuality, and nationality.

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ENGL 203 Expressions of Youth Rebellion. Instr. Ellis. 10:00 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).

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ENGL 203 Americans in Paris. Instr. Evans. 9:00 MWF. This course, entitled “Americans in Paris,” will focus on what is perhaps the favorite “American Paris,” the brief period that F. Scott Fitzgerald termed the “Jazz Age”—the years between World War I and the party-ending Crash of 1929. This luminous era witnessed Sylvia Beach’s heroic publication of James Joyce’s *Ulysses* (1922); the Stein’s incalculable influences on modern art and literature; Fitzgerald’s publication of *The Great Gatsby* (1925); and Ernest Hemingway’s emergence as arguably the most influential fictionist of the 20th Century. Our brief journey back in time will be further enriched by important films, field trips to the Spencer Museum of Art and Spencer Research Library, and guest appearances by faculty experts.

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ENGL 203 Themes of Global Human Rights. Instr. Kelly. 11:00 TR. In the so-called Age of Human Rights, how powerful are the stories we tell? How do our global politics influence and take shape alongside the narratives of human rights? This class will survey canonical and contemporary human rights texts from the Western and Eastern hemispheres through the lens of narrative analysis and comparative methods. The course goal is to unravel the enduring and emerging themes of the current human rights discourse by investigating representations of salient international issues such as genocide, total war, immigration, hate crimes, and environmental degradation. An excellent fit for students who seek a well-rounded

introduction to the emerging interdisciplinary field of human rights, the course will begin with foundational government declarations that help to establish the form and focus of the discourse and transition into literary, film, and journalistic representations of humanitarian crises. Student essays, presentations, quizzes, and discussions will focus on establishing genre conventions and coming to conclusions about narratives that reinforce or challenge enduring and unequal paradigms. Assignments will assist students in becoming more critical, confident, and articulate when communicating about politically-charged content in the age of hashtag activism and viral clickbait. Students will have an option to engage in a creative or activism-related project for their final assessment. Content will include Primo Levi, Edwidge Danticat, Indra Sinha, Chimamanda Ngozi Adichie, Moisés Kaufman, Kim Nguyen, foundational human rights texts (UDHR, Covenant on Social, Economic, and Cultural Rights, and others) and pieces of contemporary journalism.

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ENGL 203 Science Fiction and the Popular Media. Instr. McKitterick. 2:30 TR. New generations of creatives take advantage of innovative tools to respond to changing social conditions. In this course you'll explore science fiction narratives across a range of genres including literature, film, television, comics, games, and other multimedia expressions, and trace the relationship between SF and today's expressions of what it means to be human living through ever-accelerating change. You will express your unique understanding and interpretation of the genre by writing short responses, participating in discussions, then creating and sharing your personal vision through longer written or multimedia projects. Prepare to rent, stream, or otherwise access a feature-length movie or show outside of class per week, plus read a number of short pieces. See the Center for the Study of Science Fiction for details and syllabus: sfcenter.ku.edu/courses.htm

ENGL 203 Wampum to Rap: Intro to Native American Rhetorics. Instr. Murdock. 1:00 TR. This course will examine a variety of critical approaches to Native/American Indian rhetoric—from historical texts to the contemporary media, from removal to modern issues of language revitalization and land rights. Students will be challenged to think critically beyond their ideological and intellectual boundaries, broadening their understanding of cultures, histories, and rhetoric through the conscious development of textual interpretation. While engaging with Native/American Indian discourse, students will gain an understanding of the idea of “rhetorical sovereignty” and “survivance” within Native/American Indian discourse, including modern examples of made-material and musical rhetorics with a range of different modes entering the discussion. As part of a broader context, students will gain an awareness of the various histories of Native peoples while observing issues of perspective, stereotype, racism, politics, land rights, and sovereignty in North America. In the course framework, students will engage in a wide range of compositional styles, from researched essays to a media project.

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ENGL 203 It’s All Love: Protest Literature. Instr. Ngho. 12:00 MWF. James Baldwin once said, “I love America more than any other country in the world and, exactly for this reason, I insist on the right to criticize her perpetually.” In this interdisciplinary course we will examine the rich tradition of protest literature from the American Revolution through today, focusing on the production and consumption of dissent as a site from which to critique prevailing power structures and ideologies, and as a place from which to call for social change. We will operate under the assumption that, like Baldwin, most protest writers write from a place of love for their country/nation and are driven by their dreams of a better world. Though we will read a few of the defining/well-known authors of protest literature (cool, old, white guys), we will also focus a good deal of our time on writers whose personal identities (racial, sexual, class, gender, etc.) have worked to marginalize them socially and politically, making their creation of protest literature nothing if not a natural response to their lived realities. Discovering how/where/why art, politics and identity meet are the central questions we seek to answer. By examining the ways in which each work assaults the status quo of an often inhumane and brutal society, we will trace a tradition of protest literature that exists beside, rather than ‘outside’ of, the commonly accepted canon in an effort to

identify how “othered” authors have channeled their anger at injustice into rhetorical love.

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ENGL 203 Becoming a RapGenius. Instr. Rambsy. 11:00 TR. The class expands the scholarly discourse concerning African American short stories 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, Toni Cade Bambara, and Alice Walker. This course will facilitate students in making divergent connections between the core group of short story writers 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.

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ENGL 203 Public Writing. Instr. Reiff. 12:30 MW. What is the difference between “academic” writing and public writing? What are the most effective persuasive strategies for communicating as a public citizen—for voicing a public opinion, for writing to produce public action or change, and for reaching multiple and diverse audiences? In this course, you will inquire into, analyze, and produce various genres of public writing, including a multi-genre, multimedia public advocacy campaign on an issue of your choosing. This course is designed to help you understand how writing both maintains social cohesion or community and enables social action or change—and how you can participate actively in those processes by becoming an effective writer within the public sphere. We will explore a variety of forms of public writing, inquire into a range of public issues, and analyze the rhetorical strategies of public discourse. Working on your own and collaboratively with others to analyze and produce public texts, you will practice and acquire the rhetorical skills you need to participate as a writer in various public communities and to use rhetoric to bring about social action and change.

ENGL 203 Sports Fanatics and Hooligans: Fandom and Tourism of Sports in Contemporary Literature. Instr. Torres. 9:30 TR. Sports have the ability to shape people individually and collectively—these people, those who watch, talk about, listen to, read about, and generally consume sports all fall under the category of “fan,” but what pushes these people into the role of the fanatic? Is there a difference between the sports aficionado tourist and the sports fan? How do race, class, gender, and sexuality factor into the sports fandom world? This course will examine the role of the sports fan within the culture of sporting events and tourism in contemporary literature. We will read, discuss, and write about what the expectations of the “fan” are, what the various levels of sports fandom look like, and how sports tourism has evolved for the fan.

