

FALL 2011 UNDERGRADUATE LEVEL COURSES 300-699

ENGL 305 World Indigenous Literatures. Instr. Fitzgerald. 11:00 MW. This course surveys indigenous fiction, poetry, and drama in English from New Zealand, Australia, the Pacific, and Latin America, supplemented by secondary critical readings. In addition to the usual literary questions, the course will highlight the increasing attention placed on world indigenous peoples, placing them in conversation with larger issues such as migration, diaspora, and globalization. Requirements: Participation in class discussions, reading quizzes, short essays, a longer essay with some outside research required, a small group presentation, and midterm and final examinations. Possible texts: Ihimaera, *The Whale Rider*; Patricia Grace, *Dogside Story*; Craig Santos Perez, *from Unincorporated Territory*; Doris Pilkinton, *Rabbit Proof Fence*; Albert Wendt, *Leaves of the Banyan Tree*; and critical works by Aileen Moreton Robinson, Victor Montejo, and Vicente Diaz. This course fulfills the English 314 or equivalent requirement for the English major and fulfills the NW General Education requirement.

ENGL 308 Introduction to Literary Criticism and Theory. Instr. D Elliott. 1:00 TR. 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 paper, and a longer research paper, plus exams. Required texts include: Tyson, *Critical Theory Today: A User Friendly Guide* (Routledge); Acheson, *Writing Essays about Literature* (Broadview); Murfin and Ray, *The Bedford Glossary of Literary Terms*; Gilman, "The Yellow Wallpaper" (any edition); 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); Conrad, *Heart of Darkness* (Bedford-St. Martin's). Also strongly recommended: Faigley, *The Brief Penguin Handbook*. 3rd ed. and KU English Department, *CAL*. **This course is strongly recommended for beginning majors and juniors who have yet to complete one or both of their 500-level English requirements.** This course fulfills the 308 or equivalent core requirement for English majors entering KU in Spring 2010.

ENGL 308 Introduction to Literary Criticism and Theory. Instr. Lancaster. 2:00 MWF. This course introduces students to the techniques and tools of literary criticism, and it is **strongly recommended for beginning majors and juniors who have yet to complete one or both of their 500-level English requirements.** Students will learn to analyze poetry and prose using the skills of close reading, and study and practice some theoretical/methodological approaches in literary analysis, including Marxist, new-historical, psychoanalytic and postcolonial criticism. Students will also write two substantial, researched papers about

literary texts. Requirements will include short papers, group projects, and two longer research papers. TEXTS: *250 Poems* (Bedford), Ralph Ellison's *Invisible Man*, Toni Morrison's *Beloved*, Mark Twain's *Huckleberry Finn*, Lois Tyson's *Critical Theory Today*, and *The Brief Penguin Handbook*. This course fulfills the 308 or equivalent core requirement for English majors entering KU in Spring 2010.

ENGL 312 Major British Writers to 1800. Instr. Martinez. 2:30 TR. This course surveys British literature from the medieval and early modern periods. Readings will include selections from *Beowulf*; *Sir Gawain and the Green Knight*; Chaucer's *The Canterbury Tales*; Malory's *Le Morte D'Arthur*; Spenser's *The Faerie Queene*; Milton's *Paradise Lost*; Swift's *Gulliver's Travels*, among other works. We will simultaneously explore the individual cultural and historical moments that produced our readings, as well as try to gain an understanding of how specific genres and foundational ideas evolved over time. Requirements: participation in class discussion, quizzes, short essays, a midterm and final exam, and a research paper. Text: *The Norton Anthology of English Literature*, 8th edition. Package 1 (3-volume set). This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 312 Major British Writers to 1800. Instr. Sousa. 9:30 TR. This course will survey British literature from the Old English period, Middle Ages, and early modern period, such as *Beowulf*, *Canterbury Tales*, Spenser's *Faerie Queene* (Bks 1 & parts of 2), Marlowe's *Doctor Faustus*, John Donne's poetry, Webster's *Duchess of Malfi*, Milton's *Paradise Lost*, and Swift's *Gulliver's Travels*. We will read, analyze, and discuss a fair amount of material at a rather fast pace. Class sessions will consist of lecture, discussion, and some student presentations/reports and group work. 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. Writing assignments include two essays and other short papers, written homework, and exams. The essays will require library research. 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*. Eighth edition. Package 1 (3-volume set: ISBN 0-393-92833- 0). This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Scurto. 9:30 TR. In this course we will engage critical reading and writing skills as we discuss works by some of the major literary figures of the Romantic, Victorian, Modern, and Contemporary periods in England (including the emergence of "postcolonial" literature). Though our primary focus will be on the texts, we will read them in the context of the literary, social, economic, and political developments of the nineteenth and twentieth centuries, considering important cultural and historical questions of class, race, gender, nationalism, and empire. Required coursework: class attendance and participation; reading responses; reading quizzes; midterm exam; and an end of semester major paper. Texts: *The Norton Anthology of English Literature, Volumes D-F: The Romantic Period through the Twentieth Century and After*, 8th ed.; Charlotte Brontë, *Jane Eyre*; Virginia Woolf, *Mrs. Dalloway*; Jean Rhys, *Wide Sargasso Sea*, and

Zadie Smith, *White Teeth*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Sullivan. 1:00 MWF. We will read literary works written by forty-six British authors ranging from William Blake (1757-1827) to Susan Hill (1942--). There will be a two-hour mid-term exam (half essay, half objective) and a four-hour final exam (half essay, half objective). In addition to these formal exams I will frequently administer unannounced in-class reading exams. A four-to-six page research paper will be required, on an approved topic. Excessive absences will affect one's final grade. This is a survey course, therefore it requires extensive reading. Text: *Norton Anthology of English Literature Vol. II*. Eighth paperback edition. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 314 Major British Writers after 1800. Instr. Wedge. 1:00 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 (8th Ed.); Hardy, *Tess of the d'Urbervilles*; Shelley, *Frankenstein*; Woolf, *Mrs. Dalloway*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Barnard. 9:30 TR. This course is an introduction to American literature from European colonization to the 1860s. It covers three broad periods—Contact and Colonialism (1500-1700), Eighteenth century and Enlightenment (1700-1790s), and Early National and Antebellum (c1790s-1860s)—and gives special emphasis to the national period between the 1790s and the 1860s. The general presentation explores literature and culture in historical context, i.e. literature and culture in relation to the social, ideological, economic, and scientific-technological transformations that they reflect and influence. We discuss the broad artistic, sociocultural, and intellectual trends that characterize each period, and ask how individual writers and their works relate to them. We ask how each period understands literature differently and how the audiences and social functions of literature change in each period. The course samples major genres (novels, tales, poetry, history, autobiography, essays) and selected major writers. In class discussion and written assignments, each text is examined both as a literary work in its own right and as it represents larger sociocultural developments.

Required Texts: Paul Lauter, et al, eds., *The Heath Anthology of American Literature*, 5th Edition, volumes A and B. (Houghton Mifflin); Charles Brockden Brown, *Edgar Huntly*; or, *Memoirs of a Sleep-Walker, with Related Texts*. Hackett Publishing; Edgar Allan Poe, *The Narrative of Arthur Gordon Pym of Nantucket*. Broadview. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Irby. 2:30 TR. This course will provide a roughly chronological survey of major aspects, works, authors of American literature from its origins (whenever and however we determine those to have been) down to the period of the Civil War. A diverse array of varying genres will be covered, coming to our conclusion with some of the most notable writing of

