



Course Descriptions, Fall 2021

Last updated 4/6/21

Undergraduate:

ENGL 105 Honors Introduction to English

Note: This course fulfills KU Core Goal 2.1 (Written Communication) and one of the BA writing requirements in CLAS.

Sections:

- [Intro to Honors English](#)

Instructor: [Mary Klayder](#)

[20387 MWF 10:00 - 10:50 AM WES 4076 - LAWRENCE](#)

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

- [Intro to Honors English](#)

Instructor: [Paul Outka](#)

[25071 MW 11:00 - 12:15 PM WES 4020 - LAWRENCE](#)

- [Intro to Honors English](#)

Instructor: [Paul Outka](#)

[26299 MW 12:30 - 01:45 PM WES 1017 - LAWRENCE](#)

- [Style](#)

Instructor: [Peter Grund](#)

[21381 MW 12:30 - 01:45 PM WES 4023 - LAWRENCE](#)

When we talk about a writer's style, or the style of a text or genre, what exactly do we mean? How do we identify, define, and analyze the elements that make up style? This is what we will explore in this course. We will analyze and discuss linguistic choices and strategies in a variety of texts from different periods, and we will use online tools (such as Voyant) to help us describe different styles. We may look at, for example, what language differences emerge when comparing two authors, two texts, or two genres; why an author uses a lot of adjectives (such as "magnificent," "wonderful," "eldritch," "pseudopoidal"); or why a text presents the speech of its characters in a particular way (such as "she said energetically" and "he said lazily"). As part of this work, we will consider what it means to do research on style, how to read and evaluate what

other researchers say about style, and how to write about aspects of style. You will do a number of smaller projects during the semester that involve different aspects of researching and writing about style. This work will prepare you for undertaking a larger project on some aspect of style of your choice at the end of the semester. I hope you will come away with an enhanced understanding of how writers make sophisticated use of various linguistic strategies for a number of different purposes and with a number of different effects, and how to research and write about such strategies of style. No required text.

- [Literature of Plagues and Pandemics](#)

Instructor: Dorice Elliott

[26322 MW 03:00 - 04:15 PM WES 1003 - LAWRENCE](#)

Something that is on all our minds currently is the coronavirus pandemic. Of course, this is not the first such epidemic; there have been many epidemics in history, as well as fears about contagion and infection. In this course, we will study stories about epidemics and plagues from several different periods of time, focusing particularly on how people respond to them.

Classroom time will be devoted to discussion of these works and to developing critical reading and writing skills. You will write 5 short papers for this course. There will be opportunities for revision and also peer reviews and pre-writing exercises to help you develop your ideas and express them as effectively as possible. Readings will include stories from Boccaccio's *The Decameron*, Connie Willis's *Doomsday Book*, excerpts from Daniel Defoe's *Journal of a Plague Year*, Naomi Wallace's *One Flea Spare*, Edgar Allan Poe's "The Masque of the Red Death," excerpts from Mary Seacole's *The Wonderful Adventures of Mrs. Seacole in Many Lands*, Albert Camus' *The Plague*, and Emily St. John Mandel's *Station Eleven* (many of these texts will be online or in Blackboard).

- [Intro to Honors English](#)

Instructor: Dorice Elliott

[26322 MW 03:00 - 04:15 PM WES 1003 - LAWRENCE](#)

- [Intro to Honors English](#)

Instructor: Joseph Harrington

[10936 TuTh 01:00 - 02:15 PM WES 4051 - LAWRENCE](#)

- [Pop Culture, Protest, and \(Counter\)Publics](#)

Instructor: Pritha Prasad

[25004 TuTh 01:00 - 02:15 PM WES 4076 - LAWRENCE](#)

In this course, we will analyze how protest, activism, and political discourse manifest in popular culture, particularly in the wake of #BlackLivesMatter, the 2020 Presidential Election, and other recent public negotiations surrounding race, gender, sexuality, and nation. What does it mean, for example, to leverage the affordances of social and popular media (i.e. TikTok, Twitter, Instagram, film, television, podcasts, etc.) towards social and political change? How do marginalized and disenfranchised communities reclaim and assert political agency in the public sphere through visual spectacle, humor, memes, and what has recently been called "cancel culture"? How has this so-called "cancel culture" initiated unique modes of political accountability for cultural, economic, and educational institutions? In considering these questions, we will pay close attention not only to the persuasive appeals mobilized by political agents in pop culture contexts, but we will also consider the social and political possibilities of

these practices, particularly in interrupting historical and systemic patterns of racialized, gendered, and sexualized exploitation. Throughout the semester, students will be required to complete, in addition to regular reading and writing assignments, two essays and a final multimodal presentation.

- **Freshman Honors English**

Instructor: Doreen Fowler

27811 TuTh 02:30 - 03:45 PM WES 4020 - LAWRENCE

This course will examine issues of race, gender, ethnicity, and identity as they are constructed in fiction by male, female, black and white, nineteenth and twentieth-century American writers. This course also will heavily emphasize writing. In-class and out-of-class writing exercises will provide opportunities to improve your ability to use language effectively for analysis and communication. Course requirements will include: two papers (each approximately 6 typewritten pages); response papers; reading quizzes; a midterm and a take-home final exam. Class participation also is a requirement. What follows is a list of the texts for the course:

William Faulkner, *As I Lay Dying*

Toni Morrison, *Beloved*

The Norton Anthology of Short Fiction (shorter seventh edition)

ENGL 177 First-Year Seminar

Note: this course fulfills KU Core Goal 1.1.