We will start with Bissinger’s *Friday Night Lights* to examine the way a small town in Texas rallied around a high school football team and how identity was shaped for individuals and for the community at large. The class will also look at the problems that arise in fan culture (gender, sexuality, socioeconomic status, etc.) within the text and through current events. We will then examine sports tourism through selected essays in *Best American Sports Writing* and *Fever Pitch*, looking at how sports tourism has evolved (stadium tours, following teams around the country/world, buying sports memorabilia, etc.). Students will also have the opportunity to read how fandom affects everyday life (and in what ways) through the memoir *The Comeback Season*. We will also look at articles on what fan performativity looks like at sporting events or when fandom continues outside of the sports arena. The articles, novels, memoirs, essays, and poetry on sports often glorify fandom and determine unspoken rules for fans to follow in order to be considered the “ultimate fan.” We will discuss the ways those rules include or exclude certain groups of people based on their expectations of fan performativity and how the rules might serve as providing order, but might be problematic in other ways. There will be four papers, a final exam, a project, and assorted short assignments throughout the semester.

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ENGL 205 Freshman-Sophomore Honors Proseminar: Nature, Technology, and Literature. Instr. Drake. 1:00 TR. This course examines the ways conceptions of both nature and humanity developed and evolved alongside technological changes in recent centuries, as well as the implications of these changes in both historical and contemporary contexts. We will explore these issues through a diverse set of texts that include environmental literature, science fiction, science writing, and more. These genres each introduce conventions and perspectives that texture articulations of natural-ness and human-ness. Our inquiries and discussions will cover a range of subjects, including questions about literary and rhetorical conventions, scientific practices, economic enterprise, colonialism, globalization, gender, race, and individuality. The broader goal of the course is to foster critical tools and perspectives to better conduct ourselves as social and ecological actors. Assignments will include three major papers, a final exam, a presentation, and several informal reaction papers. Texts: Shelley, *Frankenstein*; Wells, *The Island of Dr. Moreau*; Le Guin, *Word for World is Forest*; Dick, *Do Androids Dream of Electric Sheep?*; Gibson, *Neuromancer*; and shorter works that will be posted on Blackboard.

ENGL 205 Freshman-Sophomore Honors Proseminar: Performing the Real. Instr. Fischer. 11:00 TR. The real. We think we know what this word means: everyday life, the world of sensation, “the real world.” Learning in a classroom prepares students for the real; finding a job after graduation involves the real. But why isn’t classroom experience part of the real? Why isn’t what we feel and think when we’re reading a novel or watching a film considered to be real? Don’t people say after watching an exciting action movie, “That was so real!”

In fact, the real is a usefully slippery term that incorporates a rich diversity of experiences. This course focuses on how we experience and represent the real in literature and film. We go to the theatre for pleasure, but also to connect through art with the world, to make our own experience more vivid and varied, our understanding greater, our power to act stronger and better informed. In short, witnessing and absorbing a performance of “the real” can teach us how to perform in our own lives.

This course examines plays and films that perform realities particularly important to contemporary audiences. Whether we are looking for a more meaningful life, seeking a connection with history, or imagining a better reality, we find that conveying the real involves ideals and imagination. In this course, we will ask: How do we experience the real? How can we as readers and spectators build our imaginations to bring about new realities?

Requirements: Daily participation in class discussion; several papers involving different types of writing, in class and outside of class; a project and oral presentation.

Texts: Henrik Ibsen, *A Doll's House* (Ivan R. Dee, 1999); Anna Deavere Smith, *Fires in the Mirror* (1993); Bill Johnson, *Dirty Work at the Crossroads* (Samuel French, 1969); Bertolt Brecht, *Galileo* (Grove, 1994); Samuel Beckett, *Krapp's Last Tape* (Grove, 2009); Tony Kushner, *Angels in America* (TCG, 2013); additional readings, films, and local theatre productions. Questions? Contact me at ifischer@ku.edu.

ENGL 205 Freshman-Sophomore Honors Proseminar: Strategies and Style. Instr. Moriarty. 9:30 TR. Although not a creative writing course, *Strategies and Styles* will focus on readings for those interested in how good fiction is crafted. After reading an instructional creative writing book, we'll go on to consider several works of contemporary fiction that have generated a strong reaction from critics and/or the general reading public. We'll examine the rhetorical choices each writer makes concerning plot, point of view, characterization, setting, and language. Some topics we'll consider: what makes a work of fiction successful with critics? What makes them successful with the general public? Does the reading public tend to prefer works that endorse stereotypes or defend the status quo? Is innovation rewarded? Each student will write three analytical papers. A final project will also be assigned. Students should also expect regular reading quizzes and/or small writing assignments to be given throughout the semester. **Texts:** *The Art and Craft of Fiction, A Writer's Guide* by Michael Kordos. Fictional works to be announced.

ENGL 205 Freshman-Sophomore Honors Proseminar: Whitman & Dickinson. Instr. Outka. 11:00 MW. We'll read most of Whitman's poetry, all of Dickinson's, and a substantial selection of both writers' prose as well. Discussion will alternate authors biweekly to encourage intertextual connections between two artists at once sharply different stylistically and culturally, and yet profoundly linked by (among many other things) their queer sexuality, the textuality of gendered embodiment, the creation and politics of authoritative voice, and an engagement with the wider culture.

ENGL 205 Freshman-Sophomore Honors Proseminar: American Gothic. Instr. Outka. 12:30 MW. This course will examine the eruption of the uncanny—the unexpected, unexplained, irrational, spooky, mysterious, etc.—in chronologically wide range of American literary texts, stretching from Puritan sermons to postmodernism. Why do we enjoy this disruption? What freedom does it afford us, and from what? What dangers does it pose?

ENGL 205 Freshman-Sophomore Honors Proseminar: What We Do When We Read. Instr. Rowland. 11:00 TR. This course will investigate reading and readers in literary and media culture. We will define reading broadly—reading literature, reading film, reading images, reading smart phones—and we will look at a variety of ways that reading has been described—reading as passive absorption, reading as poaching, reading as a fan, reading as a critic, reading as writing. We will also look at different accounts of what is happening to our reading lives and brains—socially, neurologically, psychologically—in a rapidly changing media world.

ENGL 305 World Indigenous Literatures: Latin American Indigenous Literatures. Instr. Fitzgerald. 11:00 MW. This course surveys indigenous writings in English from Latin America, most likely in bi-lingual Spanish or tri-lingual English/Spanish/Indigenous formats, with special emphasis on Mayan and Andean literatures. Texts will be drawn from a broad range of genres, including poetry, short fiction, film, performance, and new media, supplemented by selected secondary critical readings and historical texts. In addition to literary and aesthetic questions, the course will highlight the increasing attention placed on indigenous peoples in Latin America, placing their textual and cultural productions in conversation with larger issues such as language revitalization, identity, migration and diaspora, globalization, relationships with the nation-state, and the philosophy of *el Buen Vivir*. No knowledge of Spanish or Indigenous languages is necessary, although Spanish speakers are most welcome.