the "American Renaissance," as, for example, Whitman, Melville, and Dickinson. The artistic concerns will be examined in each case, but also (and in many cases even more importantly) the historical, cultural, political, philosophical, and religious contexts very crucially involved, keeping the focus at the same time on the particulars of what does happen in each work. There will be quizzes, a midterm, two essays, and a final. Text: *The Norton Anthology of American Literature: Literature to 1865*, 6th ed. (2003) -- two volumes, A and B. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 320 American Literature I. Instr. Mielke. 11:00 MW. This course surveys what many identify as the foundational works of "American literature" from the pre-Columbian era through the Civil War, all of which record the continual tensions between and among the peoples and institutions vying for power in what Europeans called the New World. Taking a chronological approach to works produced in this period, and placing those works in their social and cultural contexts, we will consider the variety of ways in which residents of the Americas, and later the United States, used texts: to express communal identity, to worship and proselytize, to promote and direct settlement, to categorize and control those in the minority (especially through the category of "race"), to uphold or challenge political authority, to shape governments and social institutions, to contemplate the beautiful, to pursue human perfection, and to shape national culture. Special attention will be given to literature of New England Puritanism, the American Enlightenment, and American Romanticism. Graded work will include two exams, two essays, and multiple reading quizzes. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 322 American Literature II. Instr. Brox. 11:00 TR. In this course we will survey American literature from 1865 to the present, including a diversity of voices that make up American/U.S. writing. The main goal of the course involves developing an understanding of the major movements, issues, and styles of American literature since 1865. We will read a variety of texts, canonical and non-canonical, in multiple genres including poetry, short stories, novels, and plays in order to consider how authors imagined categories such as race, class, gender, ethnicity, and sexuality. We will address theoretical concepts and movements such as regionalism, realism, naturalism, modernism(s), postmodernism, and magical realism. This course will work to further develop skills associated with the study of literature: analysis, close reading, and the development and support of written and oral arguments. Course assignments will include two papers, two exams, and reading quizzes. Attendance and class participation are essential. This course fulfills the English 322 or equivalent requirement for the English major.

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

ENGL 322 American Literature II. Instr. Tidwell. 7:00p R. Welcome to this survey of American Literature, 1865 to the present. Given the enormous proliferation of writing in this period, students should expect only a suggestive survey, not a comprehensive one.

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

ENGL 322 American Literature II. Instr. Tigchelaar. 9:00 MWF. This course examines the literature produced in America from 1865 through the present, a daunting task that encompasses shifts in political, social, cultural, religious, economic, and scientific realities. Therefore, our readings of fiction, drama, poetry, and criticism will explore American identities and the way those identities are expressed, critiqued, and informed by writing. We will examine the texts not only in their own terms but also in their complex relationships with other texts and their negotiations with America's cultural and historical contexts. We will frame our discussion of American literature in terms of literary movements (such as realism, naturalism, Harlem Renaissance, modernism and postmodernism) and critical approaches (such as race, gender and Marxist criticisms). We will examine not only traditional, canonical works and authors, but also texts that challenge some of our presupposed ideas about American writing and broaden our idea of American voices. Grading will be based on tests, response papers, and formal paper assignments. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 324 Contemporary Authors: Some Australians. Instr. Butler. 1:00 MWF. Because of Americans' relative unfamiliarity with Australian writing, the course will depart from the 324 norm of concentrating on one or two authors and look at more in order to help us with the problem reading outside of a wholly American frame. Our texts this semester [which will include print and film], will be recent examples of Australian experiments in historical fiction. Because of problems with availability, the reading list is not definitely set. At this moment, I plan to use Peter Carey's *Oscar and Lucinda*, Kate Grenville's *Secret River*, Richard King's *Carrion Colony*, Alexis Wright's *Carpentaria*, and, if feasible—that is reasonably priced, either Delia Falconer's *Sydney* or Matthew Condon's *Brisbane*. The list includes light, heavy, and mixed works; comedies and tragedies; fiction and creative non-fiction. A few short stories, poems, or essays might be added. With luck we will also watch 3 or 4 films. The class will include informal lecture but largely be discussion-driven. Written work will consist of a final exam and a combination of one or two short papers or hour exams. I may also organize the class into research teams to make informal reports on the backgrounds of the writers and Australian reactions to their texts. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 327 Twentieth-Century Drama: British Drama. Instr. R. Elliott. 10:00 MWF. At the beginning of the twentieth century, Great Britain, though its empire was at its zenith, was a theatrical backwater. The innovative plays of Ibsen, Strindberg, and other Continental playwrights had only begun to have an impact, and the popular stage was awash in stilted melodrama and mindless farce. Plenty of melodrama and farce can still be found in London's West End, but, a century later, British theatre is also universally admired for its productions of literate classical and contemporary drama. How did this transformation take place? In this course, we will study the works of some 12-15 20th-and 21st-century English and Irish playwrights and trace both their thoughtful response to European dramatic movements and their leading role in developing a significant dramatic tradition of their own. We will examine plays by Oscar Wilde, George Bernard Shaw, Samuel Beckett, Harold Pinter, Tom Stoppard, and Caryl Churchill, among others. Assignments will include two papers of moderate length and a creative project. There will also be a final examination. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 332 Shakespeare. Instr. Behre. 4:10 W. Edwards Campus. In this course, we will undertake a close study of a variety of Shakespeare's plays, paying attention to both genre and historical context. Since one of the course's major goals is to help you achieve familiarity and comfort with, and appreciation for, Shakespeare's writing, your regular attendance and full participation in and engagement with class discussions will be essential. The reading of approximately twelve plays will constitute a significant portion of the course's work. This will become less intimidating and more rewarding as we progress in the course. Regular attendance and participation are required. Course work will include two major papers, reading quizzes, group projects, a midterm exam, and a final exam. We will be using *The Norton Shakespeare*, Second Edition (edited by Stephen Greenblatt). This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Lamb. 3:00 MW. In this course, we will read plays across Shakespeare's career, including *Richard II*, *The Merchant of Venice*, *Henry IV Part One*, *As You Like It*, *Hamlet*, *King Lear*, and *Winter's Tale*, as well as selected sonnets. We will study these texts for their formal complexity, for their engagement with ideas in their historical moments and across time, for a sense of Shakespeare's development as a dramatist and poet, and for an understanding of how such questions work with respect to performance and print publication. The ultimate goal will be to investigate how Shakespeare's powerful imaginative worlds were created and made public. Our approaches will be as diverse as the works themselves, covering the whole spectrum of critical methodologies and engaging in all kinds of approaches to learning. Preparation, attendance, and participation are absolutely necessary. Written work will include one shorter and one longer paper, two exams, online writing, and creative projects. Texts: *The Complete Works of Shakespeare*, ed. David Bevington, 6th ed. (Longman, 2008); and *As You Like It*, ed. Juliet Dusinberre (Arden, 2006). This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Mohi. 9:30 TR. We will study up to eleven plays and a narrative poem. Plays will represent each of the genres: romantic comedy, history, tragedy, Roman plays, and romance. We will read short critical essays to give a focus to in-class discussions. I expect students to participate actively in group work

and speak up in class discussions. We will have a short quiz each week, a mid-term and an end-of-term examination. Students will write two critical essays on chosen topics. Papers will give an opportunity to students to make an argument, present it in an organized fashion, and to distinguish their ideas from those of at least one other critic. This course fulfills the Shakespeare requirement for the English major.

ENGL 332 Shakespeare. Instr. Valk. 1:00 Close yet creative— informed yet inventive—readings of twelve (or so) of Shakespeare’s greatest plays will introduce some students, further expose others, to the depth and breadth of this writer’s profound yet playful vision. In keeping with the spirit of an artist whose work, a critic writes, “continues to supply us with more questions than solutions and more confusion than certainties,” the class will pursue the character of a forum for lively, engaged, inquisitive, and democratic debate. Text: *The Complete Works of Shakespeare*, ed. Bevington (or suitable substitutes). Required Work: 500+ word response papers to all-but all the plays; two critical essays of some greater length (say, 5-7 pages); a final examination; and a consistently sunny disposition. Consistency should also be observed concerning class attendance. This course fulfills the Shakespeare requirement for the English major.