Sections:

- **Science, Storytelling, and the Human**

Instructor: Anna Neill

20311 MW 03:00 - 04:15 PM WES 4068 - LAWRENCE

How have science and literature shaped our understanding of what it means to be human? How have they drawn distinctions between humans and other animals? What implications have these distinctions had for society, particularly for our understanding of evolution, race, and culture? In this seminar we will explore these questions through works of fiction, nonfiction, art and film that assert and challenge definitions of what it means to be human. We will read stories about humans' relationships with other animals, comparing scientific texts with literary ones (e.g. Charles Darwin's *Descent of Man* and H.G. Wells's *The Island of Doctor Moreau*). We will also study works that dehumanize others to justify slavery and colonialism. Finally, we will also look at how modern writers and artists like Toni Morrison portray the violent legacy of theories of the human.

- **The Fair that Changed America**

Instructor: Sonya Lancaster

27812 MWF 02:00 - 02:50 PM WES 4068 - LAWRENCE

The 1893 Chicago World's Fair was attended by more than 27 million people during its six-month run. It represents a pivotal moment, influencing many areas of American life: architecture, sanitation, the Arts, ideas about the West, marketing, race relations, women's issues, and even electricity. This World's Fair changed the nation by celebrating consumption and technology, and we will consider the impact of these changes on the U. S. today. We will examine the tensions between those who wanted to represent the ideal city and those who

were ostracized from that city but created their own spaces as critiques of the fair. Our discussions will be framed by Eric Larson's fictional account of the fair: *The Devil in the White City*.

In this class we will explore this question: How can a large cultural event be read through images, personal narratives, and controversies to tell us about the world that created it? Together we will learn about the fair and the ways that this past event has affected our present, and students will choose controversies that reflect their interests to research.

You will develop skills for college level coursework through class projects which involve working in teams on a topic interesting to all, collecting pictures and examining power structures in the spaces of the fair, looking at items from the fair and what they represent, and collecting first-hand accounts of fair controversies from 19th Century newspapers representing the points of view of people involved in the controversy, fair goers, and fair managers. From all of this, we will create a website about the Fair as a class.

- **Historical Fiction, Historical Film**

Instructor: Laura Mielke

27813 TuTh 01:00 - 02:15 PM WES 1017 - LAWRENCE

How do writers and filmmakers bring the past into the present? Must they portray events exactly as they happened, or is that even possible? And to what extent are all accounts of historical events somewhat fictional? In this seminar, we will focus in particular on how historians and artists have portrayed events in the history of Kansas. Through selected works of fiction, film, television, and scholarship, including James McBride's *The Good Lord Bird*, Kevin Willmott's *Jayhawkers*, and Laura Moriarty's *The Chaperone*, we will learn about the past but also about how and why people keep making art out of the past. Each student will spend the second half of the semester writing their own historical fiction or historical screenplay inspired by our conversations and by their own research.

ENGL 203 Topics in Reading and Writing

Note: this course fulfills KU Core Goal 1.1, 2.1, and/or 3H.

Sections:

- **Witches in Literature**

Instructor: Sandra Jacobo

17395 TuTh 11:00 - 12:15 PM JRP 144 - LAWRENCE

This course examines and celebrates literature about witches and witchcraft across cultures and media. Witches and witchcraft has always been a taboo topic in many cultures and can contain many different discourses around its existence. One thing we know, for sure, is that witches make waves in any community in which they reside. This course will work towards studying how these discourses are displayed in literature and shows/films. With literature as the focus, students will learn the social context(s) of the readings for the class, as well as ensure they establish key literary, analytical and critical writing skills. This course will also consider the contextual influences of gender in society and some theory from religious studies. This will help students will learn how to synthesize between fields of study in order to understand and critique important cultural and artistic productions that affect their generation and beyond. Course readings/materials will include Dahl's Witches, Tales from Brothers Grimm, Miller's The Crucible, Chilling Adventures of Sabrina, as well as a selection of current YA novels: Older's Shadowshaper, Okorafor's Akata Witch and Córdova's Labyrinth's Lost.

- **Witches in Literature**

Instructor: Sandra Jacobo

29292 TuTh 01:00 - 02:15 PM JRP 144 - LAWRENCE

This course examines and celebrates literature about witches and witchcraft across cultures and media. Witches and witchcraft has always been a taboo topic in many cultures and can contain many different discourses around its existence. One thing we know, for sure, is that witches make waves in any community in which they reside. This course will work towards studying how these discourses are displayed in literature and shows/films. With literature as the focus, students will learn the social context(s) of the readings for the class, as well as ensure they establish key literary, analytical and critical writing skills. This course will also consider the contextual influences of gender in society and some theory from religious studies. This will help students will learn how to synthesize between fields of study in order to understand and critique important cultural and artistic productions that affect their generation and beyond. Course readings/materials will include Dahl's Witches, Tales from Brothers Grimm, Miller's The Crucible, Chilling Adventures of Sabrina, as well as a selection of current YA novels: Older's Shadowshaper, Okorafor's Akata Witch and Córdova's Labyrinth's Lost.

- **Science Fiction & Popular Media**

Instructor: Chris McKitterick

23845 Th 04:00 - 06:30 PM WES 4051 - LAWRENCE

- **Science Fiction & Popular Media**

Instructor: Chris McKitterick

25059 W 04:00 - 06:30 PM WES 4051 - LAWRENCE

ENGL 205 Freshman-Sophomore Honors Proseminar

Note: this course fulfills KU Core Goal 1.1, 2.1, and/or 3H.

