

Spring 2005 Courses 500-999Please consult the [Timetable](#) for class times and**locations**

ENGL 508 Contemporary Literary Theory. Instr. Scott. Where do various theories about literature's working come from, in a broad intellectual context, and how do they connect with possible ways of reading texts? Whether or not a reader or critic/scholar of literature is actually "doing theory," much literary study now takes theory into account in reading practices (is "theoretically informed," to adapt a phrase from music performance). So awareness of major theoretical positions is important for graduate students, or students who may plan graduate study, or people who just want to think a lot, in certain ways, as they read. This course introduces and relates theories and approaches to literature that are current or that help to explain current practice: examples are psychoanalysis, Marxism, gender theory, new historicism, postcolonial theory. Careful organization of topics and plenty of examples will help ease the way (the other side of this is that it's important to keep up with every step). Writing: three moderately short papers, or a longer and a shorter one. Texts: Lentricchia and Dubois, *Close Reading*; Rice and Waugh, *Modern Literary Theory* (4th ed.); Easthope and McGowan, *A Critical and Cultural Theory Reader* (2d ed.); Selden, *Practicing Theory and Reading Literature*; one or more casebooks in the Bedford/St. Martin's series, giving a variety of sample theoretically-inspired readings of a single text. (If available, the casebook on Conrad's *Heart of Darkness* will be paired with Churchill's play *Cloud 9*.) On reserve, and optional to buy, will be Singh and Schmidt, *Postcolonial Theory and the United States*.

ENGL 536 Reading the Holocaust. Instr. McLendon.

ENGL 551 Fiction Writing II. Instr. Desnoyers. *Required Texts: The Scribner Anthology of Contemporary Short Fiction*, Edited by Lex Williford and Michael Martone *Course Description:* 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 the 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. Students 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 later revise their stories for inclusion in their final portfolio for the class. They will also type comments for their peers' stories as their peers' stories are workshopped. *Requirements:* Students will write two short stories or novel chapters and submit these the week before they are scheduled to be workshopped; they will also attend class regularly and participate actively in discussion, do the weekly reading, and revise their stories for inclusion in their final portfolio

ENGL 551; Fiction Writing II. Instr. Olin Unferth. In this course, we take on the tradition of narrative in a variety of ways. Through workshops, generative exercises, revision, discussion of published work, and individual suggested reading, students write new work and read the work of others always with an eye toward inciting fresh ways of thinking about fiction. We examine questions about form, voice, character, distance, and conflict, as well as consider choices in language, structure, and style. Weekly workshops are increasingly led by students over the course of the semester. Students should emerge from the class with new and provocative ideas about craft and technique and with a collection of work in various stages of completion. Enrollment in this advanced fiction-writing course is by permission of the instructor only. Students interested in taking the course should submit samples of their work to me or Tom Lorenz in advance of enrollment. No required text. All published materials are on E-reserve and can be accessed and printed out at the Watson Library or home.

ENGL 552 Poetry Writing II. Instr. Johnson. This is an intermediate college-level course in the writing of poetry. Our approach will involve critiques by all students of work by their peers. Those critiques will address a broad range of matters, but they will concern mainly issues of lineation, figuration, tone, and the like--formal and rhetorical issues. The textbook is Steve Kowitz's *In the Palm of Your Hand: The Poet's Portable Workshop*. Each student will

be required to complete ten poems. The course grade will be based in small part on the critiques--usually to be written out since they will be passed on to the person whose work is under consideration -- but mostly on the quality of the ten poems each student will submit, revised and polished, in a portfolio at the end of the semester.

ENGL 562. Advanced Technical Writing I. Instr. McKitterick. Stresses research methods in technical communication and simulates on-the-job training through live interviews and other forms of research. Students master the relevant software tools and begin to develop a technical-writing portfolio. Prerequisite: Foundations of Technical Writing (English 362)

ENGL 570 Topics in American Literature: The Jazz Autobiography. Instr. Whitehead. Since the 1940s many jazz musicians have written autobiographies (or related their stories to collaborators), creating a context for their lives and work, and perhaps mythologizing themselves. This course will examine jazz autobiographies across the decades—by Louis Armstrong, Jelly Roll Morton, Billie Holiday, Charles Mingus, Art Pepper and others—from multiple perspectives. How do these life stories square with verifiable facts, and what myths do they foster? Do they stand as literature, and does the prose mirror the music? How do we resolve issues of authorship regarding assisted autobiographies? Crosslisted as AMS 696. This course fulfills the English 322 or equivalent requirement and counts toward the 500 and above requirement for the English major.