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

ENGL 334 Major Authors: Toni Morrison. Instr. Anatol. 4:10p M. Edwards Campus. Winner of the 1993 Nobel Prize for Literature, Toni Morrison was the eighth woman and the first black woman ever to receive that award. In this course, we will engage in an in-depth exploration of several of the celebrated author’s major works of fiction (*The Bluest Eye*, *Sula*, *Song of Solomon*, *Tar Baby*, and *A Mercy*), a lesser-known short story, some of her children’s books, and a critical article about her own work. We will discuss the themes that resonate for the African-American community, and for the larger U.S. community as well, including definitions of “Americanness” and the ways in which “race,” ethnicity, class, and gender intersect. We will consider Morrison’s representations of a “dominant” society that often demands assimilation while simultaneously rejecting assimilationists on the basis of racial and cultural difference. The relationship between Individual, Family, and Community and the relationship between written history, oral stories, and memory are major issues that also will be addressed. Students can expect a short oral report, several short in-class essays, 2 longer analytical papers, a midterm exam, and a final exam. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 334 Major Authors: Faulkner and Hemingway. Instr. Carothers. 11:00 MW. We will read texts from the range of the careers of these two contemporaries and rivals, considering their consistency and development in subject matter, style, and expressed or implied world views. A sense of place is extremely important to

both writers: Faulkner wrote principally of his “little postage stamp of native soil,” Yoknapatawpha County, Mississippi, while Hemingway claimed Michigan, Paris, Italy, Spain, Africa, and many other places as his own. Hemingway is supposed to have written mostly about himself, while Faulkner is said to avoid autobiographical fiction. We’ll consider these and other received opinions about the two. Course requirements: reading quizzes on each text, two relatively short papers (1,500-2,000 words), mid-term examination, final examination. Texts include: Hemingway, *The Short Stories of Ernest Hemingway*, *The Sun Also Rises*, *A Farewell to Arms*, *The Old Man and the Sea*; and Faulkner, *Selected Short Stories*, *As I Lay Dying*, *Light in August*, *The Sound and the Fury*, *The Hamlet*. This course fulfills the English 322 equivalent requirement for the English major.

ENGL 334 Major Authors: Ginsberg & Baraka. Instr. W Harris. 11:00 TR. We will examine in detail the work of Allen Ginsberg and Amiri Baraka, two major post-World War II avant-garde poets. We will pay close attention to Ginsberg’s “Howl” and “Wichita Vortex Sutra” and to selected prose from his essays, interviews and letters. In the case of Baraka we will look closely at poems from his entire career, from “Preface” to “Somebody Blew Up America” and to his cultural prose and writing on music. Not only will we read the poems on the page but we will also listen to them performed—sometimes with music. We will view the excellent recent movie, “Howl,” starring James Franco, and Baraka’s classic play, “Dutchman.” We will also explore their friendship—sometimes strained but enduring and the political and cultural world that prompted their work. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 334 Major Authors: Austen and Hardy. Instr. Wedge. 1:00 MWF. This course offers the opportunity to study two major 19th century British authors, Jane Austen and Thomas Hardy, who helped shape the novel as a form. We will read four major novels from each author and study the issues they explore, from the roles of women in society, to social class issues, to the evolution and potential demise of rural life; from modes of genteel courtship to the struggle to rise out of the laboring class. In the process we will also examine the evolution of the novel as a form from 3-volume edition to serialization and beyond. Required coursework consists of 3 major Essays (60%) and a comprehensive Final Exam (25%). Homework (15%) includes pop quizzes and short writing assignments. Class participation is also of considerable importance. **TEXTS:** Austen, *Sense and Sensibility*, *Pride and Prejudice*, *Emma*, and *Persuasion*; Hardy, *Far From the Madding Crowd*, *The Mayor of Casterbridge*, *Tess of the d’Urbervilles*, and *Jude the Obscure*. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 336 Jewish American Literature and Culture: A Service Learning Course. Instr. Lester. 11:00 TR. This course focuses on the role of literature, language, and culture in the construction of modern Jewish identities in the United States, focusing primarily on the period from 1880 to the present. In order to explore critically the role of literature and culture in the formation of Jewish identity in the United States, this course will raise questions such as: What central narratives have dominated the formation of Jewish identities in the United States and how have they developed and changed over time? How do language, literature, and culture in the United States participate over time in the process of maintaining, challenging, and

transforming Jewish identities? Questions like these allow scholars and students in English and American studies to consider the role of literature, language, and culture in the production and transformation of social and cultural identities the better to understand how they participate in the formation of identities and why literature, language, and culture matter. This semester, Jewish American Literature and Culture will introduce you to some tools for this kind of literary and cultural analysis and guide you through experiences in practicing it both within and beyond the classroom. Through our study of Jewish transnationalism from 1880 to the present, you may come to see immigration, immigrants, and receiving nations not purely in terms of a process of assimilation and adaptation to the host country but rather as a process of complex and mutual negotiation and exchange. Students engage in a service learning project for KU Audio-Reader, a reading and information service that provides access to the printed word and visual information for blind, visually impaired, and print-disabled individuals in Kansas and western Missouri. It is hoped that this opportunity will enable you to deepen your classroom learning and have an impact on KUAR, specifically in how it thinks about and selects readings, meets the interests and needs of its constituencies, delivers services, etc. [This course fulfills the English 322 or equivalent requirement for the English major](#) and could fulfill a concentration requirement for the American Studies major, e.g., in race and ethnicity, literature and culture, cultural studies, etc., and for the Minor in Jewish Studies. Because of its service learning component, it also counts toward the fulfillment of the requirements for the KU service learning certificate.

ENGL 338 Intro to African American Literature. Instr. Tidwell. 7:00p T. 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 [This course fulfills the English 322 or equivalent requirement for the English major.](#)

ENGL 351 Fiction Writing I. Instr. Campbell. 9:30 TR. This beginning writers' course, the first course in the major, will be concerned with writing mainstream rather than genre fiction. In addition to writing three 10-12 page stories and a revision project, students will keep a reading journal and write evaluations of each other's stories. After the first few weeks of writing exercises, the class will be conducted as a workshop. Text: Burroway, Janet *Writing Fiction* 8th. ed.

ENGL 351 Fiction Writing I. Instr. Desnoyers. 11:00 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. A fee will be charged each student for the duplicating of manuscripts.

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. A fee will be charged each student for the duplicating of manuscripts.

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

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

ENGL 351 Fiction Writing I. Instr. Sullivan. 11:00 MWF. For beginning fiction writers, English 351 requires no texts and it will be

conducted in a workshop format. The stories written by students enrolled in the class will serve as our text. Each student will write three stories which will be in length from eight to twelve pages. Those stories will be presented to the class under a pen name. This will be a serious endeavor in writing and reading contemporary literary fiction.

ENGL 352 Poetry Writing I. Instr. Animashaun. 9:30 TR. In this workshop, students will be focusing on writing their own poems and exploring different poetic forms while paying close attention to craft – which can be loosely defined as the ‘how’ of a poem and the ‘why’. Also, all class discussion and activity will be geared toward providing students with the critical tools necessary for assessing, critiquing, and potentially appreciating different forms of poetry. As such, texts for this class will comprise a sampling of poetries from different parts of the world and different time periods. Students will be required to turn in one poem per week, and they will be expected to respond to poems by their peers. Active participation will also be required of each student. For the final project, students will have a choice of either compiling a portfolio of at least 10 poems with a one page introduction, creating a chapbook of at least 12 pages with a short introduction, or writing a book review of a poetry collection published in the last five years from anywhere in the world. Texts will include *One Hundred Poems from the Japanese* [Trans. by Kenneth Rexroth], *One Hundred Poems from the Chinese* [Trans. by Kenneth Rexroth], *Lorca & Jimenez: Selected Poems* [Trans. by Robert Bly], *Full Woman, Fleshly Apple, Hot Moon – Selected Poems of Pablo Neruda* [Trans. by Stephen Mitchell], *The Collected Poems of C.P. Cavafy: A New Translation* [Trans. by Alike Barnstone], *Kalakuta Republic* by Chris Abani, *Miracle Maker: The Selected Poems of Fadhil Al-Azzawi* [Trans. by Khaled Mattawa], and *Practical Gods* by Carl Dennis.