ENGL 306 Global Environmental Literature. Instr. C Brown. Online 8/24-10/15. 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. C Brown. Online 10/23-12/11. 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 308 Introduction to Literary Criticism and Theory. Instr. D Elliott. 12:30 MW. What is the difference between reading literature for fun and reading it as a literary critic? What do literary critics and scholars do and what are the major ideas and theories they use? This course will help you to answer these questions and to become an active literary critic yourself. You will further develop skills such as close reading, literary analysis, and research on literary topics. You will learn how to respond to critical articles and how to identify the assumptions behind literary arguments and theories. We will also focus on the relationship between literature and historical background, looking at the ways literary texts function in history. We will read selected theoretical texts as well as literary texts, noticing how theories are applied to the practical business of reading literature. You’ll also learn how to apply your literary skills to non-literary texts. You will write several short papers and exercises, one 4-6 page close reading paper, and a longer research paper, plus exams. Required texts include: Parker, *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*; Acheson, *Writing Essays about Literature*; Gilman, “The Yellow Wallpaper”; Coleridge, “The Rime of the Ancient Mariner” (Bedford-St. Martin’s Case Studies in Contemporary Criticism); James, *The Turn of the Screw* (Bedford-St. Martin’s Case Studies in Contemporary Criticism); Conrad, *The Heart of Darkness*. Also strongly recommended: Lunsford, *The Everyday Writer*, and English Department, *CAL*.

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* (Book 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. Valk. 2:00 MWF. Some years ago—you can do the math—an important American poet wrote in his course description for English 314 that the “richness and abundance of English literary production in the last 183 years are a blessing for us in this course, but, in terms of simple volume, it also creates a time problem....” Well, it’s now 215 years of “English literary production” and, as have our blessings increased in time, so has the “time problem”: so very much to read, so little time. And, yet, with a bloody good show of Victorian-like energy, industry, and zeal, we will study quite a great number of significant works of British literature from the nineteenth, twentieth, and, possibly, twenty-first centuries (say, Hilary Mantel’s *Wolf Hall* or Kate Atkinson’s *Life After Life*). The core concern of our class will be attending to the aesthetic experience—generously defined—that an alert, active, sympathetic, and creative engagement with the work occasions; however, we will not ignore the sites, discourses, and contexts that inform our texts be they social, economical, political, historical, sexual, racial, colonial, historical-economical, political-historical, social-political, or social-economical-political-historical-sexual-racial-colonial (*Hamlet*, 2.2, 406-408). We will observe the traditional divisions of Romantic, Victorian, Modern, and Contemporary to organize our readings chronologically and, very generally, by corresponding notions of schools and movements. Great poetry is afoot during these ages—the verse of Wordsworth, Coleridge, Keats, Shelley, Byron, the Brownings, Tennyson, Mathew Arnold, the Rossettis, Hopkins, and, my goodness, so many more—but our survey will also scan the great prose fiction of the times: works by Austen (*Persuasion*), one or the other Brontës, maybe Dickens, and “Yes [we] said yes [we] will yes” George Eliot’s (Mary Ann Evans’) *Middlemarch*. Our twentieth-century novel will be Woolf’s *Mrs. Dalloway*. Some winnowing of this rich store of poems and novels, short stories and plays, too, will occur between now and Fall semester, but not so much as to disturb the effect of the luminous prospect of lots of great literature ever in the offing.

Required Work: Two essays (2000 words), a Midterm, and a Final Examination. Required Texts: *The Norton Anthology of English Literature*, Volume 2 (9th Edition), Greenblatt, et. al., eds. *Persuasion*, Jane Austen; *Middlemarch*, George Eliot

ENGL 314 Major British Writers after 1800. Instr. Wedge. 9:30 TR. English 314 will introduce students to a number of the major British authors, works and issues (literary, social, economic, historical) of the 19th and 20th centuries, with primary focus on the literary texts. Required coursework consists of 3 major Essays (45%), a Mid-term (15%), and comprehensive Final (25%). Homework (15%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. **Texts:** Greenblatt, ed., *The Norton Anthology of English Literature*, Volume 2 (9th Ed.); Hardy, *Tess of the d'Urbervilles*; Austen, *Persuasion*.

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 320 American Literature I. Instr. Mielke. 12:30 MW. This course surveys works of American literature from Native American origin and creation stories through responses to the US Civil War and asks students to reflect on how literature contributed to the formation of cultures in what Europeans called the New World. Paying close attention to historical contexts, we will consider the variety of ways in which residents of North America, and later the United States, *used* texts: to create community, to promote settlement, to worship and proselytize, to control those in the minority (especially through the category of "race"), to establish political authority, to challenge political authority, to contemplate the beautiful, to pursue social reform, and to shape national identity. This semester, the course will have a secondary focus on the Digital Humanities, and the instructor and students will draw upon digital archives and analytic tools in their examination of texts and historical events. Graded work will include two exams, two essays, one digital project, and multiple reading quizzes. Required text: Belasco and Johnson, eds. *The Bedford Anthology of American Literature*, 2nd ed., volume 1 (Bedford 2014).

ENGL 322 American Literature II. Instr. Tidwell. 11:00 TR. Welcome to this survey of American Literature, 1865 to the present. Given the enormous proliferation of writing in this period, students should expect only a suggestive survey, not a comprehensive one. Nevertheless, our course expands the canon of "traditionally" anthologized texts and authors to include those whose earlier significance has been rediscovered and reaffirmed. Instead of looking only at a handful of familiar names or the canonical figures who, for political reasons, have come to constitute a standard by which all other writers should be measured, students can expect to examine a few others that help us see conceptually an American literature that is broader in scope and more inclusive in theme, subject, and style. Our course will be organized in three parts and address issues of gender, race, and class as interpretive categories. As we encounter this new, richly diverse collection of writers and texts, we shall be guided not only by an attention to formal qualities but by historical contexts too. In the time we have together, we shall also work to sharpen skills in critical reading, thinking and writing.

ENGL 325 Recent Popular Literature. Instr. Console-Soican. 11:00 TR. This class is concerned with the in-depth reading and writing of contemporary popular literature. The study of recent popular fiction almost naturally centers around the question: What is popular fiction? While what is recent might not be a point of dispute, what is popular almost always is. Therefore, a more important question for us to answer is: what makes a book popular? Is it the number of sold copies? Or the book's loyalty to a certain convention? Is it reviews? Or the book's coolness as endorsed by a person of influence? In this class, we will start from these questions, trying to move towards the assumption that no matter what answer might be right, popular fiction is a unique medium deserving its own field and its own critical space. Readings include Rachel Kushner's *The Flamethrowers*, Salman Rushdie's *The Enchantress of Florence*, Margaret Atwood's *The Handmaid's Tale*, and Dave Eggers' *The Circle*, among others. Critical readings from: Walter Benjamin, Fredric Jameson, and Ken Walpole, among others. Assignments include reading quizzes, short and long essays, and a final exam.