English 570: Topics in American Literature: Border Lands, Border Crossings. Instr. Anatol. In this course, we will examine literary representations of journeys across the borders of U.S. society. On the most basic level, our project will be to investigate the experiences of subjects who cross geo-political boundaries and immigrate to and/or travel through the “land of opportunity” in search of a better life. We will contrast these experiences with those of members of the population who “belong” as a result of forced migrations. Course materials focus on, but are not exclusive to, the African-American experience. In addition to these literal border crossings, we will also consider metaphorical traversals, including ways in which categories of race, ethnicity, class, and gender are escaped, troubled, and revealed as less immutable than at first appears. Texts may include: Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*; Kate Bornstein, *Gender Outlaw*; Octavia Butler, *Kindred*; Michelle Cliff, *No Telephone to Heaven*; Julie Dash, *Daughters of the Dust* [film]; Ralph Ellison, *Invisible Man*; Randall Kenan, *A Visitation of Spirits*; Maxine Hong Kingston, *The Woman Warrior*; Nella Larsen, *Passing*; Audre Lorde, *Zami: A New Spelling of My Name*; N. Scott Momaday, *House Made of Dawn*; Toni Morrison, *Beloved*; Derek Walcott, *Omeros*. Supplemental critical readings will also be assigned. Students can expect one oral presentation, one long research paper, and several short writing assignments.

ENGL 571: American Indian Literature: Subversion and Survivance. Instr. Hirsch. "Instead of this stuff, could you read some of that Vine Deloria?"-- Frank Pipe in Susan Power's novel, *THE GRASS DANCER* Vine Deloria, Jr., tells it this way:

Growing up in a little border town on the Pine Ridge Indian Reservation in South Dakota, we all knew that we could never understand the complicated theories of science, literature, and philosophy that were common knowledge among the sophisticated people in the cities. So mostly we didn't try, simply believing that somewhere all the contradictions were resolved satisfactorily -- at least in the minds of those more intelligent than we were."

As it turned out Deloria, and the other writers and scholars we will study, came to understand them very well. All were schooled in Western thought and methodologies in American universities. But while all of them acknowledge that they learned much of value there, they also quickly realized that an older teaching, rich and vital, was being threatened, an intellectual tradition with roots deep in the earth and as necessary and meaningful in today's complex, rapidly changing world as it ever was. Their effort in the works we will read is to reclaim and advance that tradition, both by actively engaging it intellectually and imaginatively and, by means of it, vigorously interrogating a Western

cultural tradition too readily dismissive and often contemptuous of it.

There will be two critical papers (approximately 10 - 12 pages), one or two short assignments, and a final exam (graduate students will naturally be expected to do more ambitious papers and be held to a higher standard). Texts: Vine Deloria, Jr., *For This Land: Writings on Religion in America*; Thomas King, *Green Grass, Running Water*; W.S. Penn, *Feathering Custer*; Wendy Rose, *Bone Dance*; Anna Lee Walters, *Ghost Singer*; James Welch, *Killing Custer*. This course fulfills the English 322 or equivalent requirement and counts toward the 500 and above requirement for the English major.