ENGL 352 Poetry Writing I. Instr. Daldorph. 4:10 T. Edwards Campus. This class is a poetry writing workshop. Most class periods, we will be reading and critiquing student poems. The basic requirement is one poem per week over the course of the semester. Poems in “fixed” forms and in “free verse.” Students will be graded on work—both critical and creative—in the workshop and on a final portfolio. Text: John Hollander, *Rhymes Reason*.

ENGL 352 Poetry Writing I. Instr. Kaminski. 11:00 MW. This workshop will focus on the production of poetry. We will explore poetic form and technique, using experimental methods to generate new poems. We will pay particular attention to the specific ambition of each poem and how that ambition can be discerned during the writing process. Contemporary poetry and other course readings will serve as guides for our writing and will help to inform our own ongoing dialogue about poetics. Meetings will center on critiquing student poems, discussion of assigned readings, and in-class writing. The only requirements are active participation and the willingness to explore new possibilities for writing. At the end of the semester, you will turn in a chapbook of your own work as a final project.

ENGL 352 Poetry Writing I. Instr. Kaminski. 12:30 MW. This workshop will focus on the production of poetry. We will explore poetic form and technique, using experimental methods to generate new poems. We will pay particular attention to the specific ambition of each poem and how that ambition can be discerned during the writing process. Contemporary poetry and other course readings will serve as guides for our writing and will help to

inform our own ongoing dialogue about poetics. Meetings will center on critiquing student poems, discussion of assigned readings, and in-class writing. The only requirements are active participation and the willingness to explore new possibilities for writing. At the end of the semester, you will turn in a chapbook of your own work as a final project.

ENGL 352 Poetry Writing I. Instr. Moulton. 11:00 TR. This class will consist of close readings of contemporary outside texts and thoughtful workshopping of student work. To begin, we will examine the technical aspects of writing so that students will develop a vocabulary with which to discuss literary techniques. Outside readings will consist of poetry and some short fiction as we explore the different ways these techniques manifest. Students should be prepared to engage critically with both the assigned readings and the work of their peers, and will be asked to respond through various writing activities. Students should expect to receive substantial feedback on their work from the instructor and their peers.

ENGL 353 Screenwriting I. Instr. Ohle. 11:00 TR. No text is required for the course. We will use *Celtx*, a free, downloadable screenwriting software. Course Requirements: You will write two original Screenplays of 30 pages each, a Treatment (your screenplay story written in prose form, usually two or three pages) and a Logline (conveys the dramatic story of a screenplay in the most abbreviated manner possible, usually one or two sentences). Final grade will be based on: 1. Quality of writing (and adherence to proper screenwriting formats); 2. Class participation and attendance, including scheduled conferences (see below); and 3. Timely completion of all assignments. There will be no final exam. Several times during the semester we will schedule individual conferences to be held in my office. During the conferences we will discuss your work in detail and address any questions or problems you may be having with formatting, story-lines, structure, dialog, etc. You may also ask about your progress in the course, your grade at that point, or any other matter.

You will complete weekly assignments (leading to the final draft of your screenplay, treatment and logline) and post them on Blackboard for other class members to read and offer feedback. Postings will also be accessed in class and projected on a large screen for class discussion. You will be expected to enroll in the online Blackboard course site for ENGL 353 and check it on a daily basis.

ENGL 353 Screenwriting I. Instr. Ohle. 1:00 TR. No text is required for the course. We will use *Celtx*, a free, downloadable screenwriting software. Course Requirements: You will write two original Screenplays of 30 pages each, a Treatment (your screenplay story written in prose form, usually two or three pages) and a Logline (conveys the dramatic story of a screenplay in the most abbreviated manner possible, usually one or two sentences). Final grade will be based on: 1. Quality of writing (and adherence to proper screenwriting formats); 2. Class participation and attendance, including scheduled conferences (see below); and 3. Timely completion of all assignments. There will be no final exam. Several times during the semester we will schedule individual conferences to be held in my office. During the conferences we will discuss your work in detail and address any questions or problems you may be having with formatting, story-lines, structure, dialog, etc. You may also ask about your progress in the course, your grade at that point, or any other matter.

You will complete weekly assignments (leading to the final draft of your screenplay, treatment and logline) and post them on

Blackboard for other class members to read and offer feedback. Postings will also be accessed in class and projected on a large screen for class discussion. You will be expected to enroll in the online Blackboard course site for ENGL 353 and check it on a daily basis.

ENGL 354 Playwriting I. Instr. Canady. 2:30 TR. In this course, students will learn the fundamentals of dramatic structure, story, and character development as the foundation of strong dramatic writing. By utilizing a variety of storytelling exercises, students will develop a range of pieces including monologues, scenework, and ten-minute plays that will help them understand playwriting, develop their own unique voices, and prepare them to create longer, more in-depth dramatic texts. Particular emphasis will also be placed on reading, analyzing, and responding to contemporary plays to aid in students' writing and interpretation skills.

355 Non-Fiction Writing I. Instr. Crawford-Parker. 2:00 MWF. A well-known writer got collared by a university student who asked, "Do you think I could be a writer?" "Well," the writer said, "I don't know. . . . Do you like sentences?"--Annie Dillard, *Write Till You Drop*.

This course will introduce students to the craft and art of nonfiction writing by focusing on the essay (an adaptable, mutable form). Students will do a significant amount of reading since, as Patricia Hampl says, "A writer is, first and last, a reader." This reading will enable students to examine and respond to their own writing as well as the writing of fellow class members. The class will also feature much writing. We will write essays and read each others' essays (students will be required to submit their work through Blackboard for the class members to read). The course will be a workshop where students will learn how to talk about essays, to respond better to what they read, and to better revise their own work. We begin the semester by looking at very short examples of the form to inspire our own writing of very short essays. Part of our consideration of writing will focus on a writer's materials. As Annie Dillard's story suggests, to write requires an affection and concern for one's materials. To that end, we will spend some time learning more about how sentences work and how to construct better ones. Requirements will include one short essay, two longer essays, a portfolio, presentations, a course journal, and reading assignments throughout the semester. A willingness to write, accept feedback, offer feedback, read seriously, and enjoy oneself is necessary for the course. Likely 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; Sondra Perl and Mimi Schwartz. *Writing True: The Art and Craft of Creative Nonfiction*, Wadsworth, 2006; 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. Miller. 1:00 TR. David Foster Wallace once said that the burden of creative nonfiction is dealing with "Total Noise, the seething static of every particular thing and experience, and one's total freedom of infinite choice about what to choose to attend to and represent and connect, and how, and why, etc." In this class, we will immerse ourselves in this Total Noise through the essay, a genre whose definition is so broad that it almost lacks one. By way of class discussion, reading creative nonfiction essays, and serious writing, we will both learn and challenge creative nonfiction's conventions. In addition, we will test the line between fiction and nonfiction, examine topics such as honesty and voice, and address technical issues such as the use of source materials. By the time you are finished with the class, you

will have written three essays, workshopped them in class, and revised them for a final portfolio.

ENGL 360 Advanced Composition. Instr. Dance. 9:30 TR. This course will focus on literacy and the multiple definitions and assumptions of literacy. Students will engage in a variety of writing and reading activities that will help them understand the complexity of the term. Books we will read include Robert Pattison's *On Literacy: The Politics of the Word from Homer to the Age of Rock*; Mike Rose's *Lives on the Boundary*; and Barbara Ehrenreich's *Nickel and Dimed: On (Not) Getting By in America*. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 362 Foundations of Technical Writing. Instr. Evans. 8:00 TR. This course introduces students to the principles of technical communication. Students will learn to organize, develop, write, and revise various technical documents (e.g., letters, manuals, presentations, proposals, reports, résumés, Web sites) often needed in business, engineering, and scientific settings. The course will also include an introduction to technical-writing software. Text: Mike Markel, *Technical Communication*, 9th ed. (Boston: Bedford/St. Martin's, 2010). Prerequisite: English 102 (or equivalent) or completed undergraduate degree. This course fulfills the prerequisite for English 562, 563, and 564. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration.