ENGL 327 Studies in Twentieth-Century Drama: The Comedy of Ideas -- Shaw and Stoppard. Instr. R. Elliott. 11:00 MW. Dazzling language, a commitment to ideas, and an irresistible comic spirit unite George Bernard Shaw and Tom Stoppard, two of the twentieth-and twenty-first-century's most brilliant and prolific playwrights. In this course, we will read several full-length plays by each of these dramatists, as well as an occasional one-act. We may also take a quick look at work written for other media (radio, television, and film). Probable readings include Shaw's *Caesar and Cleopatra*, *Man and Superman*, *Major Barbara*, and *Pygmalion*; Stoppard's *Rosencrantz and Guildenstern are Dead*, *The Real Thing*, *Arcadia*, and *Rock 'N' Roll*. Ralph Fiennes, coming off his triumph in *The Grand Budapest Hotel*, has just opened a landmark centennial production of the uncut *Man and Superman* that will be filmed for international distribution later this year. Perhaps our expanding library databases will allow us to take a peek. Stoppard, now generally considered the greatest living playwright in English, has just premiered a new play, *The Hard Problem*, his first in eight years, and very possibly his last. (The instructor will read it between now and August and determine if it merits consideration.) The body of work, not to mention the legacy of these two British theatre giants -- the modern comedy of ideas -- continues to grow. It seems a propitious time to explore their vibrant contribution to dramatic

literature. Assignments will include two essays of moderate length and a creative project. There will be a final examination.

ENGL 327 Studies in Twentieth-Century Drama: Modern American Drama. Instr. Luce. 7:10 R. Edwards Campus. In Tony Kushner's groundbreaking play *Angels in America*, the character Mr. Lies says, "Respect the delicate ecology of your delusions." The imaginary character's admonition could have well been speaking of the larger issues of Modern American drama. From the highballs of O'Neill to the pharmaceuticals of Letts, from the closers of Mamet to the other women of Booth-Luce, American drama often rests on an uneasy balance between the dreams we have and the actual dramas we must enact in the real world. In this course we will trace such themes through several plays and critical readings, while playing attention to the rhythms of language (we will read the plays in class), thematic concerns, and performance. Students will read from a variety of American dramatic voices, and will be required to write two formal papers and a final research paper.

ENGL 332 Shakespeare. Instr. Evans. Online 8/24-10/16. 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). **Recommended:** Prior completion of one 200-level English course.

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ENGL 332 Shakespeare. Instr. Lamb. 3:00 MW. In this course, we will read plays across Shakespeare's career, possibly 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. We will also be using new, digital methods of literary study to explore Shakespeare's works, including data visualization software. 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.

ENGL 332 Shakespeare. Instr. Sousa. 11:00 TR. This class will survey Shakespeare's works, focusing on close readings of selected plays. Class sessions will consist of lecture, discussion, presentations, group work, and performance. Students are expected to contribute to classroom discussion; to master the material from lectures, discussion, and readings; to participate in performance projects and other group work; and to work independently on a research project. As an upper-level English class, this course assumes more advanced writing and research skills and commensurate proficiency and experience in reading and interpreting literature. Assignments and exams involve careful reading and study of primary texts and an ability to master and *apply* concepts and approaches discussed in class. The primary goal of this class is to help students to gain knowledge of Shakespeare; but it also reflects, supports, and helps you 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 performances and writing about literary texts; introduction to literary scholarship and critical approaches; understanding of a literary period and different dramatic genres; and engagement with research through independent research projects. Written work includes two exams; two papers, one of which is a critical research paper; and quizzes, written homework, presentations, reports, and performance. Texts—*The Complete Pelican Shakespeare*, ed. Stephen Orgel and A. R. Braunmuller; or paperback editions of the plays studied. Recommended: Joseph Gibaldi, *MLA Handbook for Writers of Research Papers* (latest edition).

ENGL 336 Jewish American Literature and Culture. Instr. Lester. 9:30 TR. The course covers the literature of American Jews from arrival during the colonial period to the present. From a population of 250,000 by 1860 to 2.5 million by the 1920s, the size of the US Jewish population today is contested, reckoned anywhere from 5.4 to 6.8 million. Controversial questions such as who counts as a Jew, what it means to be Jewish, or the various meanings of Jewishness at various times and places in the US figure throughout this rich literature, written and published in English, Yiddish, and Hebrew. No prior knowledge of Jewish culture or Hebrew or Yiddish language is expected or required. Keys to student success in this course are keeping up with the reading and preparation for class and participating in class discussion. Student comprehension will be evaluated through regular quizzes, two short papers, a midterm, and a final exam. The required text is Jules Chametzky, et al., eds., *Jewish American Literature: A Norton Anthology* (New York: W.W. Norton: 2001). Recommended: Prior completion of one 200-level English course.

ENGL 338 Introduction to African-American Literature. Instr. Anatol. 4:10 M. Edwards Campus. This course is designed as an intensive survey of African-American literature, introducing students to a few of the central themes in this body of work, such as slavery and its legacies; the oral tradition; establishing “Americanness”; movement and migration. The literature will include a wide variety of genres, such as slave narratives, short stories, novels, non-fiction essays, drama, and poetry; it will be drawn from major periods in African American history: slavery and emancipation, reconstruction, the Harlem Renaissance, the time between the wars, the Black Arts Era, and the post-Civil Rights Era.

ENGL 338 Introduction to African-American Literature. Instr. Tidwell. 1:00 TR. Welcome to ENGL 338, an introduction to both written and oral traditions of African American writing, from its beginnings in 1746 to the present. This course was designed to fill a void created by enthusiastic students, eager to learn, but coming to upper-division Black literature classes with little or no history of the writers, their works, or the socio-political context that inspired the writing. Thus one of our primary tasks is to provide that background. Because the literature is so extensive, this course cannot possibly be comprehensive, only representative. For our thematic focus, I have chosen to explore one facet of an admittedly complicated literary experience: the continuing effort to define the relationship between vernacular and “formal” cultures. Beginning with oral literatures and continuing on into written forms, African American authors have shaped their creative works or have had them shaped by the traditions of the spoken word and written texts. Using this approach enables us to connect the nameless “author(s)” of the oral tales, ballads, blues, and sermons with the more recent Black expressive artists, who created rap and performance poetry. We are also able to trace the different ways in which oral literatures have been profoundly adapted by authors of written-down works. Although the course centers on literary analysis, it does not ignore the historical and political contexts spawning the texts. Instead, the importance of extra-literary background emerges from the discussion of textual analysis. By examining variations of this problem, we shall be able to think about and define how different writerly strategies coalesce into a literary tradition shared by nearly all African American writers. In so doing, we will accept the course’s ultimate challenge: to sharpen our critical reading, thinking, and writing skills. <http://www.people.ku.edu/~tidwelje>, email tidwelje@ku.edu.

ENGL 351 Fiction Writing I. Instr. Desnoyers. 1:00 TR. This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, detail, setting. A selection of stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of contemporary stories in the text and workshopping. 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. K Johnson. 12:30 MW. This course will introduce students to the elements of fiction writing, with a focus on the basics of popular short fiction. Classes will cover a wide range of subjects including plotting and story structure; character, dialogue and voice; microwriting; the revision and critiquing process; idea generation; popular fiction genres and genre requirements; and publishing and publication requirements. Students

will be expected to write and revise fragments and complete short stories for the class, and to read and critique other students’ fiction.