ENGL 574 The Slave Narrative Tradition Instr. Graham. This class provides an introduction to a body of literature that has become both a dominant theme and genre in American literature. The term “slave narrative” generally refers to autobiographical writing by African American authors, patterned after the published narratives of former slaves and most often associated with the abolitionist movement, between 1830-1860. In fact, they were so popular that they represent the largest body of literature by any group of enslaved people in world history, the only form of literature that is original to American writing, and the largest genre of African American writing in four centuries of existence. Since its beginning in the 18th century, the genre has gone through many transformations, has adopted some new names like “neo-slave narrative” and “emancipatory narratives,” and is employed by writers other than those of African descent. This semester, we will look at a range of these texts in three major periods and become familiar with some of the criticism: the origin of the form during 1760-1875; the transformation of the form from 1865-1945; and some of the recent examples of the form published between 1945 and the present. We will look at the relationship between the slave narrative and autobiography (life writing), fiction, as well as other genres, both popular and literary. We will be concerned with how subjects and themes such as freedom, individualism and collective identity, cultural dualism, political empowerment, race, violence, sexual/gender difference, literacy, and memory are presented in works that derive from the slave narrative tradition. The requirements include reading: about one book a week and selected critical texts; one mid-term and regular quizzes; lots of discussion and a final project/presentation. Comparative projects are encouraged. Graduate students who enroll will have a sourcebook of required critical readings in lieu of quizzes. Each student is required to prepare a **portfolio** that is a compilation of all work completed for the class in order to receive a final grade. This course fulfills the English 322 or equivalent requirement and counts toward the 500 and above requirement for the English major.

ENGL 580 Rhetoric and Writing: Correctness in Writing. Instr. Devitt. In this course, we will explore ideas of correctness as a rhetorical feature of writing, we will examine the history and nature of standards for “correct English,” and we will study current features and social consequences of Standardized Edited English. Everyone has a notion of what “good English” is, though different people define it differently. The variety of English used in formal contexts has a history that helps explain some of its features and social effects. Today, notions of “proper English” color how people are received and how groups identify themselves. Schools, including universities and their composition courses, instruct students in writing properly, and an industry of handbooks, usage guides, and textbooks promote correct English. Exploring these topics should also lead to reflection on our individual views of correctness and our own struggles with specific “errors.” I will adapt this course to the students who enroll, including spending more or less time on specific conventions of correct English, on whether to teach and methods for teaching conventions, on writers’ intentional “violation” of conventions, or on the interaction between standards and dialects of English, for example. Students interested in the social nature and cultural contexts of language or who intend to teach English at any level might find this course especially valuable. Textbooks will include a history of standards (such as Edward Finegan’s *Attitudes Toward English Usage: The History of a War of Words*); a linguistic approach (such as James Milroy and Lesley Milroy’s *Authority in Language: Investigating Language Prescription and Standardisation*); a handbook (such as the *Harbrace College Handbook*); and reserve articles on the social contexts of correctness and other topics of particular interest to the students in the class.

ENGL 587 American English. Instr. Hartman. What English do you hear/see around you? How did it get to be

that way? What is its significance? What are we to make of the nearly 400 years that English language has been on the Northern American continent? What are its traits? Why don't all speakers talk as good as you do? How does/did American English interact with other languages? What social, regional, political, and linguistic forces are at work? How can knowing about such things help us address social issues concerning language-English as official language, each student's right to their own language, matters of good usage, and standards?

I would like this course to be a mixture of a ground bass line (get it- "baseline"?) with varying degrees of improvisation incorporated. There are two textbooks, one a history of American English, the other one that looks at regional and social variation in AE. Additionally, I am hopeful that a wide range of topics will be explored through "hands on" observation and commentary by students. My overall goal is for members of the class to leave with a fuller understanding and appreciation for the richness of American English, and to take pleasure in observing it, now, and far into the future.

There will be two hour examinations, a final paper, and a number (up to 5) observation reports. The text book: Wolfram/Schilling-Estes *American English*.