ENGL 362 Foundations of Technical Writing. Instr. McKitterick. 7:10 M. Edwards Campus. Introduces students to the principles of technical communication. Students learn to organize, develop, write, and revise technical documentation (e.g., proposals, specification documents, technical reports, websites, oral presentations, manuals) for business, engineering, and science. Includes an introduction to technical-writing software. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite requirement for English 562 and 564. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration.

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

ENGL 362 Foundations of Technical Writing. Instr. McKitterick. 4:00 R. Introduces students to the principles of technical communication. Students learn to organize, develop, write, and revise technical documentation (e.g., proposals, specification

documents, technical reports, websites, oral presentations, manuals) for business, engineering, and science. Includes an introduction to technical-writing software. **Prerequisite:** English Composition (English 101 and 102) or completed undergraduate degree. This course fulfills the prerequisite requirement for English 562 and 564. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis. It does NOT fulfill the Creative Writing requirement for the Creative Writing concentration.

ENGL 380 Introduction to Composition and Rhetoric. Instr. Reiff. 12:30 MW. What do we know about writing and about what motivates, inspires, and influences successful writers? Is it possible to define and describe individuals' writing processes? Is writing a goal-oriented or organic process? How is writing connected to thinking? To self-expression? How is writing shaped by the situations and contexts in which writers communicate?

This course will introduce you to the field of rhetoric and composition, a field that investigates these (and other) questions about the complex activity of writing. Over the course of the semester, you will learn about the historical traditions of writing and writing instruction and will survey the key issues, themes, debates, and trends that inform the work of scholars working in this field. Additionally, as you examine writing through various lenses—theories of writing, research on writing, perspectives on teaching writing—you will get a sense of how rhetoric and composition has developed and changed over time, both in and outside of schools and universities.

There will be three major units and projects in the course, along with informal writing projects and an oral presentation. The first unit will focus on examination of your own histories as writers, culminating in an autoethnography or literacy autobiography that analyzes home, school, and other social/cultural influences on writing. In the second unit, you will analyze writing within communities or cultures (with focus on a discourse community of your choosing), and for the final unit/project, you will select and research an issue related to writing and will situate this writing issue/problem/debate within the larger conversation within the field; components of this final project will include a proposal, an annotated bibliography, and a presentation on your issue.

Tentative texts: *Rhetoric and Composition: An Introduction* (Steven Lynn); *Writing about Writing* (Wardle and Downs); *Bibliographic Research in Composition Studies* (Vicki Byard); additional online readings and readings from *What Writing Does and How It Does It* (Bazerman and Prior) and from *History and Theory of Rhetoric* (James Herrick). This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 385 The Development of Modern English. Instr. Grund. 1:00 TR. The story of the English language is a remarkable one. During its 1,500-year history, English has developed from humble beginnings to a language of global significance. In the process, it has gone through striking changes. For example, in the early Middle Ages, the words *take* and *give* did not exist in English; they were borrowed from the language of the Vikings. When a person in the 16th century claimed that someone was *nice*, he or she usually meant that the person was *foolish*. And in the 17th century, *her* could be spelled as *har*, *her*, *hor*, *hur*, and *hyr* by people living in the same community. In this course, we will explore where the English of today comes from and how it got there. We will look at how major historical events have changed the features of the English language

and how strivings for social status and social identity have driven the direction that the language has taken. We will study extracts from a range of texts, including a dialogue between an owl and a nightingale, Chaucer's *Canterbury Tales*, alchemical writings, and witness testimonies from the Salem witch trials. At the end of the course, I hope you will see how your own language has been shaped by different people and forces over several centuries, and how you yourself contribute to the continuing change of the English language. There will be three tests and a number of assignments and text analyses. **Required text:** Laurel J. Brinton and Leslie K. Arnovick. 2006. *The English Language: A Linguistic History*. Oxford: Oxford University Press. This course counts as an elective in the traditional English major and toward the 15 required hours in the Language, Rhetoric, and Writing emphasis.

ENGL 479 Literature of Autobiography and the Media. Instr. Graham. 3:00 MW. We are a society that loves stories, and we have become obsessed with the stories people tell about themselves. For the most part, "truth" has nothing to do with it, especially when we can live vicariously through others people's stories. This is the domain of autobiography—however truthful or accurate it is—since it is the representation of the self by the individual. It has a value embedded in our culture—America, the original place of the self-made (wo)man. Media is designed to give broad access to these representations, using a wide range of materials and techniques to deliver information that accomplishes its purpose. This partnership between autobiography and the media, its formalization and various practices, is the focus of this course. We will study both autobiography and media, seeking to find out how they are alike, but different. One more or less commands a single dimension, the other demands the full range of collective pedagogies and collaborative strategies. What makes their union so strong? Recognizing that both are constructed, what purpose do these constructions serve? The course has four objectives: 1) To introduce you to the range of genres that derive from the union of autobiography and the media; 2) To understand this relationship and its various cultural practices; 3) To develop a set of critical skills for talking and writing about these practices; and 4) To investigate certain "autobiographical acts" and speculate about why they are so compelling in our society. Our readings will consist of critical articles (probably not a textbook) and selected books. We will also view some films. The components of the course include a midterm, an individual critical/creative essay, and a final project (prepared and presented by teams). This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 479 Literature of: 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, 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. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 479 Representing Ireland and Scotland. Instr. Rowland & Conrad. 11:00 MW. This course will examine the literary, cultural and political relations between England, Scotland and Ireland from the late eighteenth century to the early twentieth century in order to complicate our understanding of what constitutes “English” (and “British”) literature. England’s empire may have stretched around the globe in the nineteenth century, but the dynamics of colonialism began at home in the interactions between the cosmopolitan center and the Gaelic peripheries of the British Isles. We will examine both English representations of the Irish and the Scottish, as well as Irish and Scottish literature that resists or responds to the dominant cultural paradigm of the English. We will also examine historiography, political cartoons, and folklore that will help us understand the cultural and political exchange—and tensions—amongst these countries. Possible authors include but are not limited to: Robert Burns, Sidney Owenson, Walter Scott, Maria Edgeworth, James Hogg, Matthew Arnold, Robert Louis Stevenson, J.M. Barrie, Hugh MacDiarmid, Lady Isabella Augusta Gregory, and William Butler Yeats. Students will be expected to participate in classroom discussion and on Blackboard, conduct research in the Spencer Research Library, write 2 original essays, and take a midterm and final examination. This course fulfills the English 314 or equivalent requirement for the English major.

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

ENGL 551 Fiction Writing II. Instr. Lorenz. 7:00p R. This is an advanced course in fiction writing for students who have demonstrated strong writing ability in Fiction Writing I. Students who have taken Fiction Writing II once previously are also eligible. Enrollment is by permission of instructor. Eligible students interested in taking the course should submit samples of their fiction to me in advance of enrollment. After a review of fiction-writing elements and techniques, the course will be conducted primarily as a workshop focusing on student work. A selection of fiction from the text will supplement workshop discussions. Each student will write three new short stories. Revision of previous work may be allowed with the permission of instructor. Text: *Charters, The Story and Its Writer*, compact seventh edition.

ENGL 552 Poetry Writing II. Instr. W Harris. 7:00p W. Since this course is dedicated to the writing of contemporary poetry, your poems should speak from today, not yesterday. As Pound says, “Make It New.” To achieve this end the student poet will read many recent poets, writing in a variety of forms and styles. You will write a poem a week, critique your fellow-poets’ poems, report on an established poet for class and go to at least one poetry reading. The

last day of class you will hand in a twelve-poem portfolio, with an introduction. The texts for the course are Cole Swensen’s *A Norton Anthology of New American Poetry: American Hybrid*, J.D. McClatchy’s *The Vintage Book of Contemporary American Poetry*, and Ron Padgett’s *Handbook of Poetic Forms*.

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

ENGL 554 Playwriting II. Instr. Canady. 11:00 TR. Students will build on the basic dramatic skills learned in Playwriting I to craft and explore longer pieces of dramatic writing, including one-act plays and the first act of a full-length piece. Using a variety of experimental methods of story and script development employed by a range of playwrights and theatre companies, students will gain practical experience in storytelling methods that incorporate and then move beyond traditional narrative structure. Particular emphasis will be placed on further developing participants’ skills in responding to new work through the workshop model. Additionally, there will be reading assignments built in to expose students to the variety of dramatic texts currently being produced for the stage.