ENGL 351 Fiction Writing I. Instr. Lorenz. 3:00 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, 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 workshopping 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. Moriarty. 11:00 TR. Although each student will turn in creative fiction for class workshop, much of the course will focus on asking students to read and analyze literary fiction as writers. In other words, while reading short stories and novels that are both critically acclaimed and widely read, we will consider the strategies each writer uses to engage the reader – with the goal of stealing the best strategies for ourselves. We’ll consider the prose style of each author, and we’ll look at decisions he or she makes regarding point of view, tone, pacing, characterization, plot, subtext, and what happens on the final page. In addition to creative-writing assignments, students can expect regular reading quizzes and analytical assignments. Texts: *The Art and Craft of Fiction*, *A Writer’s Guide* by Michael Kordos

ENGL 351 Fiction Writing I. Instr. Goodvin. 11:00 TR. Students will study the spectrum of choices, techniques, and styles available to the fiction writer. We’ll read and critique contemporary short stories and discuss how they can inform student creative work. Students will also read and critique their peers’ fiction in a workshop setting. Requirements include submitting two short stories (or sections of a longer work) for workshop, and revising one of the stories for the final project of the semester.

ENGL 352. Poetry Writing I. Instr. Daldorph. 4:10 W. Edwards Campus. This class is a poetry writing workshop. Most class periods, we will be reading and critiquing student poems. Most classes will include free writing too. The basic requirement is one poem per week over the course of the semester. Poem assignments in “fixed” forms and “free verse.” Students will be graded on both critical and creative work. Focus will be on an end-of-semester portfolio. We will assemble our own poetry anthology, and I’ll be using handouts rather than a text book. Meets with ENGL 552.

ENGL 352. Poetry Writing I. Instr. Harrington. 3:00 MW. 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 younger published poets. You’ll be required to compose a poem (or its equivalent) 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 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.

Halfway through the semester, a 6-poem portfolio will be due; at the end, a 14-poem portfolio, including revised versions of the first 6. Individual poems won’t receive a grade, but the portfolios will – based largely on **your willingness to try out bold revisions**,

based on other people's suggestions. The final portfolio should be accompanied by an "Introduction," an essay describing your poetics (philosophy of poetry) and how you understand your writing in relation to that of other poets. I'll also ask you to do a short presentation on a living poet – esp. his or her poetic philosophy. This presentation should concentrate on the poetry and poetics (i.e., what's the writing like and what's the philosophy behind it), not biography.

ENGL 352. Poetry Writing I. Instr. Lantz. 1:00 TR. In this workshop, we will focus on writing, editing, and responding to poetry. In addition to generating our own work, we will read the work of established and beginning poets, with the goal of learning to assess, critique, and appreciate many different kinds of poetry. Students will be expected to write and turn in one poem every week. During workshops, students must provide constructive feedback on their classmates' work. For the final project, students will create a chapbook of twelve pages with a short introduction.

ENGL 352. Poetry Writing I. Instr. Wheeler. 10:00 MWF. This workshop will focus on reading, writing, and responding to poetry. The course will act a critical forum for student writing as well provide the tools necessary for critiquing, discussing, and appreciating poetry. An emphasis will be placed on crafting and revising poems as well as reading and discussing other contemporary works of poetry. Students will write one poem a week based on various prompts, activities and methods to ensure students have ample opportunity to experiment with various forms and styles of poetry. We will focus on questioning what we know about poetry, work to identify our own poetic goals and ambitions, and form a community of writers and learners. A critical engagement with other students' work and outside readings is expected. Students will also submit a final portfolio of poems including a short poetics statement.

ENGL 354 Playwriting I: Authors and Adaptation. Instr. Canady. 9:30 TR. This unique offering of Playwriting I is a collaborative experience focused on the theory and practice of adaptation, a vital phenomenon in contemporary theatre. We will examine adaptation's popularity and make a case for its impact on drama and performance history, but also its power to make urgent statements to audiences about their collective historical present. Playwrights will work in tandem with dramaturgs from the Department of Theatre to research and develop bold new adaptations for the stage. Beginning with learning the foundations of dramatic structure and writing, writers will work with dramaturgs to explore and utilize adaptation's changing strategies, trends, and aesthetics. This course is cross-listed in the Department of Theatre as THR 302.

ENGL 355 Nonfiction Writing I. Instr. Crawford-Parker. 12:30 MW. 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 other's 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. 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. Russell. 2:30 TR. This course will introduce students to the craft of creative nonfiction writing. Through reading, writing, and responding to their peers' writing in a workshop setting, students will engage with a variety of nonfiction forms, including memoir, lyric essays, travel writing, and essays that defy traditional form (think Jenny Bouilly's *The Body*). While we will read examples of creative nonfiction from a wide variety of authors (Joan Didion, Cheryl Strayed, John Jeremiah Sullivan, David Foster Wallace, and Eula Biss--just to name a few), this class will be structured as a workshop with a focus on reading and responding to other students' work. Throughout the semester, students will also be introduced to current issues and debates within the field of creative nonfiction, such as the relationship between fiction and nonfiction and the so-called "memoir boom." Students should come prepared with a desire to write, to offer and receive feedback, and to engage with a demanding reading load. Required text: *Touchstone Anthology of Contemporary Creative Nonfiction: Work from 1970 to the Present*, eds. Lex Williford and Michael Martone, Touchstone 2007.

ENGL 360 Advanced Composition: Writing With Confidence. Instr. Devitt. 11:00 TR. Do you want to write with more confidence that you know what you're doing? Good writing need not be a mystery. This advanced writing course will help students move from writing acceptably to writing more effectively. We will study and practice specific ways of looking at texts that lead to more deliberate and knowledgeable writing and revising. Each student will choose kinds of writing to learn (perhaps writing for future professional or personal goals) and apply the strategies we learn to those particular kinds of writing. We will also study and practice common stylistic strategies that many writers find useful in many different kinds of writing. Students should expect to be working on writing projects every week, with writing portfolios due three times during the semester. **Texts:** Joseph M. Williams and Joseph Bizup, *Style*; readings on Blackboard

ENGL 362 Technical Writing. Instr. McKitterick. 4:00 W. (1cr online, 2cr live). This hybrid course meets in person two hours per week and online for ongoing interactions. It introduces students to the principles of technical communication while working collaboratively via the internet. Students learn to organize, develop, write, peer-review, and revise technical documentation (e.g., proposals, specification documents, technical reports, websites, oral presentations, manuals) for engineering, business, design, science, and other specialized fields. Requires regular participation and collaboration with other students, live and online. **Prerequisite:** English Composition or completed undergraduate degree.

ENGL 362 Technical Writing. Instr. Perino. 10:00 MWF. Being able to communicate effectively in an office setting is crucial to success across careers and professions. 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 competently. Professionals encounter forms of writing and communication that may be unfamiliar to you or that you would like to improve upon. 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 necessary for success in the workplace. The course provides students with the intellectual tools to understand and evaluate professional documents so that they can learn within the course and apply the knowledge they gain outside of it. Required text: Mike Markel's *Technical Communication* (10th ed.).