ENGL 590: Studies in: The Essay. Instr. Atkins. In this course, offered here for the first time, we will study the essay as genre and as form, reading widely and once or twice attempting to make essays of our own. There will be no attempt to "cover" the essay or to trace its full historical development. Instead, we will start with the contemporary essay, move back briefly to 19th-century American instances (i.e., Emerson and Thoreau), and then devote perhaps half the semester to early English examples of the essay, including Bacon, Cornwallis, Cowley, Dryden, Temple, Swift, and Pope. I am particularly interested in considering such poems as *An Essay on Criticism* and *An Essay on Man* as essays. Through this process I expect students to emerge with a strong sense of the essay's intellectual background and debts as well as its fundamental interests and values. We will also learn how to read essays. Necessarily much of our reading will be from library-held texts. Still, I have ordered, several of them merely recommended, *The Art of the Essay*, ed. Fakundiny; *The Art of the Personal Essay*, ed. Lopate; Oxford Authors *Francis Bacon*; *The Portable Thoreau*; *Poetry and Prose of Alexander Pope*; White, *Essays*; Baldwin, *Notes of a Native Son*; Ozick, *Metaphor and Memory*; Sanders, *Secrets of the Universe*; and Dillard, *The Writing Life*. Students bear costs of photocopying. This course fulfills the English 312 or equivalent requirement and counts toward the 500 and above requirement for the English major.

ENGL 590 Studies In: Strange Texts. Instr. Olin Unferth. In this course we examine writing at the forefront of literary innovation, work that provokes new ways of thinking about prose, poetry, comic books, and playwriting. We discuss experiments with language, structure, style, sound, and consider the philosophical and aesthetic reasons behind them. We track the history of innovative writing, examine developments, talk about the writing in loose categories: automatic writing, sound poetry, Oulipo, imitations of "reality" and consciousness, and other radical strategies. Students will find that some writers overlap categories, or do not fit into any, or—a student may conclude—should not be read at all! In any case, there is sure to be much debate about why these writers wrote, what the works mean, where they fit, and why it is important.

Assignments include short response papers, imitative exercises and experiments, one longer academic paper, and an in-class presentation. Readings include work by writers such as Gertrude Stein, Jane Bowles, Ben Marcus, Diane Williams, Harryette Mullen, Harry Mathews, Chris Ware, and more. This course fulfills the English 322 or equivalent requirement and counts toward the 500 and above requirement for the English major.

ENGL 620 Renaissance English Literature: Elizabeth I. Instr. Swann. Queen Elizabeth the First: she's heralded as one of the greatest leaders in British history, and during her reign, literature and the arts flourished in England. Since her death in 1603, Elizabeth's life and career have been retold and reinterpreted many times: from Jane Austen to Bram Stoker, Virginia Woolf to *Blackadder*, writers, artists, and actors have reinvented Elizabeth in diverse ways. This new course will allow students to gain a multi-faceted understanding of Elizabeth I's importance in Anglo-American literary and cultural history. The semester will begin with a brief overview of Elizabeth's biography and

the social, cultural, political, and religious history of her time. We shall then analyze Elizabeth I as a writer, examining a wide range of her poems, prayers, and speeches. Next, we'll explore Elizabeth's impact on other Renaissance authors, reading texts by such writers as Sir Philip Sidney; Edmund Spenser; Mary Sidney Herbert, Countess of Pembroke; Sir Walter Raleigh; and Mary Queen of Scots. The final section of the course will be devoted to Elizabeth's post-Renaissance "afterlife": we'll consider how Elizabeth has been refashioned, in all media, from the seventeenth century through to our own moment in history.

At the end of the semester, each student will have the opportunity to develop his or her own independent research project. Don't worry if you haven't done much research before: as a group, we'll talk about strategies for devising research topics, as well as finding and using sources.

Course assessment: regular attendance; active participation in discussions; exam; research project.

Texts: *Elizabeth I: Collected Works*, ed. Leah Marcus et al.; Edmund Spenser, *The Faerie Queene*; Timothy Findley (a contemporary Canadian writer), *Elizabeth Rex*; additional texts to be downloaded from e-reserve and the database *Early English Books Online*.

If you have any questions, please contact Professor Marjorie Swann (mjswann@ku.edu). This course fulfills the English 312 or equivalent requirement and counts toward the 500 and above requirement for the English major.