Sections:

- Immigration in Literature & Film
Instructor: Marta Caminero-Santangelo
29035 TuTh 02:30 - 03:45 PM WES 4021 - LAWRENCE
- [Ways of Seeing](#)
Instructor: Mary Klayder
[20331 MWF 11:00 - 11:50 AM WES 4076 - LAWRENCE](#)
The course will focus on the concepts of perception, perspective, and vision in literature. How do we see things? How do we view the world? How does literature show our different ways of seeing? We will consider different perceptions of art, nature, gender, race, and culture; we will investigate various cultural and personal perspectives; and we will address the notion of vision as a metaphor in literature. In addition to literary texts, we will look at how other disciplines intersect with literature regarding these issues. There will be three critical papers, a final exam, a perception project, and assorted playful response assignments throughout the semester. Texts: Lakoff and Johnson, *Metaphors We Live By*; Donne, *Selected Poetry*; Dickinson, *The Collected Poems*; Edson, *Wit*; Joyce, *A Portrait of the Artist as a Young Man*; Woolf, *To The Lighthouse*; Whitehead, *The Intuitionist*; Garcia, *The Aguero Sisters*; Silko, *Storyteller*; and selected essays and poetry handouts.
- [Really Big Books](#)
Instructor: Randall Fuller
[15683 TuTh 01:00 - 02:15 PM WES 4023 - LAWRENCE](#)
In this class we will read three long novels—titanic works whose modern-day equivalents are those multi-part television series we guiltily binge-watch. Each novel is ambitious, encyclopedic, colossal: George Eliot's *Middlemarch*, often considered the high point of the English novel; the first volume of Marcel Proust's *In Search of Lost Time*, a modernist landmark; and Donna Tartt's *The Secret History*. Short papers will be regularly assigned as we explore the benefits and challenges of long works of fiction—novels that invite us to know their broad range of characters and to inhabit their detailed, epic, and incredibly rich fictional worlds.

ENGL 209 Introduction to Fiction

Note: this course fulfills KU Core Goal 1.1, 2.1, and/or 3H.

Sections:

- [Intro to Fiction](#)
Instructor: Stephen Johnson
29293 TuTh 01:00 - 02:15 PM SUM 407 - LAWRENCE
- [Intro to Fiction: Manifestations of Imprisonment in Fiction](#)
Instructor: Ayah Wakkad
[27053 MWF 01:00 - 01:50 PM JRP 144 - LAWRENCE](#)
This course pairs fictional works that tackle the theme of imprisonment and its different manifestations. It traces the emergence of fiction as a genre, focusing on critical analysis of a variety of novels and short stories from different cultures and historical periods. Students will define fiction and explore the purpose of writing and reading it. They will also identify its major characteristics and elements (plot, storyline, theme, characters, setting, point of view, tone,

atmosphere, etc) and recognize its different genres. They will develop the necessary analytical and critical thinking skills they gained from ENGL 101 and 102 through examining literary texts, reading critical analyses about different works, comparing and contrasting different narratives, critiquing ideas, explaining the impact of form on content, and producing coherent, meaningful, and logically constructed essays. Moreover, this course focuses on analyzing the role of a literary text in reflecting and making social and cultural changes. It will help students apply critical thinking skills in real-life situations and employ knowledge about the different cultures that the texts tackle in interaction with others in our multi-cultural world. Novels of focus in this course include Jane Austen's *Mansfield Park*, J. M. Coetzee's *Waiting for the Barbarians*, and Nawal El Saadawi's *Woman at Point Zero*. We will also look at some short stories by different writers from the colonial center and the colonized margin. Coursework consists of a literary analysis, a research paper, a multi-modal project, a film analysis, in addition to presentations, group work, and quizzes.

- **Intro to Fiction: Manifestations of Imprisonment in Fiction**

Instructor: Ayah Wakkad

29573 MWF 02:00 - 02:50 PM JRP 144 - LAWRENCE

This course pairs fictional works that tackle the theme of imprisonment and its different manifestations. It traces the emergence of fiction as a genre, focusing on critical analysis of a variety of novels and short stories from different cultures and historical periods. Students will define fiction and explore the purpose of writing and reading it. They will also identify its major characteristics and elements (plot, storyline, theme, characters, setting, point of view, tone, atmosphere, etc) and recognize its different genres. They will develop the necessary analytical and critical thinking skills they gained from ENGL 101 and 102 through examining literary texts, reading critical analyses about different works, comparing and contrasting different narratives, critiquing ideas, explaining the impact of form on content, and producing coherent, meaningful, and logically constructed essays. Moreover, this course focuses on analyzing the role of a literary text in reflecting and making social and cultural changes. It will help students apply critical thinking skills in real-life situations and employ knowledge about the different cultures that the texts tackle in interaction with others in our multi-cultural world. Novels of focus in this course include Jane Austen's *Mansfield Park*, J. M. Coetzee's *Waiting for the Barbarians*, and Nawal El Saadawi's *Woman at Point Zero*. We will also look at some short stories by different writers from the colonial center and the colonized margin. Coursework consists of a literary analysis, a research paper, a multi-modal project, a film analysis, in addition to presentations, group work, and quizzes.

ENGL 210 Introduction to Poetry

Note: this course fulfills KU Core Goal 2.1 and/or 3H.

Sections:

- Intro to Poetry

Instructor: Lisa Favicchia

19108 APPT ONLINE KULC - LAWRENCE AUG-23/OCT-15

- Intro to Poetry
Instructor: Lisa Favicchia
29290 APPT ONLINE KULC - LAWRENCE AUG-23/OCT-15

ENGL 220 Introduction to Creative Writing

Note: this course fulfills KU Core Goal 2.1 and/or 3H.

Sections:

- [Intro to Creative Writing](#)
Instructor: Jason Baltazar
19390 TuTh 11:00 - 12:15 PM FR 222 - LAWRENCE
This is primarily a studio-based class in which students will produce writing in several genres (poetry, fiction, creative nonfiction). Critical reading of contemporary creative work and theory of craft will help students identify, analyze, and employ relevant forms and techniques to their own work. At the end of the semester, each student will have a portfolio of multiple developed and revised writings in each genre.
- [Introduction to Creative Writing](#)
Instructor: Kimberly Kankiewicz
19391 TuTh 01:00 - 02:15 PM FR 207 - LAWRENCE
- [Introduction to Creative Writing](#)
Instructor: Meagen Youngdahl
19739 TuTh 02:30 - 03:45 PM WES 1003 - LAWRENCE
In this course we will closely read examples of creative writing in a variety of genres, including poetry, fiction, nonfiction, and even hybrid texts that utilize elements from multiple genres. We will analyze these texts through a combination of group discussion and critical writing, paying particular attention to the writers' craft. After developing a strong understanding of a genre's conventions and contexts, students will be asked to put that knowledge into practice and produce original writing. Students will also have the opportunity to have writing workshopped by their peers. Graded work will include informal generative exercises, a reading journal, and original writing in three genres. In lieu of a final exam, students will submit a portfolio of their revised work, along with a reflection paper.