ENGL 362 Technical Writing. Instr. Perino. 7:10 M. Edwards Campus. Being able to communicate effectively in an office setting is crucial to success across careers and professions. 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 competently. Professionals encounter forms of writing and communication that may be unfamiliar to you or that you would like to improve upon. 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 necessary for success in the workplace. The course provides students with the intellectual tools to understand and evaluate professional documents so that they can learn within the course and apply the knowledge they gain outside of it. Required text: Mike Markel's *Technical Communication* (10th ed.).

ENGL 387 Introduction to the English Language. Instr. Devitt. 2:30 TR. In this course, a foundation for those interested in English Language or Rhetoric, we will explore the nature of language and of how people use language, applied especially to English. We will examine the nature of language and meaning, including how much of what we mean is not in what we say. We will examine how varied English is, including variations associated with different regions, social classes, gender and ethnic identities, and uses. We will scan the history of English, including such questions as why English is similar to both German and French. In short, we will study language to reveal who we are, who we have been in the past, and how we use language to get along in the world. There will be three exams and a number of short assignments. **Textbook:** Curzan, Anne, and Michael Adams. *How English Works: A Linguistic Introduction*. 3rd ed. New York: Longman 2011.

ENGL 479 Topics in: The Literature of Baseball. Instr. Carothers. 2:00 MWF. "The Literature of Baseball" focuses on reading, analysis, and discussion of the great varieties of baseball writing, including novels, short stories, history, journalism, statistics, folklore, legend, and myth, as well as scorecards and baseball cards. We shall read and discuss various treatments of the "Glory of their Times" years (approx. 1900-1922), and several aspects of baseball leading to the contemporary game. A particular focus will be the 2014 Kansas City Royals unexpected run through the playoffs to the last inning of the seventh game of the World Series. In this section, as in the others, we shall read with care a variety of sources, and then

summarize, analyze, and evaluate the results. An aim of the course from the beginning has been to use conventional methods of academic analysis to examine a subject that is often dismissed as "mere popular culture," and is fraught with misconceptions, silly arguments, and not much actual thinking. This will be the last offering of a course that originated in 1974. **Texts:** Ritter, *The Glory of their Times*, Greenberg, *The Celebrant*, Asinof, *Eight Men Out*, Davidoff, ed., *Baseball: A Literary Anthology*; Lewis, *Moneyball*, James, *The Bill James Historical Baseball Abstract*.

ENGL 508 Contemporary Literary Theory. Instr. Barnard. 1:00 TR. This course offers an advanced introduction to key strands of contemporary cultural and literary theory, from post-structuralism to the present. A theory, for our purposes, is an advanced model for understanding a basic question or problem in the humanities and social sciences. This is not a course in applied theory or criticism; rather, it is an intellectual history course that surveys the history and development of contemporary cultural theory seen from the perspective of literary studies. We will work through a historical survey of the basic fields of inquiry (and their disciplinary roots) that generate the range of currently influential theoretical and critical models, from the advent of post-structuralism in the 1960s to the current emphasis on interdisciplinary modes of historical contextualization.

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

Coursework will consist in reading and four short papers. This is a useful course for students who plan to enroll in graduate programs in literary studies, where basic knowledge of these models and their implications will be a valuable asset. Required text: Vincent B. Leitch, ed. *The Norton Anthology of Theory and Criticism*. 2nd edition. WWW Norton & Co. ISBN-13: 978-0393932928.

ENGL 522 Advanced Topics in British Literature After 1800: The Brontës. Instr. D Elliott. 3:00 MW. The novels of the three Brontë sisters--Charlotte, Emily, and Anne—are some of the most enduringly popular novels ever written. In addition to strikingly original stories and characters, the novels raise important questions about gender, class, race, and the British empire—and even issues like opium use, sexual harassment, and domestic abuse. In this class we will read novels by all three sisters, discussing their lives and careers as writers, as well as important literary criticism and theory related to their works. Students will be required to write a 4-6 page paper based on close reading and careful literary analysis and an 8-10 page research paper using both historical and critical sources as well as close reading. Required texts will include Charlotte Brontë's *Jane Eyre* and *Villette*, Emily Brontë's *Wuthering Heights*, and Ann Brontë's *Tenant of Wildfell Hall*. We will also look at some of the Brontës' juvenilia and poetry.

ENGL 522 Advanced Topics in British Literature After 1800: For the Love of Literature. Instr. Rowland. 2:30 TR. If you are an avid reader or an English major/minor, you have probably “fallen in love” with a book, felt like a literary character is just like a “good friend,” or even felt like you “intimately know” the author of a favorite novel or poem. We routinely express our interest in literature in the language of love, affection and personal attachment. But where did this way of describing the relationship between readers and books come from? This course traces the history of a concept of literature and an experience of reading that emerged together over the nineteenth century. We will focus on the transatlantic literary culture of nineteenth-century Britain and America, looking at how reading, a love of literature, and a fascination with authors are represented in major literary works of both countries. We will also look at the tourism, museums, souvenirs, scrapbooks and other literary fan activities that readers engaged in as they pursued their love of literature.

ENGL 551 Fiction Writing II. Instr. Desnoyers. 2:30 TR. 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. Lorenz. 7:00p W. 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. Daldorph. 4:10 W. Edwards Campus. This class is a poetry writing workshop. Most class periods, we will be reading and critiquing student poems. Most classes will include free writing too. The basic requirement is one poem per week over the course of the semester. Poem assignments in “fixed” forms and “free verse.” Students will be graded on both critical and creative work. Focus will be on an end-of-semester portfolio. We will assemble our own poetry anthology, and I’ll be using handouts rather than a text book. Meets with ENGL 552.

ENGL 568 American Literary Environmentalism. Instr. Outka. 3:00 MW. This class will examine literary representations of nature and human/nature relations and their political, social and environmental consequences. We will focus on works from nineteenth- and twentieth-century American writers, including the transcendentalist writing of Emerson and Thoreau, the work of late

nineteenth-century conservationists like John Muir and Mary Austin and their twentieth-century counterpart Aldo Leopold, on the figuration of nature in slave narratives by Douglass and Jacobs, postbellum racial violence and the urbanization of African American culture in the Harlem Renaissance, and on the concern over toxins and environmental justice in works by Rachael Carson, Susan Steingraber, Don DeLillo and others. Throughout our conversation we will be concerned to distinguish between nature as a real thing, outside of human language and representation, and the various consequences of bringing that extra-textual referent into human discourse. In addition to the primary and secondary reading and regular and engaged class discussion, there will be two essays, a final examination, and regular reading quizzes.