ENGL 627 Shakespeare: The Later Plays. Instr. Sousa. This course will explore Shakespeare's Jacobean plays, from *Hamlet* to *Two Noble Kinsmen*. Along the way we will read some Shakespeare criticism in order to stimulate our own thinking and to bring into the class additional perspectives. Class sessions will consist of lecture, discussion, student presentations and reports, and group work. Occasionally, we will also watch scenes from the plays. Students are expected to contribute to classroom discussion; to master the material from lectures, discussion, and readings; to read some history and Shakespeare criticism (books & articles); to participate in various group projects; and to work independently on a research project. As an advanced English class, this course assumes commensurate writing and research skills, as well as proficiency in reading and interpreting literature. Written assignments include 2-3 essays and other short papers, and at least two exams. Attendance and participation are required. Texts: *The Complete Pelican Shakespeare*; *The Two Noble Kinsmen* (Arden Shakespeare), edited by Lois Potter; and Bergeron and Sousa, *Shakespeare: A Study and Research Guide*, 3rd edition. This course fulfills the Shakespeare requirement and counts toward the 500 and above requirement for the English major.

ENGL 678: Modern American Novel. Instr. Carothers. We'll read a dozen or so novels in more or less chronological order, with first emphasis on close reading of the text. We shall be concerned with such terms as *naturalism*, *realism*, *modernism*, *the American Dream*, *the Great American Novel* (and, if the instructor gets his courage up, maybe even *post-modernism*). The reading list seeks a balance between novels by those who flourished before World War II and those who have come to prominence since then, between the obvious names and titles and some not so obvious, and between novels that seem primarily concerned with the working out of individual character and destiny, and those that explore a larger, perhaps national, agenda.

Written work: Weekly reading quizzes, mid-term examination, one paper (approx. 2,000 words), comprehensive final examination or project.

Texts: Cather, *The Professor's House*; Doctorow, *Ragtime*; Ellison, *Invisible Man*; Farrell, *Studs Lonigan*; Faulkner, *The Sound and the Fury*; Fitzgerald, *The Great Gatsby*; Hemingway, *A Farewell to Arms*; Kennedy, *Ironweed*; Lewis, *Main Street*; Morrison, *Love*; Roth, *Portnoy's Complaint*; Steinbeck, *The Grapes of Wrath*. This course fulfills the English 322 or equivalent requirement and counts toward the 500 and above requirement for the English major.

ENGL 708 Advanced Introduction to Critical and Literary Theory Instr. B. Caminero-Santangelo. Although students are often intimidated by the *idea* of "theory," they are, in fact, already practicing "theory" without knowing it. This course will help students become more aware of and deepen the theoretical underpinnings of their critical practices. Such theoretical background is now expected of people coming into the academic job market. In the

course, we will be exploring central questions in theory, surveying principal approaches, exploring the relationships between literary criticism and theory, and using theory to develop our own critical perspectives. Among the schools surveyed will be: Formalism, Structuralism, Reader-Response Theory, Psychoanalysis, Poststructuralism (deconstruction and its ilk), Historical Materialism (Marxism, Neo-Marxism, Cultural Studies, etc.), Gender and Sexuality Studies, Postcolonialism, and Ecocriticism. While we will be focusing on the features of these theoretical approaches (examining what makes them coherent as approaches), we will also be exploring the ways that the different theories respond to a common set of questions, which might, in part, help us define “theory” as a field and which will help us explain exactly how particular theorists (even those from the same “movement”) are different (in terms of their answers to these questions).

Equally important, we will be focused on developing your abilities: 1) to read, summarize, and evaluate theoretical texts; 2) to identify the theoretical underpinnings of “practical” literary criticism; 3) to use theory to explore the significance of specific cultural objects. To achieve the last two goals we will be developing our own interpretations of Conrad’s *Heart of Darkness* (and other cultural objects) using different theoretical models and reading interpretations of *Heart of Darkness* by critics associated with various theoretical schools. Evaluative tools will include a final project—focused on your own and others’ critical interpretations of a cultural object of your choosing—oral presentations on your project, and responses to the readings. Required texts will include *The Norton Anthology of Theory and Criticism* and *Heart of Darkness* (Bedford Critical Edition). There will be a number of recommended guides to theory which you can use to supplement your readings of primary theoretical texts.

ENGL 712 Beowulf. Instr. Cherniss. During the course of the semester each member of the class will read *Beowulf* in its entirety in Old English and be prepared to translate about 230 lines per week into Modern English in class. As time permits, we will discuss various aspects of the poem, and, perhaps, some key critical and scholarly works related to it. An introductory course in Old English, usually ENGL 710, is the prerequisite for this course. Written work will be determined by the instructor early in the semester.