ENGL 300 Intro to English Studies

- [Introduction to English Studies](#)
Instructor: Jonathan P. Lamb
27037 MW 12:30 - 01:45 PM WES 4051 - LAWRENCE
What happens when a story knows it's a story, a book knows it's a book, a song knows it's a song, or a memo knows it's a memo? Elephant and Piggie, the main characters in Mo Willems' *We Are in a Book!*, realize that they are, in fact, in a book. In the song "Radio," Beyoncé sings about songs: "I think I'm in love with my radio / 'Cause it never lets me down." And the characters who put on a play in Shakespeare's *A Midsummer Night's Dream* seem to know they are all actors on stage. This course will introduce students to the main methods and areas of

English by studying all kinds of texts that call attention to themselves as texts. These special, so-called “meta” texts invite us to consider the conditions of reading and writing across genres and rhetorical situations. They help us think about what it means for a text to be fictional, poetic, persuasive, coercive, creative, popular, engrossing, boring, or even true. In this class, as in all sections of ENGL 300, we will practice the main methods of interpretation and analysis across English sub-fields, including close reading, rhetorical analysis, and reading for craft, and we will practice the different kinds of writing in English studies. We will also learn about research in English, and discover what courses, opportunities, and career pathways are available for English majors and minors. Students will complete three papers and one portfolio project along with many shorter assignments, and will leave with a sense of what it means to be an English major or minor.

ENGL 314 Major British Writers After 1800

- [Major British Writers After 1800](#)

[Instructor: Ann Rowland](#)

[10939 TuTh 01:00 - 02:15 PM WES 1003 - LAWRENCE](#)

English 314 introduces interested students to some of the major British authors, texts, and literary trends of the nineteenth and twentieth centuries. We will focus on a selection of representative authors who wrote some of the most influential and beloved poetry and prose of the English tradition, including William Wordsworth, Samuel Taylor Coleridge, Jane Austen, Alfred Lord Tennyson, Charlotte Brontë, W.B. Yeats, and Virginia Woolf. We will pay close attention to literary form and the close reading of literary texts, developing ways to read, describe and work with varieties of poetry and prose. We will also discuss the social and political contexts that shapes Britain’s literary tradition over these years. Students will be evaluated through author exams, a final exam, close-reading exercises and short essays assigned throughout the semester. Attendance and participation will also be required.

ENGL 317 Topics in American Literature to 1865

- [Filming American Literature: Nineteenth-century American Literature](#)

[Instructor: Randall Fuller](#)

[27835 TuTh 02:30 - 03:45 PM WES 4023 - LAWRENCE](#)

Since the beginning of motion pictures, Hollywood has attempted to capture nineteenth-century American literature on film. This course will explore nineteenth-century texts and their recent film adaptations. Our approach will be two-pronged: we will work to understand literature in its original context and, at the same time, to determine how those works were reshaped and revised to fulfill the expectations of a different medium and time. Among the books and films we will explore are *Twelve Years a Slave*, *Little Women*, *Edgar Huntly*, *The Last of the Mohicans*, and *The Scarlet Letter*.

ENGL 318 Topics in American Lit

- [Short Story Masterpieces](#)

[Instructor: Doreen Fowler](#)

[29110 TuTh 11:00 - 12:15 PM WES 4051 - LAWRENCE](#)

This class will focus on a particular genre, the short story, and will trace the development of the short story through the 19th, 20th, and 21st centuries. We will look at both changes in

technique and theme as they are reflected in literary movements like romanticism, realism, naturalism, feminism, modernism, and post-modernism. In particular, we will examine issues of race, gender, ethnicity, and identity as they are constructed in the texts of writers of different genders and ethnicities, and a goal of the course will be to further develop students' close reading skills. Course requirements will include: two papers (each approximately 6 typewritten pages); response papers; reading quizzes; a midterm and a take-home final exam. Class participation also is a requirement. The text for the course is the Norton Anthology of Short Fiction (shorter 8th edition).

ENGL 329 Topics in Forms and Genres

Sections:

- **Fanfiction**

Instructor: Kathryn Conrad

25014 APPT ONLINE KULC - LAWRENCE

In the *Fanfiction Reader* (2017), Francesca Coppa writes that “fanfiction is made for free, but not ‘for nothing.’” If fanfiction is not “for nothing,” what is it for? What does it do? And why is it, as critic Anne Jamison puts it in the subtitle of her book *Fic* (2013), “taking over the world”? We will examine some of the definitions and characteristics of the genre, the history and controversies that have surrounded it, and the critical work that it does and that it has in turn inspired, particularly (but by no means exclusively) around gender, sexuality, and storytelling. Students will be encouraged to think and write critically about fanfic in general and about published fanfic in the fandoms in which they are most interested, although there will be a few selected examples of fanfiction provided. Students will participate regularly in a course discussion blog as well as produce some written responses to readings, craft two critical essays, and write a (short) piece of fanfiction based on a selection of prompts.

- **Fanfiction**

Instructor: Kathryn Conrad

25057 APPT ONLINE KUEC - EDWARDS

In the *Fanfiction Reader* (2017), Francesca Coppa writes that “fanfiction is made for free, but not ‘for nothing.’” If fanfiction is not “for nothing,” what is it for? What does it do? And why is it, as critic Anne Jamison puts it in the subtitle of her book *Fic* (2013), “taking over the world”? We will examine some of the definitions and characteristics of the genre, the history and controversies that have surrounded it, and the critical work that it does and that it has in turn inspired, particularly (but by no means exclusively) around gender, sexuality, and storytelling. Students will be encouraged to think and write critically about fanfic in general and about published fanfic in the fandoms in which they are most interested, although there will be a few selected examples of fanfiction provided. Students will participate regularly in a course discussion blog as well as produce some written responses to readings, craft two critical essays, and write a (short) piece of fanfiction based on a selection of prompts.