ENGL 598 Honors Proseminar: Joyce and Modern U.S. Fiction. Instr. Carothers. 11:00 MW. James Joyce (1882–1941) influenced generations of “modern” writers through his methods, characters, and subjects in such fiction as *Dubliners* (1914), *A Portrait of the Artist as a Young Man* (1916) and especially *Ulysses* (1922)—the latter often acclaimed as the greatest novel in English of the 20th century. Joyce’s influence was felt not only in British and Continental fiction, but also in America. In this course we shall read carefully in these three of Joyce’s major fictions, and in the major modern American novels of Fitzgerald (*The Great Gatsby*, 1925), Hemingway (*The Sun Also Rises*, 1926), and Faulkner (*The Sound and the Fury*, 1929). As we do so, we shall consider the possibility of a kind of “international” modernism, a useful term for understanding aspects of the fiction that emerged in America after World War I. After the study of Joyce and these three American writers, students will be asked to pursue individual studies in another modern writer of their own choosing. **Texts:** Joyce, *Dubliners*; *A Portrait of the Artist as a Young Man*; *Ulysses*; Fitzgerald, *The Great Gatsby*; Hemingway, *The Sun Also Rises*; Faulkner, *The Sound and the Fury*.

ENGL 598 Honors Proseminar: Disaster and the Environmental Imagination. Instr. Drake. 11:00 TR. It is generally accepted among disaster researchers that there is no such thing as a natural disaster. Neil Smith wrote that “in every phase and aspect of a disaster – causes, vulnerability, preparedness, results and response, and reconstruction – the contours of disaster and the difference between who lives and who dies is to a greater or lesser extent a social calculus.” Using a diverse set of readings that includes novels, short stories, life writing, and theoretical works, this class examines the cultural dynamics of this “social calculus” that determines a disaster’s form and impact. A comparative impulse will animate our study of disaster, as we will draw on texts that reflect the varied experiences and perspectives of disaster from writers around the world (including the U.S.). In addition, this course will encourage interdisciplinary approaches to environmental problems. While questions about aesthetics, rhetoric, and ethics will be vital to our inquiries, we will also explore concerns related to politics and technoscience. As disasters are a normal feature of life for most of the world’s inhabitants, a broader goal of the course is to foster critical tools and perspectives to better conduct ourselves as social and ecological actors during periods of environmental crisis. *Requirements:* active participation in class discussion, informal response papers, two presentations, a close reading essay, and a research paper. *Texts:* Sinha, *Animal’s People*; Capek, *RUR*; Strugatsky, *Roadside Picnic*; Gee, *The Ice People*; and shorter works that will be posted on Blackboard.

ENGL 690 Studies In: The Science Fiction Novel. Instr. McKittrick. 4:00 R. Become fluent in science fiction by becoming familiar with some of the most-influential novels that shaped the genre. Texts are 24 novels that shaped the direction of the genre. The class discusses how these important books shaped the evolution of SF, from Wells through modern novels. Students write reading responses, lead discussions, participate in group presentations, and write a scholarly, educational, or creative final project demonstrating insight and expertise. See the Center for the Study of Science Fiction for details and syllabus: sfcenter.ku.edu/courses.htm

ENGL 690 Studies In: Introduction to Digital Humanities I—Methods, Applications, and Collaboration. Instr. Ortega. 5:00 TR. Digital technologies have affected some of the most important activities constituting how we learn and teach just as they affect the way we access information, produce knowledge, and communicate. This shift has also created a stimulating scholarly context for educators and students in the humanities to be creative and critical of their practices, cultures, and assumptions about the digital locally and globally. In this two-part course we will survey a set of Digital Humanities concepts, tools, and approaches intended to transform the students' everyday involvement with the Web and electronic devices into critical, argumentative, and creative practices, and to explore the digital from and towards a humanities perspective. All students will take part in the creation of a small digital project.

FALL 2015 GRADUATE COURSES

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ENGL 709 Critical Theory Problems and Principles: Race and Gender Theory. Instr. Fowler. 3:10 MW. This course will survey the key issues that have preoccupied theorists of race and gender. For example, theorists have been engaged in debates about the nature of race and gender difference. Are race and gender differences essential (i.e., biological) or are they socially constructed? And how does a subject construct cross-racial and cross-gendered alliances and still protect her/his difference? We will trace the development of

themes in race and gender theory across time. We will examine theoretical models that focus on race and gender in relation to sexuality, desire, power relations, and identity politics. In order to understand recent developments in contemporary feminist theory and critical race theory, we will begin by studying models of identity and meaning proposed by theorists of psychoanalysis, structuralism, deconstruction, and post-structuralism. Our objective will be to 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. This project works from the premise that literary texts advance and reinterpret theories of subjectivity, and we will use theory to locate the models of identity that inform the works of several major American writers.

The course will be conducted as a workshop/seminar, and students will deliver several oral presentations, which will analyze theoretical essays. Students will also write 2 papers that apply theoretical models to literary "case studies." Required texts include: Mark Twain, *Pudd'nhead Wilson*; Kate Chopin, *The Awakening*; William Faulkner, *As I Lay Dying*; Toni Morrison, *Beloved*, *Playing in the Dark*; Terry Eagleton, *Literary Theory*; Toril Moi, *Sexual Textual Politics*; and Rivkin and Ryan, *Literary Theory: An Anthology*.

ENGL 751 Fiction Writing III. Instr. K Johnson. 7:00 T. This is an advanced course in fiction writing for students in the graduate creative writing program. While the majority of our time will be spent discussing works in progress, students will also be responsible for writing reader responses to published books and short stories, and discussing elements of craft that they demonstrate. Emphasis will be on short fiction, not nonfiction or the novel.

ENGL 753 Writing Workshop: Mixed Genre/Hybrid Forms. Instr. Harrington. 7:00 M. "*Poetry is a verdict.*" – Leonard Cohen
"*You can't get money without a category.*" – Eileen Myles

Many writers nowadays are producing work that does not fit neatly into one or another genre. In the form of lyric essays, expository fiction, poet's theater, verse essays, hybrid memoir/fiction – or texts that are truly sui generis – such "trans-genre" work is proliferating. This workshop is designed to provide a space for students to experiment with writing that is not *solely* fiction, poetry, creative nonfiction, or drama. Perhaps it combines them in the same work. Or maybe it uses a non-literary genre (index, footnote, *grimoire*, ephemeris) in a work of literature. Maybe it starts as memoir and ends up as science fiction. Or maybe it combines visual, musical, digital and literary arts. In any case, if the work you're doing is neither fish nor fowl nor fur – or if you'd like to try such a thing – this is the place. We will also read extensively in trans-genre work. Each student will produce at least two pieces of trans-genre writing over the course of the semester, and each will be expected to participate fully in dialogue and collaboration. It will probably help you with whatever kind of writing you do ordinarily; it will at least be a fun change of pace.

ENGL 790 Studies In: Theorizing Native Literatures. Instr. Fitzgerald. 7:00 W. The rise of contemporary Native American literature is customarily marked by the publication of N. Scott Momaday's Pulitzer Prize-winning novel *House Made of Dawn* in 1968. Since that time, the literary terrain has shifted widely in terms of form, genre, aesthetics, and subject matter, as have critical approaches and the literary marketplace. As debates about authenticity, identity, and the search for cultural markers in texts have gone by the wayside, new critical modes have taken their place.