ENGL 563 Advanced Technical Writing and Editing II. Instr. McKitterick. By appointment. During this course, students apply the principles of communicating business, scientific, and technical information to targeted readers. Concentration on the varying writing styles for online documents, proposals, reports, specifications, journal articles, and larger documents, as appropriate to their audience. Simulates an internship, especially for students who cannot be matched with an internship opportunity or are not interested in such, and helps students further develop a technical-writing or -editing portfolio. Students provide weekly status reports to discuss progress, plans, and needs. Near the end of the semester, students write a report detailing their learning experience and present it to an appropriate technical communication class to help other students better understand the field. **Prerequisite:** Instructor permission.

ENGL 567 The Avant Garde. Instr. Fischer. 2:30 TR. What is the avant garde? Originally a French military term, “avant garde” literally means “before the troops,” the advance guard that scouts ahead of a massed force preparing for an attack. Avant-garde artists work creatively to challenge the fortress of mainstream or middlebrow culture with new forms and ideas.

This interdisciplinary class will trace the origins and development of avant-garde writing and performance. The avant garde began in the mid-19th century by situating the artist as bohemian. By 1900, retaining the flavor of the Romantic artist as “unacknowledged legislator of the world,” early 20th century avant gardists initiated a period of innovation-through-opposition that produced Futurism, Dada, Surrealism, Expressionism, and (after 1945) Absurdism and Existentialism. By the 1960s, though, the

avant garde's philosophy of shocking the mainstream, middle-class individual was producing knowing laughter and agreement rather than anger. The more confrontational avant garde of earlier years became known as "the historical avant garde," i.e., the series of movements or schools capitalized above, while the radical theatres of the 1960s and 1970s went back to basics, undertook to redefine theatre, and in doing so tried to create living avant-garde traditions—an apparent contradiction in terms. Although "avant garde" continues to be used, some say it "no longer serves a useful purpose" (Schechner) as artists become "two-handed guns" (Breuer), at once reliant on the cultural capital inherited from the historical avant garde and yet ready to participate in mass culture. Mediatized performance has encroached on the avant garde, putting the value of the "live" into question.

We will begin by reading work by Alfred Jarry, Tristan Tzara, Gertrude Stein, André Breton, Antonin Artaud, and Samuel Beckett. We will examine the avant garde in relation to transnational contexts such as the Black Arts Movement and Latin American vanguards. And we will focus on post-1960 experiments undertaken by collaborative groups (such as Fluxus and Mabou Mines) and solo writer-performers.

The class may attend required evening and/or weekend events. Interested graduate students should contact me at ifischer@ku.edu about enrolling in ENGL 998 (directed studies).

Requirements: daily participation; oral presentation; research paper; midterm and final examinations.

Texts: Beckett, *Krapp's Last Tape* (Grove, 2009); Breuer, *Gospel at Colonus* (TCG, 1993); Cardullo and Knopf, *Theatre of the Avant-Garde, 1890-1950* (Yale, 2001); Harding and Rouse, *Not the Other Avant-Garde* (Michigan, 2006); Shank, *Beyond the Boundaries: American Alternative Theatre* (Michigan, 2002); plus readings available through the KU libraries.

ENGL 570 The 19th Century U.S. Novel. Instr. Barnard. 1:00 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 bourgeois or commercial-class thinking during the century's three main phases), and **thematic**, as political allegories 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?

In world-systemic terms, to use the periodization proposed by historian Eric Hobsbawm, the long 19th century comprises three main segments, an age of Revolution (1789-1848); an age of Capital (1848-75); and an age of Empire (1875-1914). How do the period's novelistic subgenres and the anxieties they convey provide a running commentary on the geoculture of 19th century capitalism and imperialism?

Finally, in thematic terms, we will focus on a particular set of novels that tell stories about what we will call the "Family Romance." That is, we will read novels that use their different subgeneric models to represent the formation and deformation of

families in order to ask basic questions about the U.S. nation state and identities within it.

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, *Wieland; or the Transformation. An American Tale* (1798); Washington Irving, *The Sketch-Book of Geoffrey Crayon, Esq.* (1820); Nathaniel Hawthorne, *The House of the Seven Gables* (1851); Harriet Beecher Stowe, *Uncle Tom's Cabin* (1851); María Amparo Ruiz de Burton, *The Squatter and the Don. A Novel Descriptive of Contemporary Occurrences in California* (1885); Frank Norris, *McTeague; A Story of San Francisco* (1899); Owen Wister, *The Virginian; A Horseman of the Plains* (1902). This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 570 Whitman and Dickinson. Instr. Outka. 3:00 MW. This course will provide the opportunity to read extensively in the work of two of America's most significant poets. 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. In addition to the reading, requirements include active and regular participation in class discussion, two 8-10 page essays and a final examination. This course fulfills the English 320 or equivalent requirement for the English major.

ENGL 576 American Literary Environmentalism. Instr. Outka. 11:00 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, Vandana Shiva, 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, reading quizzes and short online response papers. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 590 Studies In: The Black Nobel Laureates. Instr. Anatol. 7:10p W. Edwards Campus. In this course we will examine some of the major writings of the three authors of African descent who have won the Nobel Prize in Literature: Wole Soyinka of Nigeria (winner in 1986), Derek Walcott of St. Lucia (winner in 1992), and Toni Morrison of the United States (winner in 1993). Works will cover a variety of genres, and a number of critical materials will also

be employed. We will discuss the themes that resonate for all three celebrated writers, including the ways in which “race,” ethnicity, class, and gender intersect; each author’s representations of a dominant society that demands assimilation while simultaneously rejecting assimilationists on the basis of racial and cultural differences; the relationship between individual, family, and community; relationships between written history, oral stories, and memory.

Texts may include Soyinka: *Ake: The Years of Childhood; Death and the King’s Horseman; Collected Plays*. Walcott: *Dream on Monkey Mountain and Other Plays; Collected Poems, 1948-1984; Omeros*. Morrison: *The Bluest Eye; Beloved; Jazz; Paradise; Love; Playing in the Dark: Whiteness and the Literary Imagination*. Students can expect weekly short essays, a long research paper, a final exam, and an oral presentation.

ENGL 590 Studies in: The Victorian Novel. Instr. Rowland. 12:30 MW. This course will study the emergence of the novel in Britain in the nineteenth century as the pre-eminent cultural form of the modern age. Formally innovative and aesthetically complex, the Victorian novel achieved a popularity and cultural dominance that is rare for inventive and original art forms. We will study classic and representative novels of the period to understand what formal, rhetorical and cultural strategies the novel developed to represent and shape the Victorian world; in turn, we will study the historical and social contexts that gave the novel its mixed and multiform shape. Drawing on varieties of novel theory to illuminate our readings in the period, we will address such questions as: how does the novel represent individual experience, memory and consciousness, the gendered self, the workings of the mind? how does the novel place the individual into the larger social world of family, region, nation or empire? how do the complexities of the modern world – new technologies, sciences, landscapes, laws, new ways of working and living – make their way into the novel and demand formal innovation? how are novels published, read and consumed in the nineteenth-century? Authors we will read include: Charlotte Brontë, Charles Dickens, George Eliot, Wilkie Collins, and Anthony Trollope. Requirements include: extensive weekly reading assignments; a short paper; a group project; a final research paper and a final exam. This course fulfills the English 314 or equivalent requirement for the English major.