ENGL 332 Shakespeare

- Shakespeare

Instructor: Geraldo Sousa

23788 TuTh 09:30 - 10:45 AM WES 4035 - LAWRENCE

“To thine own self be true,” wrote Shakespeare in Hamlet. Throughout his plays and poems, Shakespeare gives us insights into the depths of human nature, what it means to be true to ourselves and to one another, the different choices we make, and how to live our lives in a more meaningful way. In this course, we will interrogate the different ways Shakespeare represents human nature and still speaks to us across the ages. This course will survey Shakespeare's works, focusing on close readings of selected plays and movie adaptations. We will also explore Shakespeare's career as a professional man of the theater, and the theatrical and cultural conditions of his time. Life and theater often intersect, as Jaques of *As You Like It* memorably states: “All the world's a stage, / And all the men and women merely players.” In the course of the semester, we will address many other topics, such as race and racism, gender issues, representation of family and home, genre and form, Shakespeare's language, and so forth. For additional information contact Dr. Sousa: sousa@ku.edu.

ENGL 338 Survey of African American Literature

Note: This course fulfills KU Core Goal 4.1.

- Survey of African American Literature: Tradition and Innovation, Continuity and Change

Instructor: Maryemma Graham

27837 TuTh 09:30 - 10:45 AM WES 4023 - LAWRENCE

At first glance, you might consider it impossible to cover African American literature (AAL) even in a survey course for one semester. Honestly, there is a lot: the periods from origins in Africa to where we are today; the transformation from oral to print to digital media; a multitude of topics from genre to gender. Our approach will necessarily be intentional as we read selectively, supported by *The Cambridge History of African American Literature (CHAAL)*, written with students like you in mind. *CHAAL* will provide the context while we focus on representative texts and the authors as we move forward. I define AAL as a major component of the expressive culture of a people originally from Africa as they adapted to and made sense of their lives throughout the Americas, which share a common history of slavery. While we will focus on North America, we are reminded that using such boundaries is questionable, since a central feature of black life is its mobility. The literature has survived through wars between nations and peoples, had endured radical shifts, and continues to function as a witness to and interpretation of the experiences shared by its griots and storytellers. AAL includes those ways of knowing, thinking, imagining and being in a world where certainty was hard to come by and agency was not a given. To be sure, the twentieth century has seen the fastest growth in AAL, combining politics and art, grounded in material reality and a search more socially just futures, always paying attention to different social and physical geographies and points of view. The need to create in order to live, relying on the intangibles like memory and imagination, and the tangibles like survival and self-preservation is not unique to AAL, but ways in which that need is expressed and distilled into distinct forms is. That is the case for the best of our writers, like Zora Neale Hurston, Richard Wright, Alice Walker, Toni Morrison, Samuel Delany, Octavia Butler, among them. The 20th saw AAL gaining greater acceptance, with a body of criticism that helps

us identify specific eras, including the New Negro Renaissance (both East Coast and Chicago versions) (1910-1950); the Civil Rights and Black Power era (1950-70); and the Black Women's Literary Renaissance (1970-). We will read representative literature from each era, noting the contradictions. For example, even though enslaved people were denied formal literacy by law, they produced the most important literature of the 19th century, *the slave narrative*. Frederick Douglass and Harriet Jacobs are identified with this genre, a century later, the genre still exists, somewhat transformed, as reminders of the lasting consequences of slavery like Morrison's *Beloved* on the one hand. On the other hand, the genre is so powerful that we see its rebirth today in a new form of slavery through the American prison system. Thus, George Jackson and Assata Shakur's *neo slave narratives* open our eyes to the truth of America as the "incarceration nation" and the "new Jim Crow." In the post twentieth century, an era that includes the New South/Global South Renaissance – with recognizable names like Kiese Laymon, Natasha Trethewey, Jesmyn Ward, Edwidge Danticat and Nnedi Okorafor – African American literature shows us its power by dealing with a vast amount of literary and cultural data and new forms of production and reception in a widening global context. I frame what AAL is and does through our subtitle: "tradition and innovation, continuity and change." If you join this class, you can expect powerful encounters in meaningful new ways. Our learning will be traditional and new, i.e. required reading, writing, learning how to do (a) do research and (b) how to share it in exciting new ways. The course will require full engagement, helping you to acquire transferable skills. If you find a used copy of the *Cambridge History of African American Literature* you might want to grab it since it cuts across English, History, American Studies, Journalism, and Education, but PDF's will be available at no cost to you. The reading list will be available by end of semester. Plan on at least **one exam**, a **group presentation**, and an **exploratory project** with a wide range of options. That project starts EARLY in the semester. Admittedly, you will work and play hard as you learn a lot.

ENGL 340 Topics in US Ethnic Literature

Note: This course fulfills KU Core Goal 4.1.

- **Black Freedom Struggles**

Instructor: Ayesha Hardison

27839 TuTh 01:00 - 02:15 PM WES 1009 - LAWRENCE

This course will examine representations of black freedom struggles in twentieth and twenty-first century African American literature and culture. More specifically, the course will trace African Americans' campaign for political, social, and cultural agency by beginning with the protest literature of the 1940s and continuing to the writings of the contemporary moment. In addition to analyzing portrayals of the Civil Rights and Black Power Movements in African American fiction, the course will explore works that take up the tenets of these social movements by engaging notions of democracy, disenfranchisement, and resistance. The class will discuss the content as well as the aesthetics of various works in order to reflect on the historical black freedom struggles of the mid- and late twentieth century as well to consider their legacy for the present. Required texts may include the work of Richard Wright, Ralph Ellison, Toni Morrison, Alice Walker, Colson Whitehead, Danzy Senna, Claudia Rankine, and/or Angie Thomas. Assignments will include quizzes and papers.