In addition, the notion of what constitutes a "Native novel," "Native poetry," or "Native autobiography/memoir" has likewise undergone seismic changes. In this course, we will focus on novels, poetry, and novels by Native authors published since 2000 that will serve as our (admittedly limited) data set for exploring the state of the field as it currently stands alongside newer works of criticism. Representative texts will include Erika T. Wurth's *Crazy Horse's Girlfriend* (novel), Natalie Diaz's *When My Brother Was an Aztec* (poetry), Elisa Wasshuta's *My Body Is a Book of Rules* (memoir), Jodi A. Byrd's *Transit of Empire* (criticism).

ENGL 801 The Study and Teaching of Writing. Instr. Reiff. 11:00 MW. English 801 introduces new teachers to major concepts and issues in the study of writing, particularly as applied to teaching composition. The course is designed to help you consider a wide range of perspectives on writing pedagogy and to examine ways to apply these perspectives to your own teaching goals. As rhetoric and composition scholar James Berlin has argued, "a way of teaching is never innocent. Every pedagogy is imbricated in ideology, in a set of tacit assumptions about what is real, what is good, what is possible, and how power ought to be distributed" ("Rhetoric and Ideology in the Writing Class"). This course will provide an opportunity for reflexive inquiry, engagement with other teachers, and critical reflection on "what is real," "what is good" and "what is possible" in the writing classroom. As you negotiate competing perspectives on teaching writing, varying student backgrounds and experiences, multiple institutional policies and requirements, and your roles/identities as writing teachers, the purpose of this course is to encourage you to become reflective practitioners and to identify and question the "tacit assumptions" that inform your teaching. Writing assignments will enable you to explore and present on a topic of interest to you related to writing pedagogy, and you will also compile a teaching portfolio that integrates composition scholarship and practice. The main required text for the course will be *Cross-Talk in Comp Theory: A Reader* (3rd ed), edited by Victor Villanueva and Kristin L. Arola. There will be other online articles to supplement the text.

ENGL 880 Topics in Composition Studies and Rhetoric: Translingual Discourses and the Writing Classroom. Instr. Farmer. 1:00 TR. As postsecondary classrooms become increasingly translingual, new challenges face scholars and teachers in English studies. Our course will inquire into these challenges by exploring the distinction between multilingual and translingual understandings of language diversity, and the rhetorics that accrue to each. In addition, we will address some of the many historical controversies that have attended language diversity, from the 1974 CCCC Resolution, "Students' Right to Their Own Language" to the persistence of the English Only Movement. We will also examine the intersections between translingual scholarship and recent trends in the field: multimodality, publics and publicity, transfer, digital literacies, and changing institutional exigencies. Throughout the semester, strong emphasis will be given to translingual pedagogy—specifically, to current best practices for teaching writing in classrooms where language diversity is the emerging norm. Required Texts: *Literacy as Translingual Practice: Between Communities and Classrooms*, edited by Suresh Canagarajah; *Cross-Language Relations in Composition*, edited by Bruce Horner, Min-Zhan Lu, Paul Kei Matsuda; *Redesigning Composition for Multilingual Realities* (Studies in Writing & Rhetoric) by Jay Jordan. These texts will be supplemented by additional articles and chapters.

ENGL 908 Seminar in Literary Criticism: Semiotics for the 21st Century. Instr. Fischer. 12:30 W. This seminar investigates late 19th-century science-based semiotics, a method of inquiry re-emerging today in the contexts of biosemiotics, embodied-cognition research, and complexity science. Our purpose, first, is to investigate this type of semiotics and, second, to apply it to the study of literature, writing, and performance. Semiotics approaches aesthetic creation as what Ottmar Ette has called "an ever-changing and interactive storehouse of knowledge for living."

We will begin with Wendy Wheeler, who argues in *The Whole Creature* that, while each and every one of us is manifestly an individual, whose life and wellbeing matters, humans are not fully understood unless the social nature of human existence is taken into account. This—our fundamental sociality—is lived in our inner, as well as outer, world; it is emotional as well as physical; and all this—our essential social being—is written on our bodies in terms of flourishing or (its opposite) illness. (12)

We will explore Wheeler's position by reading in the foundational work of philosophers Charles Peirce and his student John Dewey. Based on my recent research, we will explore their ideas on the sociality of thought: i.e., thought considered as a sign relation, both public and private. In 1905 Peirce wrote that the faculty of language lies not only in specific lobes of the brain but also in his inkstand. Without pen and ink (or, today, a laptop and charger) he could not express himself; thoughts came to him in the performative act of writing—an "external embodiment of mind" (Skagestad 551). Peirce called for the study of semiotic relationships between individual, society (including technology), and the natural world.

The late 20th century saw the increasing utilization of such semiotic concepts in the life sciences, and in literary and theatre studies. We will read, along with several literary works, essays by Thomas Sebeok, Marvin Carlson, Antonio Damasio, Rhonda Blair, John Deely, Susan Petrilli, and John Sheriff. This list may change somewhat. In late spring I will canvass enrolled students about their research interests and select the final readings. In the fall, students will give oral presentations on readings relevant to their study of writing, literature, theatre, or cultural performance. They will then apply semiotic concepts in article-length research papers.

Works cited: Wendy Wheeler, *The Whole Creature: Complexity, Biosemiotics, and the Evolution of Culture* (London: Lawrence & Wishart, 2006); Peter Skagestad, "Peirce's Inkstand as an External Embodiment of Mind," *Transactions* 35.3 (1999):551-561.

No background in semiotics is necessary for enrollment. Questions? E-mail me at ifischer@ku.edu.

ENGL 980 Seminar in: Latino/a and Latin American Literature of Trauma and Testimony. Instr. M Caminero-Santangelo. 2:30 TR. This course will examine literature which addresses situations of political repression and social justice, by both US Latino/a and Latin American authors. Latin American "*testimonio*" literature of the 1980s and '90s addressed death squads and disappearances in El Salvador and Guatemala, totalitarian dictatorships in the Dominican Republic and Cuba. What different and additional issues are raised when authors who have not substantially lived in these countries and cultures attempt to imagine, and narrate, the political situations there? How do US writers adopt and adapt *testimonio* in order to represent domestic social issues? We will address vexed debates surrounding cultural authority and authenticity, identity politics, the voice of the subaltern, U.S. Latino/a writers' adoption and revision of *testimonio* narrative strategies, the narration of the "nation" and U.S.

Latino/a transnationalism, the possibilities for solidarity, as well as the construction of a pan-ethnic "*latinidad*" ("Latino-ness"), etc. Texts might include some of the following: *In the Time of the Butterflies* by Julia Alvarez, *Mother Tongue* by Demetria Martínez, *We Came All the Way from Cuba So You Could Dress Like This?* by Achy Obejas, *In Search of Bernabé* by Graciela Limon, *The Tattooed Soldier* by Hector Tobar, *The Guardians* by Ana Castillo, and *The Devil's Highway* by Luis Urrea (as well as *the Farming of Bones* by U.S.-Caribbean writer Edwidge Danticat). We will set these texts against Latin American novels and memoirs treating similar histories, such as *One Day of Life* by Manlio Argueta, *The Feast of the Goat* by Mario Vargas Llosa, *I, Rigoberta Menchú* by Menchú, and *Before Night Falls* by Reinaldo Arenas. Assignments will include weekly responses and a research paper.