ENGL 752 Poetry Writing III. Instr. Irby. 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. Instr. Curtis. Enrollment in this advanced-fiction writing course is by permission of instructor. Graduate students in creative writing as well as undergraduates who have shown unusual ability in previous fiction-writing courses may apply by submitting samples of their work to me prior to enrollment. The course will be conducted primarily as a workshop. Students will be expected to turn in a significant amount of work in the form of short stories, personal essays, revisions, and/or novel fragments. Students will be expected to cover the cost of duplicating their manuscripts. Text: *The Story and Its Writer*; compact fifth edition.

ENGL 767: Modern American Drama. Instr. Fischer Note: This course is designed for M.A. and Ph.D. students. Interested undergraduates should enroll in my other Spring 2005 course, English 327: American Dramatic Traditions, which covers similar material with a view to the interests and needs of undergraduates. Questions? E-mail me at

ifischer@ku.edu.

“Modern American Drama” surveys drama in the U.S. with an eye to the criteria that make plays both “modern” and “American.” Most frequently that drama has been “realist,” a tradition we will examine and interrogate. We will begin by distinguishing between realism and melodrama, another popular U.S. dramatic form. Audiences enjoy it today in Hollywood films and television programs. What accounts for melodrama’s success? How does it play on (and with) cultural stereotypes? We will also examine the difficult legacies of a related dramatic form, blackface minstrelsy. Performed by both blacks and whites, minstrelsy has not disappeared; earlier in the 20th century, elements remained visible in vaudeville and variety shows, and they can still be seen in current film and stage comedies.

Realism has also been marked by such popular forms as minstrelsy, but it drew more subtly on them as playwrights of the “little theatres” struggled to create a literary dramatic tradition for middle class audiences in the early 20th century. White playwrights set out to define American drama as separate from the more accepted European traditions, while African-American and Jewish-American playwrights shaped their own conceptions of a viable American drama by drawing on experiences not recognized as definitively American by the culture at large until much later. We will examine the contributions of these American theatres, such as the work of Jewish actors, directors, and playwrights writing in Yiddish, and the development of African-American theatre movements after World War II.

As we discuss these several American theatres, we will look at plays that help identify when and how “American” became a difficult concept for drama in the U.S. While rethinking that contested identity in their work, playwrights have invented new forms, techniques, and genres. Yet, in this panoply of multiple traditions, realism somehow remains a dominant force among them all.

Requirements: daily participation in class discussion, leading discussion twice during the semester, two substantial papers, final examination. As part of this course’s focus on American cultural identity, the class will attend the KU conference on “Writing, Teaching, Performing America” scheduled for March 3-5. Also, *students will be expected to attend several out of class events, such as live performances, that usually take place in the evening.*

English 767 has no specific pre-requisites, but a familiarity with some type of drama, as well as dramatic terms and/or theatrical staging, will be very helpful. For those with minimal background, I will be happy to suggest introductory readings and glossaries.

ENGL 774: Jazz in Modern American Literature. Instr. W. Harris. From spirituals to rap, African American music is one of America’s original contributions. In this course we will explore the interaction between jazz, one of the most complex forms of black music, and modern American Literature. Our main question is: How do writers use the forms, ideas and myths of this rich musical tradition? For the authors we are studying, jazz serves as a model and inspiration; they turn to it to find both an American subject matter and an American voice. As well as reading a number of authors, including Langston Hughes, August Wilson, Jack Kerouac, Ishmael Reed, Michael Ondaatje, Nathaniel Mackey, Jayne Cortez and Toni Morrison, we will listen to a number of African-American musicians and/or composers, including Bessie Smith, Louis Armstrong, Duke Ellington, Ornette Coleman, John Coltrane, Sun Ra, Albert Ayler, and Abbey Lincoln. It turns out that we cannot understand the writers well if we do not understand the music well. Moreover, we will view two jazz movies, Amiri Baraka’s *Dutchman* and Sun Ra’s *Space is the Place* and will discuss the blues-jazz musical theory of Baraka, Ellison and Albert Murray.