ENGL 351 Fiction Writing I

Sections:

- Fiction Writing
Instructor: Adam Desnoyers
20683 TuTh 01:00 - 02:15 PM FR 111 - LAWRENCE
- Fiction Writing
Instructor: Adam Desnoyers
29178 TuTh 11:00 - 12:15 PM FR 111 - LAWRENCE
- Fiction Writing
Instructor: Kij Johnson
29169 MW 03:00 - 04:15 PM WES 4076 - LAWRENCE
This course will introduce students to the elements of fiction writing, focusing on the short story. The syllabus will cover idea generation, scene and structure; character, dialogue and action; voice, style, point of view and narrative strategies; and subtext and theme. Students will write extensively for this class: regular reflections, exercises, fragments, scenes, and complete short stories, as well as reading and discussing touchstone stories and other students' fiction.
- Fiction Writing
Instructor: Miriam Young
29302 MWF 02:00 - 02:50 PM FR 207 - LAWRENCE
This course will introduce the art of fiction writing, focusing on short stories. The course will explore techniques of fiction writing as well as the elements of fiction, including idea generation, structure, character, point of view, voice, setting, and dialogue. Students will write at least two short stories, will complete writing exercises, and will read and discuss model stories as well as other students' fiction.

ENGL 352 Poetry Writing I

Sections:

- Poetry Writing I
Instructor: Megan Kaminski
This course introduces students to poetry as a genre of literature and as a sustainable and socially meaningful creative practice. We will draw from our senses through embodied practices of observation, recollection, and reflection for source material and as a starting point for our imaginations. Students will be encouraged to develop their strengths and to cultivate a distinctive poetic vision and voice, as well as broaden their range and experiment with new forms and notions of the poem. We will consider assigned reading as a guide to possibilities and will have visits from the poets we read. A portfolio of poetry will be written and revised with the critical input of the instructor and the workshop. We will make chapbooks as a way of collecting our work and learning about the publication process.
- Poetry Writing I
Instructor: Joseph Harrington

27840 TuTh 02:30 - 03:45 PM WES 4051 - LAWRENCE

- Poetry Writing I
Instructor: Brian Daldorph
17397 M 04:10 - 07:00 PM BEST 215 - EDWARDS

ENGL 354 Playwriting I

- Playwriting I
Instructor: Darren Canady
23786 TuTh 11:00 - 12:15 PM WES 4020 - LAWRENCE

ENGL 355 Nonfiction Writing I

- Nonfiction Writing I
Instructor: Laura Moriarty
18387 TuTh 02:30 - 03:45 PM WES 1017 - LAWRENCE

ENGL 360 Topics in Writing

- Writing for Children
Instructor: Giselle Anatol
27814 Th 07:10 - 10:00 PM RC 110 - EDWARDS

In 1973, historian Robert Hine stated: “What society wants its children to know reveals what that society wants itself to be.” Children’s and young adult literature, therefore, becomes a ripe site for exploration of not only how we view young people and what they can understand, learn, and enjoy, but also of how we envision ourselves as a part of a larger community, nation, and world. In this course, we will both analyze writing that has been published for children and study the craft of writing these works by practicing some of the forms ourselves.

The narratives selected for the class cover a range of time periods and genres (alphabet/counting books, information books, biographies, fairy tales, fantasy, romance) to give us a variety of angles to consider the topics of entertainment, escapism, instruction, education, and moralizing in children’s and young adult (YA) literature. We will investigate how illustrations and words interact and reflect on the results of stark punishments versus natural consequences; whether these texts inspire social change or curtail the desire for it; how genre and the age of the intended audience affect the effectiveness of an author’s message; how notions of childhood and reading audience—including ideas about what children are able to handle (violence, sex, racism, death, etc.)—have changed over time. We will also spend time talking about what elements of the selected narratives are particularly effective, modelling the materials that we analyze and peer-workshopping our creative writing.

ENGL 362 Foundations of Technical Writing

Sections:

- Foundations of Technical Writing
Instructor: Faith Scheidemantle
19116 APPT ONLINE KULC - LAWRENCE AUG-23/OCT-15
- Foundations of Technical Writing
20059 APPT ONLINE KUEC - EDWARDS AUG-23/OCT-15
- Foundations of Technical Writing
Instructor: Faith Scheidemantle
19118 TuTh 11:00 - 12:15 PM ONLINE KULC - LAWRENCE OCT-25/DEC-17
- Foundations of Technical Writing
20060 APPT ONLINE KUEC - EDWARDS OCT-25/DEC-17

ENGL 383 Cultural Rhetorics

- **Cultural Rhetorics**
Instructor: Pritha Prasad
25024 TuTh 02:30 - 03:45 PM WES 4076 - LAWRENCE
In this course, we will engage in the interdisciplinary study of cultural rhetorics, which is an approach to rhetorical study that considers the role of cultural forces in shaping the rhetorical practices of individuals, communities, and political actors. Emphasizing feminist, queer, and critical race studies work in rhetorical studies, this course will focus on the following questions: How does rhetoric enable the functioning of power, empire, and resistance? How are cultural, political, economic, and ideological notions of identity, of the body, and even of the human rhetorically constructed? What counts as rhetoric, and who gets to decide what is worthy of rhetorical study? How do rhetorics of space, place, home, and nation influence culture? Like most 300-level theory courses, this course will have regular reading and writing assignments, including a creative literacy narrative assignment and a final research project.