ENGL 598 Honors Proseminar: Home & Away; Roots & Routes. Instr. Sousa. 1:00 TR. This course will focus on the representation of home and the traveller’s experience in places away from home. We will explore the roots of our lives and the routes of our travels, and discuss such topics as home and homecoming, the structure of journeys, the traveller’s experience, and travel writing as a genre/mode in medieval and early modern British literature. Coursework includes a midterm, a final exam/project, short papers, a critical research paper, and written and oral reports. Class projects will involve research of archival materials and rare books at Spencer Research Library. Attendance is required. Readings (tentative list): *Sir Gawain and the Green Knight*; Malory, Sir Thomas Malory, *Le Morte Darthur*; Shakespeare (*Pericles, Comedy of Errors, and The Tempest*); Ben Jonson, *The Alchemist*; Jonathan Swift, *Gulliver’s Travels*; Anthony Parr, ed., *Three Renaissance Travel Plays (The Travels of Three English Brothers; The Sea Voyage; The Antipodes)*; Northrop Frye, *The Secular Scripture*; and one book by Captain Richard F. Burton or by James W. Wells. This course fulfills the English 312 or equivalent requirement for the English major.

ENGL 598 Honors Proseminar: Half-Breeds, Mongrels, Mulattoes and Mutts: Bi-Raciality in American Literature and Life, 1865-2010. Instr. S Harris. 11:00 TR. How does it feel to be “mixed race” in America? How did it feel 125 years ago? And what are the narrative possibilities for communicating those feelings, then and now? This course will focus on the literature of racial mixing in the United States in two periods: the late 19th & early 20th centuries, and the late 20th and early 21st centuries. We will read stories, essays, novels, interviews, and poems that focus on the experiences of mixed-race individuals, and we will supplement our reading of the primary texts with historical and critical articles that will help us understand the environments in which mixed-race individuals lived in the past and the present. We will also look at films, blogs, essays, scholarly articles, and art projects that focus on changing constructions of race in the United States. Throughout, we will be examining the *framing* of mixed-race in America: the culturally-mandated narrative structures within which stories of racial mixing can be told. Among the works we may read are Charles Chesnut’s *House Behind the Cedars*, Sui Sin Far’s “*Leaves from the Mental Portfolio of a Eurasian*,” Mark Twain’s *Pudd’nhead Wilson*, Chandra Prasad, ed. *Mixed: An Anthology of Short Fiction on the Multiracial Experience*, James McBride’s memoir *The Color of Water*, and Kip Fulbeck’s *Part Asian, 100% Hapa*. This course fulfills the English 322 or equivalent requirement for the English major.

ENGL 640 Studies in the Eighteenth Century: The Novel. Instr. Eversole. 12:30 MW. The eighteenth century is the last period to introduce a new literary tradition, and one in which we now consider there are many genres. But I like to think that immediately the novel doesn’t yet know that it’s the “novel.” The questions of why and how it came into being remain much debated, and it’s an obligation of our course to include major views of them as well as historical, cultural and feminist criticism. Reading such texts as expose the diversity and richness of the early novel is another obligation. So I’m beginning with short fiction by Aphra Behn, then going on to Samuel Richardson’s *Pamela*, then Henry Fielding’s *Joseph Andrews*, then Richardson’s *Clarissa* (in the best abridged form), and back to Fielding for *Tom Jones*, a great avenue to finish with Laurence Sterne’s *Tristram Shandy*. This is an ambitious list, but it’s certainly makeable and rewarding. There will be two short analytical papers and one double their length. I’m also recommending Ian Watt’s *The Rise of the Novel*, since it still enjoys an influential role, anticipating itself all of those “approaches” of criticism mentioned above. And it’s fun to disagree with. You’ll learn a lot about the eighteenth century and get a good grounding in issues of the novel in general. This course fulfills the English 312 or equivalent requirement for the English major.

FALL 2011 GRADUATE LEVEL COURSES 600-999

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ENGL 709 Race & Gender Theory. Instr. Fowler. 2:30 TR. This course will survey the key issues that have preoccupied theorists of race and gender. For example, gender and race 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 topics in race and gender theory across time, and we will examine theoretical models that focus on race and gender in relation to sexuality, desire, power relations, and identity politics. The course will be conducted as a workshop/seminar. The work of the course will include several oral presentations, which will analyze theoretical essays, and 2 papers that apply theoretical models to literary "case studies." Required texts include: *Literary Theory: An Anthology* by Rivkin and Ryan and "*Race, Writing, and Difference*" edited by Henry Louis Gates, Jr.

ENGL 751 Fiction Writing III. Inst. Lorenz 7:00 M. This is an advanced course in fiction writing for students in the graduate creative writing program. Admission to the class is by permission of instructor. The class will be conducted primarily as a workshop, and each student will be required to turn in a substantial amount of work: three or more short stories, a novel fragment, and/or revised work. A personal essay may be substituted for one or more of the requirements. All styles and viewpoints are welcome, but the class will recognize the importance of narrative in its various shapes and forms. Text: *The Best of the Pushcart Prize*, 2011.

ENGL 752 Poetry Writing III. Instr. Irby. 11:00 TR. This is an advanced poetry workshop, for serious writers. Admission is by permission of the instructor. A selection of half a dozen or so recent poems should be submitted well in advance of the enrollment period. The course will involve students' discussions and critiques of one another's in-process work and also oral and written presentations on a variety of other poetry and statements on poetics. A body of work is expected to be produced over the progress of the semester, roughly adding up to about a poem a week at the least. The quality of this collection, together with an accompanying statement of self-assessment of one's work, handed in at the end of the term, is the major factor in the grade, along with the critiques and presentations, presence and participation. Students are expected to have some developed awareness and acquaintance with traditional and contemporary poetry, and to be concerned to continue to use and extend this, but it is not, of course, a class in the scholarship of poetry. However, the work of poetry involves the whole of who we are, what we know and do, how we are aware, how we live. The major texts will be the students' own writing, plus material provided by the instructor.

ENGL 753 Writer's Workshop: Hybrid Forms. Instr. Harrington. 7:00p T. Many writers nowadays are producing work that does not fit neatly into conventional genres. In the form of lyric essays, expository fiction, poet's theater, verse essays – 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 fiction, poetry, creative nonfiction, or drama. Perhaps it combines them in the same work. Or uses a non-literary genre (index, footnote, grimoire, ephemera) in a work of literature. Maybe it starts as memoir and ends up as 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 from the 19th-21st centuries. Because of the nature of the course, final assignments and outcomes will be determined individually for each student, in consultation with the instructor.

ENGL 785 History of the English Language. Instr. Grund. 9:30 TR. Over the past 1,500 years or so, the English language has developed from "Ælfræd cyning hateþ gretan Wærferhþ biscop" to "Hey, wassup?" In the process, it has shed many of its early characteristics, including a seemingly bewildering mass of inflections and some of its very flexible word formation strategies; at the same time, it has gained new words and new structures. In this course, we will explore the how, why, and when of these developments. We will look at how sociocultural context and attitudes toward language as well as internal linguistic processes cause or influence variation and change in language, and we will explore the issue of whether change is progress, decay, or none of the above. We will follow the traditional division of the stages of the English language (Old English, Middle English, etc.), but we will also challenge this division and explore its weaknesses. Throughout the course, we will engage with various methodologies and approaches, both past and current, to the study of the history of English. Hands-on analyses of text extracts will also feature prominently in the course, which will build up toward a major analysis assignment at the end of the semester. My aim is for you to come away with a greater understanding of where English has come from and where it is going, and how we all take part in changing it. **Required texts:** Laurel J. Brinton and Leslie K. Arnovick. 2006. *The English Language: A Linguistic History*. Oxford: Oxford University Press; Albert C. Baugh and Thomas Cable. 2006. *A History of the English Language*. 5th ed. London and New York: Routledge.