ENGL 780 Composition Studies: Introduction to Composition Theory. Instr. Farmer. This course is a broad, introductory survey of the discipline of composition studies. Through a variety of readings, discussions, and course assignments, we will examine the field’s history, literature, practices, methods, controversies, trends, and problems. I will give special emphasis to contemporary theories of language and teaching—all of which, considered together, will provide multiple, sometimes contending, perspectives on how best to understand writing and the teaching of writing. The goals of this course are therefore twofold. First, I want to acquaint students (in an unavoidably general way) to the field of composition studies and, second, I want to equip students to become

reflective professionals—not only about the details of their classroom practices, but also about the many useful ways that research, scholarship, and theory can, and does, inform those same practices. Students will be required to keep a reading journal; develop, organize, and lead a class discussion on a current issue in the field; and write a seminar paper. Texts to be announced.

ENGL 785 History of the English Language. Instr. Hartman. I have varied goals for this course. In general, students who leave this course should have a clear understanding of how the English language has changed over its 150 year history and some of the possible reasons for these changes. To accomplish this will require the best technical and humanistic tools for discussing language, meaning, culture, linguistics and literature. Facts, theories, and technical tools will come quickly. The result, I hope, will be a thorough, broad, and open view of English as a dynamic cultural force.

Expect three hour examinations, and a time-consuming take home final examination. Expect at least one research assignment. Expect to move from the level of facts, techniques and theories to the level of meaning and application. Collapsing past, present, and future would be a desirable level of synthesis.

ENGL 790: Studies in: WWI and the American Literary Imagination. Instr. Sharistanian. The impact of the First World War upon literature in particular and culture in general is extraordinarily wide and deep. Paul Fussell (*The Great War and Modern Memory*) calls this history's most literary war, but the point can be extended across a range of cultural representations—the visual arts, dance, music, popular culture. In fact, the connections between the First World War and the national and international development known as modernism are critical.

American literature is both like and different from European literatures in exhibiting the impact of the War. This course will attempt to get at those comparabilities and differences. It will encompass a broad range of texts that include but are not limited to battlefield literature; its assumption is that war literature (literature exhibiting the social and cultural impact of war) includes but is not limited to battlefield literature, not the other way around.

The approach of the course will be to study the First World War's representation in and broad impact on American literature—the “shadow” or “stain” of war as it spreads over the American cultural landscape. Thus, one thread will be the interrelationship of War Front and Home Front perspectives when the War Front is an ocean away from the Home Front; in addition, one topic in this thread will be gender ideologies and modernizing processes in the U.S. as they affect cultural production. Another question we will address is how and why the War had such a strong impact upon American culture, given the limited and late involvement of U.S. forces in the War.

Reading: Graves's *Good-bye to All That* and Remarque's *All Quiet on the Front*, keynote European texts of the First World War; Cather, *One of Ours* and *The Professor's House*; dos Passos, *Nineteen Nineteen*; Eliot, *The Waste Land*; Hemingway, *A Farewell to Arms*; Lewis, *Main Street*; Anderson and Stallings, *What Price Glory?*; short fiction by Faulkner, Fitzgerald, Hemingway, Porter, Slesinger; poetry by Cummings, Frost, Hughes, Service, Stevens, Williams, etc.; one history text.

Students will do oral presentations, one or two short papers, and an individualized research project.

ENGL 800 Introduction to Graduate Studies in English. Instr. Atkins. This course introduces the student to the advanced study of literature. Our focus will be reading and the book. We will, accordingly, study both the history of the book and the history and art of reading, consider (briefly) the arts of both selling and collecting, and concentrate on the reading of and the writing about books. There should be both guest lectures and at least one field trip. Expect in-class tests, oral reports, a book review, a final paper, and a final examination. Texts include Gaskell, *A New Introduction to Bibliography*; *MLA Handbook* and *Literary Research Guide*; Manguel, *A History of Reading*; Ellis, *Literature Lost*; Scholes, *The Rise and Fall of English*; Park, *Rejoining the Common Reader*; Edmundson, *Why Read?*; Bloom, *Where Shall Wisdom Be Found?*; and Said, *Humanism and Democratic Criticism*.