ENGL 387 Introduction to the English Language

- **Introduction to the English Language**
Instructor: Peter Grund
19973 MW 11:00 - 12:15 PM WES 4023 - LAWRENCE
Is “tmdr” a word? Why do people not use “groovy” or “hip” to refer to something that’s cool anymore (other than perhaps jokingly)? Why is “y’all” used in some parts of the US, but not in others? Why is the double negative (“I didn’t do nothing”) considered incorrect English by many speakers? These are some of the questions that we will look into in this course. We will explore the characteristics of the English language, what factors influence how people speak and write in different contexts, where such contextual conventions come from, and how these conventions have changed over time and are still changing. We will look at English in the US and

around the world, dipping into the history of English as well as predicting its future. I hope you will come away with the idea that language is frequently not about what is “right” or “wrong,” and that language variation and change is natural and occurs for a number of social, cultural, geographical, and historical reasons. There will be a number of smaller assignments throughout the course and a major research-based paper. No required text.

ENGL 479 The Literature of:

- Contemporary Drama

Instructor: Mark Luce

29179 W 07:10 - 10:00 PM REGN 156 - EDWARDS

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 contemporary drama. Contemporary drama often rests on an uneasy balance between the dreams we have and the actual dramas we must enact in the real world, especially as they relate to family and self. 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 dramatic voices.

Capstone courses:

ENGL 551 Fiction Writing II

Note: This course fulfills KU Core Goal 6.1.

- Poetry Writing II

Instructor: Adam Desnoyers

27843 TuTh 02:30 - 03:45 PM FR 111 - LAWRENCE

ENGL 552 Poetry Writing II

Note: This course fulfills KU Core Goal 6.1.

Sections:

- Poetry Writing II

Megan Kaminski

27841 MW 12:30 - 01:45 PM WES 4020 - LAWRENCE

In this advanced poetry workshop, our focus will be on generating new writing. Over the course of the semester, we will re-connect with our writerly intuition through a series of experiments and inquiries, all with the goal of deepening our writing practice and remaining sentient and oriented towards our most pressing work. We will consider assigned reading as a guide to possibilities and will have visits from the poets we read. We will create new work during the semester and collaborate as a class to provide writer-directed feedback. We will conclude with a capstone project in collaboration with book arts students to bring your poetry into print form.

- Poetry Writing II

Instructor: Brian Daldorph

17398 M 04:10 - 07:00 PM BEST 215 - EDWARDS

ENGL 572 Women and Literature:

Note: This course fulfills KU Core Goal 6.1.

- **Victorian Women**

Instructor: Dorice Elliott

27826 MW 11:00 - 12:15 PM WES 1003 - LAWRENCE

Many of our stereotypes about gender and the roles of both women and men, derive from 19th-century England. The Angel in the House, the Lady with the Lamp, the self-sacrificing mother, the hysterical woman, the femme fatale, the strong-minded woman, the typewriter girl -- these are just a few of the common Victorian images of women. This course will examine the construction of the category of woman in Victorian England by looking at a number of key literary works that were part of the Victorian debate on the "woman question." We will consider a variety of 19th-century texts, mostly by women, that helped to create, reinforce, or challenge conventional gender definitions and roles. We will also look at some key pieces of feminist literary criticism of 19th-century writers. A short paper plus a research paper will be required, as well as in-class writing and a final exam. Primary readings will include selections from Sarah Ellis, *The Women of England*; John Ruskin, "Of Queen's Gardens"; John Stuart Mill, *The Subjection of Women*; Eliza Lynn Linton, "The Girl of the Period"; and Florence Nightingale, *Cassandra*. Full-length texts will include Elizabeth Gaskell, *Cranford*; Elizabeth Barrett Browning, *Aurora Leigh*; George Eliot, *Mill on the Floss*; Charlotte Yonge, *The Clever Woman of the Family*; M. E. Braddon, *Lady Audley's Secret*; and Olive Schreiner, *The Story of an African Farm*.

ENGL 576 Adv Topics American Lit to 1865:

Note: This course fulfills KU Core Goal 6.1.

- **Cultures of Environmentalism**

Instructor: Paul Outka

27846 MW 03:00 - 04:15 PM WES 4023 - LAWRENCE

ENGL 590 Studies in:

Note: This course fulfills KU Core Goal 6.1.

- **Literature & Society of the Contemporary Middle East**

Instructor: Razi Ahmad (CGIS)

ENGL 598 Honors Pro-Seminar:

Note: This course fulfills KU Core Goal 6.1.

- **Writing for a Warming Planet**

Instructor: Byron Santangelo

19976 TuTh 01:00 - 02:15 PM WES 4021 - LAWRENCE

In this course, we will survey a wide range of writing about climate change, with a particular focus on the significance of literature for conceiving the crisis and imagining possible futures and courses of action. We will also consider both the challenges to literary representation posed by climate change and how the crisis has shaped the literary imagination. While we will primarily focus on texts that are typically considered "creative," we will also look at nonfiction by

scientists, journalists, and activists. Readings will include: Paolo Bacigalupi *The Windup Girl*; Octavia Butler *Parable of the Sower*; Erik Conway and Naomi Oreskes *The Collapse of Western Civilization*; Amitav Ghosh *Gun Island*; Barbara Kingsolver *Flight Behavior*; and essays by Jonathan Safran Foer, Jonathan Franzen, Robin Wall Kimmerer, Elizabeth Kolbert, Rebecca Solnit, and many others. Assignments will include a weekly journal, short papers, and a final project on topics chosen by students.

Undergraduate (capstone) and graduate:

ENGL 655 Victorian Literature:

Note: This course fulfills KU Core Goal 6.1.