ENGL 790 Studies in: Native American Renaissance and Beyond. Instr. Fitzgerald. 7:00p W. In 1969, American Indian writing burst into the American literary consciousness with the awarding of the Pulitzer Prize to N. Scott Momaday (Kiowa) for his novel *House Made of Dawn*. Taking its title from a Navajo chantway and fusing Native oral traditions with modernist techniques, it forever changed the course of American Indian writing, leading to a movement known as the "Native American Renaissance" (1968 to 1983). Since the landmark publication of Momaday's novel, the field of American Indian literatures has grown exponentially, its formal elements, themes, and techniques have changed, and the critical methodologies for reading these literatures have shifted. This course will introduce you to selected works of contemporary Native fiction, non-fiction, and poetry from 1968 into the 21st century as well as key critical works. Besides Momaday, our reading list will be drawn from writers such as James Welch, Leslie Marmon Silko, Louise Erdrich, Sherwin Bitsui, Deborah Miranda, Sherman Alexie, and Sy Hoawah

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

ENGL 801 Practicum in the Teaching of College English. Instr. Devitt. 11:00 TR. English 801 introduces students (new to teaching writing at KU) to some of the scholarship within the large field of composition studies that is most relevant to teaching writing in a first-year composition course. Students will read what scholars in composition have discovered about the nature of writing (such issues as writers' multiple processes, how readers and writers interact through texts, how contexts shape and are shaped by writing) and about the pedagogy of writing (such issues as using groups to embody the social aspects of writing and to foster collaborative learning; challenging students through sequenced writing assignments; responding to student writing effectively; and choosing goals from among the many available to writing courses). While reading and discussing the scholarship, students will apply what they read to their own teaching of English 101, working to develop effective classroom practices and choosing specific teaching strategies based on their own thinking about the best of what is known. Writing assignments for 801 will attempt to integrate scholarship and practice. Note that this course is open only to new teachers of KU's English 101. Teachers who enroll in this section will use *Scenes of Writing* as the primary textbook for their sections of English 101 and will be given a 101 syllabus from which to teach. Texts: TBA

ENGL 801 Practicum in the Teaching of College English. Instr. Devitt. 2:30 TR. English 801 introduces students (new to teaching writing at KU) to some of the scholarship within the large field of composition studies that is most relevant to teaching writing in a first-year composition course. Students will read what scholars in composition have discovered about the nature of writing (such issues as writers' multiple processes, how readers and writers interact through texts, how contexts shape and are shaped by writing) and about the pedagogy of writing (such issues as using groups to embody the social aspects of writing and to foster collaborative learning; challenging students through sequenced writing assignments; responding to student writing effectively; and choosing goals from among the many available to writing courses). While

reading and discussing the scholarship, students will apply what they read to their own teaching of English 101, working to develop effective classroom practices and choosing specific teaching strategies based on their own thinking about the best of what is known. Writing assignments for 801 will attempt to integrate scholarship and practice. Note that this course is open only to new teachers of KU's English 101. Teachers who enroll in this section will use *Scenes of Writing* as the primary textbook for their sections of English 101 and will be given a 101 syllabus from which to teach. Texts: TBA

ENGL 803 Practicum in the Teaching of Creative Writing. Instr. W. Harris. 5:00-6:00 pm T. This course is designed for graduate teaching assistants who are pursuing an MFA in creative writing or a PhD with an emphasis in creative writing and have completed English 801 and 802. Normally students take it in the third year and while teaching a 300-level creative writing class. The course concerns primarily the pedagogy of creative writing, workshop techniques, approaches to conferencing, revision strategies, pedagogical theories, and the like. Weekly meetings will be supplemented by classroom visits and individual conferences.

ENGL 904 Seminar in Composition Theory: Engaging Publics. Instr. Reiff. 4:00 W. In this seminar, we will explore the various ways that scholars in Rhetoric and Composition and in English Studies at large have defined and engaged with publics, have imagined the role of discourse in publics, and have considered the interaction between writing and publics and between rhetorical and social actions.

How we engage in publics and how we imagine the role of discourse in publics depends on how we conceptualize them. We will begin, then, with definitions and critiques of publics and will explore the relationships and tensions between citizen and authority, discourse and social action, public and private, critique and change. In particular, we will focus on what Nancy Fraser has defined as oppositional or "counterpublics" (with a focus on 19th century women's political activity), or what Gerard Hauser defines as "a plurality of publics" where participants are engaged in "multiple, local, interactive webs of meaning and commitment that arise through discourse."

We will then examine some of the varied approaches used to engage with publics and public discourse. While seminar participants' interests will help define the focus of the course, these approaches might include 1) rhetorical studies of public genres (such as letters, political speeches, blogs, news stories, land deeds, patents, treaties, petitions, etc.) and the social actions they limit and enable; 2) analysis of texts (fiction or nonfiction) within their public and political contexts of production and reception; 3) historical-cultural studies of how citizens have formulated "discourse coalitions" and have mediated rhetorical and social actions; 4) exploration of the impact of new media activism on public communication; and 5) discussion of the implications of engaging publics for our work as teachers, researchers, and citizen-scholars—with a focus on reciprocal or activist research and community-based or service-learning projects.

Texts may include *Vernacular Voices: The Rhetoric of Publics and Public Spheres* (Hauser); *The Public Work of Rhetoric: Citizen-Scholars and Civic Engagement* (Ackerman and Coogan, Eds.); and *Living Room: Teaching Public Writing in a Privatized World* (Welch). We will also read selected articles on conceptualizing publics as well as articles on public discourse that utilize multiple methods of inquiry (theoretical, historical, rhetorical, hermeneutical, empirical, ethnographic, pedagogical).

Assignments will include two presentations, including a review of a scholarly text on public rhetoric, a short conference-length paper, and a longer seminar paper (15-20 pages) geared toward publication in an appropriate journal, along with participation in seminar discussions and critiques of colleagues' work in progress.

ENGL 950 Seminar in 19th-Century British Literature: Empire and Imperialism. Instr. D Elliott. 7:00p T. In the nineteenth century, “the sun never set on the British Empire” and “Britannia ruled the waves.” At the same time that the empire reached into the “darkest corners of the earth,” Britain’s colonial encounters with new cultures and peoples fundamentally changed England itself. In addition, the unprecedented wealth that flowed into England from the colonies underwrote the profound technological, scientific, and cultural “progress” that Britons were so proud of. In this course we will consider the ways that Victorian literature, particularly the novel, reflected, constructed, and critiqued imperialism. We will also consider the ways the novel as a form, according to Benedict Anderson and Edward Said, may have been implicated in inventing British nationalism. We will read novels set both in the colonies and in England, looking at the ways these novels represent Englishness as well as the way they portray the indigenous peoples they encountered. We will also read and discuss selected theoretical and critical essays about imperialism, nationalism, and literature. Students will write a short paper (5-6 pages) and a longer seminar paper (15-20 pages), plus a response to someone else’s paper. Texts will include Jane Austen’s *Mansfield Park* (1814); Charles Dickens’s *Dombey and Son* (1848); Wilkie Collins’ *The Moonstone* (1868); Marcus Clarke’s *His Natural Life* (1875); Olive Schreiner’s *Story of an African Farm* (1883); H. Ryder Haggard’s *She* (1887); and Sara Jeannette Duncan’s *Set in Authority* (1906), as well as selected theoretical and critical essays posted on Blackboard.

ENGL 960 Seminar in T.S. Eliot. Instr. Atkins. 1:00 T. This is a course in reading T.S. Eliot, the difficult, demanding, underappreciated, and frequently maligned Modernist poet and literary and social critic. We will read the famous poems as well as much of Old Possum’s criticism, positioning him within the history of anti-Modern thinking and considering his relation to, especially, Elizabethan, Jacobean, and Caroline understanding. Our strategy involves beginning at the end, that is, with Eliot’s essay-poem *Four Quartets* and reading “backward,” attending closely to the *intra-textuality* that marks the relationship between what I consider his greatest work and his earlier poems and essays. Theoretically, we will tackle “reader-responsibility.” Possible topics for term papers include Eliot and Derridean deconstruction, Eliot’s “tension” and (political philosopher) Eric Voegelin’s “*Metaxy*,” and Eliot and the Homeric notion of “journey towards understanding.” The course presumes no special prior knowledge of Eliot. The last two or three weeks of the semester will be spent in workshop, students presenting a full draft of term papers to the seminar for critical commentary and suggested revision. Oral presentations can also be expected. Texts include Eliot, *The Complete Poems and Plays*, *The Sacred Wood*, *Selected Essays*, *The Idea of a Christian Society*, and *Notes towards the Definition of Culture*, and (recommended) Atkins, *T.S. Eliot and the Essay*.