ENGL 802 Practicum on Teaching College English. Instr. Lancaster. This practicum is designed to be a practical help and support to you in your first semester of teaching English 102 at KU, as well as an opportunity to discuss the

pedagogical issues underlying classroom work. Thus, the syllabus will follow closely the progress of your 102 class, considering such matters as writing assignments, conferences, and grading as they occur, in addition to discussing various ways of teaching the types of writing and literary genres covered by the course. This practicum meets once a week for an hour on Thursday afternoon. Writing assignments for the course will include a teaching portfolio. Class members will also have their classes visited and a set of graded papers reviewed by the class leader.

ENGL 904 Seminar in Composition Theory: Genre. Instr. Devitt. This seminar explores the topic of genre, including everyday and rhetorical as well as literary genres. We will explore a wide range of types of text, from grocery lists and e-mail spam to research papers and scholarly articles, from legal briefs and architects' notebooks to romance novels and alternative discourse. We will work together to examine how people use and are used by the ways they categorize the writing in their lives, how genres develop and change, how groups use genres to create and reinforce their values, whether or how literary and rhetorical genres differ, how people play with generic expectations, and whether or how to teach genres. Students will develop their own research projects involving the genres and contexts of their choosing.

Textbooks: *Genre and the New Rhetoric* (Freedman and Medway); *Writing Genres* (Devitt), articles on reserve, and other books assigned individually.

ENGL 916 Seminar in Chaucer: Chaucer and Malory Criticism. Instr. Boyd. This seminar will focus on the chief topics in Chaucer and Malory criticism. Which manuscript has the best text of the Canterbury Tales? Is this work really incomplete? What became of the "Marriage Group"? Was Chaucer really a proto-Protestant? Who was Sir Thomas Malory? Was Caxton, Malory's first printer/editor, a hack? You will need The Riverside Chaucer and several books now being researched for available copies (to be announced). You will also need quite a few xeroxes, depending on which books we can obtain. At least three reports with papers will be required.

ENGL 970: Revisiting the New England Mind. Instr. S. Harris. This seminar will explore the American Renaissance of the 19th century through its roots in intellectual thought of the 17th century. Since Calvinist New England was theocentric, we will begin by exploring the process through which early New Englanders constructed their realities through paradigms that were at once theologically Calvinist and culturally British. We will, for instance, attempt to deconstruct the notion of the "errand into the wilderness" not only by informing ourselves about the theological premises underlying Calvinists' quarrel with Anglican practices, but also questioning the racial, gender, and class premises upon which the "New Jerusalem" was founded. How, for instance, did the "errand" affect Puritan relationships with Native Americans? What did the errand look like from the Pequot and Narragansett point of view? How did whites captured by Indians understand their captivities? What did French traders think of Puritan communities? What happened when a woman claimed the right to preach? Readings for this section will focus on sermons (Winthrop, Edwards), captivity narratives (Rowlandson, Williams), trial records (Hutchinson), and spiritual narratives (Shepard, Edwards).

From these backgrounds (which will take at least the first third of the semester), we will jump to the 19th century, probably beginning with William Ellery Channing's sermon "Moral Argument Against Calvinism," which highlights the Unitarian break with its Calvinist backgrounds, and Catharine Maria Sedgwick's novel *A New England Tale*, which charts the same move in familial and national terms. We will examine mainstream Transcendentalist thought through essays by Emerson and Thoreau, especially examining Emerson's move from pulpit to podium as the development of a "public intellectual." We will test the radicalism of Transcendentalist thought by looking at what prominent Transcendentalists had to say about abolition and Indian Removal, and we will read Frederick Douglass and William Apess's personal narratives to see how they figure themselves within this literary domain. Finally, we will look at New Englanders' own re-assessments of their past through the genre of the historical novel, probably Hawthorne's *The Scarlet Letter* and Stowe's *The Minister's Wooing*. n.b.: Many of these works are out of print, so we will be working extensively with e-texts.