- **Victorian Fantasy**

Instructor: Anna Neill

27845 MW 12:30 - 01:45 PM WES 4076 - LAWRENCE

The Victorians invented fantasy. They recovered and rewrote folk tales and medieval stories. They reenchant weary modern lives with tales of fairies, goblins, and vampires. They imagined marvelous new lands whose indigenous peoples could be brutally conquered. They mixed magical thinking with evolutionary science to create improbable beings or to predict outlandish planetary futures. And they updated the Gothic with modern or futuristic technologies to generate new forms of horror and thrilling discovery. Over the semester we will read a wide range of fantastic Victorian stories, considering how they reflect and comment on contemporary science, industrial capitalism, imperialism, and the many cultural upheavals caused by revolutions in technology and commerce. Everyone will write two shorter papers and a final research project. Texts will include Charles Kingsley's *The Water Babies*, Alfred, Lord Tennyson's *Idylls of the King*, Marie Corelli's *A Romance of Two Worlds*, Edwin Abbott's *Flatland*, Christina Rossetti's *Goblin Market*, H.G. Wells' *The Island of Doctor Moreau*, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, Bram Stoker's *Dracula*, H. Rider Haggard's *King Solomon's Mines*, William Morris's *News from Nowhere*, and some critical and theoretical articles related to these primary readings.

Graduate:

ENGL 725 Shakespeare

- **Shakespeare's Writing Craft**

Jonathan P. Lamb

28462 MW 11:00 - 12:15 PM WES 4021 - LAWRENCE

In this course, we will study William Shakespeare's craft as a writer of plays and poems. Informed by recent Shakespeare scholarship, we will focus on a small number of texts: *Love's Labour's Lost*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Othello*, *Venus and Adonis* and the *Sonnets*. (This list may change, based on student interest and enthusiasm!) We will consider how questions of language, form, textuality, value, and dramatic structure help us speak to critical concerns of gender, social class, race, emotion, and maybe even computation. Students will complete several formal papers and projects, including a long final research project on a topic of their choice.

ENGL 751

- Fiction Writing III

Instructor: Kij Johnson

18325 M 07:00 - 09:30 PM WES 3001A - LAWRENCE

This is an advanced course in fiction writing for students in the graduate creative writing program. While the majority of our time will be spent discussing works in progress, students will also be responsible for writing reader responses to published fiction and giving peer-to-peer presentations, analyzing demonstrated elements of craft they demonstrate. This is not primarily intended to be a workshop for novels or creative nonfiction.

ENGL 770 Studies in Life Writing:

- American Experiences to 1900

Instructor: Laura Mielke

27847 TuTh 02:30 - 03:30 PM WES 3001A - LAWRENCE

What are the conventions of life writing prior to the twentieth century? How do those conventions shape what we know about life in America? Whose life writing is preserved and why? What is the relationship between life writing and political struggle? In this course, we will take up these questions and more as we read a range of works from colonial North America and the United States prior to 1900. We will take up canonical and (supposedly) marginal texts alike, especially those that relate to settler colonialism and chattel slavery. We will wrestle with the nature of such genres as “captivity narrative,” “slave narrative,” and “conversion narrative” and their relationship with that contested category, Fact. Authors will include, but are not limited to, Mary Rowlandson, Samson Occom, Jonathan Edwards, Benjamin Franklin, William Apess, Maria W. Stewart, Frederick Douglass, Harriet Jacobs, Austin Reed, Henry David Thoreau, Booker T. Washington, and Gertrude Simmons Bonnin. Scholarship by James Olney, Joycelyn Moody, Robert Warrior, Sidonie Smith, Beth Piatote, Saidiya Hartman, and many others will guide us. Students will actively participate in discussions, produce weekly response papers, and by the end of the term, complete a series of short researched analyses or an article-length paper. Feel free to contact me with any questions: lmielke@ku.edu

ENGL 801 Study of Teaching and Writing

- Study of Teaching and Writing

Instructor: Mary jo Reiff

26001 MW 03:00 - 04:15 PM WES 3001A - LAWRENCE

English 801 aims to support new GTAs and to continue the process of building a teaching community begun in orientation. The course goals for new teachers are twofold: 1) to support your teaching of writing by providing structured opportunities to reflect on your teaching practices in dialogue with other writing teachers; and 2) to familiarize you with the scholarship in the field of rhetoric and composition on writing pedagogy, providing a broad introduction to the theories and practices of writing instruction. As rhetoric and composition scholar James Berlin has argued, “a way of teaching is never innocent. Every pedagogy is imbricated in ideology, in a set of tacit assumptions about what is real, what is good, what is possible, and how power ought to be distributed” (“Rhetoric and Ideology in the Writing Class”). This course will provide an opportunity for reflexive inquiry, engagement with other teachers, and critical reflection on “what is real,” “what is good” and “what is possible” in the writing classroom. As

you negotiate competing perspectives on teaching writing, varying student backgrounds and experiences, multiple institutional policies and requirements, and your roles/identities as writing teachers, the purpose of this course is to encourage you to become reflective practitioners and to identify and question the “tacit assumptions” that inform your teaching. As such, this course will give you an opportunity to examine and reflect on your teaching practices as you work to develop pedagogical approaches that you can build on throughout your teaching career. The course, then, is designed to support your development as teachers of writing and to expose you to general theories of student learning and pedagogy that will inform courses you may teach in the future, whether composition, technical writing, language, literature, or creative writing. By the end of the course, you will be asked to write a preliminary statement of your teaching philosophy and to compile a teaching portfolio, which can serve as a starting point for enacting that philosophy.

ENGL 980 Seminar in:

- [Seminar in Theories of Reading](#)

[Instructor: Ann Wierda Rowland](#)

[27848 TuTh 11:00 - 12:15 PM WES 3001A - LAWRENCE](#)

A research seminar on recent theories of reading. Reading has emerged as an important site of inquiry in a variety of fields and methodologies across literary studies. We will explore a wide range of theoretical approaches to reading in order to give students the opportunity to discover the concepts and analytical tools that will be most useful to them in their own area of study. These will include the cultural and material history of reading and reading repertoires, theories of reception and remediation, cognitive literary theory and the reading brain, embodied reading and affect, gender and queer theories of reading, literary fandom and the sociology of reading. Students will do a class presentation and write a final paper that applies theories of reading to their own field of specialization.