

# English Course Descriptions, Spring 2022

Last updated 10/4/2021

## Undergraduate Courses:

### ENGL 101

#### **COMPOSITION**

See Schedule of Classes

### ENGL 102

#### **CRITICAL READING AND WRITING**

See Schedule of Classes

### ENGL 105

- **HONORS INTRODUCTION TO ENGLISH** w/ Doreen Fowler

49615 | TuTh 11:00-12:15 PM | FR 111 – Lawrence

*Description:* 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. 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*; and *The Norton Anthology of Short Fiction* (shorter 8<sup>th</sup> edition). This course fulfills the KU Core Goal 1.1 (Critical Thinking); this course also fulfills one of the two required courses for KU Core Goal 2.1 (Written Communication).

- **HONORS INTRODUCTION TO ENGLISH** w/ Mary Klayder

57335 | MWF 10:00-10:50 AM | WES 4020 – Lawrence

*Description:* 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*.

### ENGL 203

#### **TOPICS IN READING AND WRITING**

- **TOPIC: LITERATURE OF SPORTS** (2 sections) w/ Phil Wedge

49729 | By Appointment | Online – Lawrence JAN 18-MAR 11

49755 | By Appointment | Online – Lawrence MAR 21-MAY 13

*Description:* In the Literature of Sports course students will study and write essays on a significant body of sport literature, examining such topics as sports as character-building, sports hero types, hero-worship in fans, violence in sports, corruption in sports, the translation of sport literature to film, and so on. Required coursework consists of 3 major Essays and a revision assignment (50%), and a comprehensive Final (20%). Homework (30%) includes group work and short writing assignments. Class participation is also of considerable importance. TEXTS: Eric Greenberg, *The Celebrant*; Clifford Odets, *Golden Boy*; Angie Abdou, *The Bone Cage*; Anne Lamott, *Crooked Little Heart*; August Wilson, *Fences*; F.X. Toole, *Million Dollar Baby*; H.G. Bissinger, *Friday Night Lights*.

- **TOPIC: SCIENCE FICTION AND POPULAR MEDIA** w/ Chris McKitterick

44204 | Th 4:00-6:30 PM | WES 4076 – Lawrence

*Description:* New generations of creatives take advantage of innovative tools to respond to changing social conditions. We'll explore science fiction narratives across a range of genres including print literature, film,

television, comics, games, podcasts, and other multimedia expressions, and trace the relationship between SF and today's expressions of what it means to be human living through ever-accelerating change. Students express their unique understanding and interpretation of the genre by writing short responses, participating in discussions, and creating and sharing personal visions through longer written or multimedia projects. Prepare to rent, stream, or otherwise access movies and shows outside of class, plus study short pieces. Award-winning science-fiction author and scholar Chris McKitterick leads the course.

## ENGL 205

### **FRESHMAN-SOPHOMORE HONORS PROSEMINAR**

- **TOPIC: IMAGINING A BETTER WORLD** w/ Anna Neill  
41045 | MW 12:30-1:45 PM | WES 4076 – Lawrence  
*Description:* The word “utopia” names a fantastical, often dreamed, necessarily impossible world. As we face new and familiar forms of social breakdown, climate catastrophe, and an ever-widening wealth gap, the idea of building a society from scratch so that all its members may flourish might seem enormously hopeful, unrealizable, or both. This course will study depictions of utopian community in literature, film, and other media. We will consider such things as the power of utopian imagination for engineering social change, the conditions that utopias aim to transform and the inherent contradictions that hamper them, and the possibilities and dangers unleashed through utopian thought. In addition to short weekly homework assignments, you will write 3 essays (one as an open book final) and collaboratively design a utopia. Texts: Sir Thomas More, *Utopia*; William Morris, *News from Nowhere*; Toni Morrison, *Paradise*; Amitav Ghosh, *The Hungry Tide*; Ryan Coogler, *Black Panther*, John Pilger, *Utopia*; podcasts and other items.
- **TOPIC: WAYS OF SEEING** w/ Mary Klayder  
57336 | MWF 11:00-11:50 AM | WES 4020 – Lawrence  
*Description:* 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.

## ENGL 209

### **INTRODUCTION TO FICTION** (2 sections) w/ Brian Daldorph

47022 | MWF 10:00-10:50 AM | WES 4035 – Lawrence

49271 | MWF 11:00-11:50 AM | WES 4035 – Lawrence

## ENGL 220

- **INTRODUCTION TO CREATIVE WRITING** w/ Erika Grandstaff  
49273 | TuTh 4:00-5:15 PM | WES 4021 – Lawrence  
*Description:* In-depth reading and writing in multiple genres (poetry, fiction, creative nonfiction). Creative assignments combine with critical analysis to help students identify, analyze, and employ forms and techniques across various genres, audiences, and contexts. Written assignments include creative works in multiple genres and critical responses to reading.
- **INTRODUCTION TO CREATIVE WRITING** w/ Meagan Dermody  
58556 | TuTh 2:30-3:45 PM | FR 222 – Lawrence  
*Description:* In this course, students will study the practices of creative writing in a variety of genres, including poetry, fiction, nonfiction, plays, and even hybrid texts that utilize elements from multiple genres. Through rigorous inquiry, discussion, and creative experimentation, students will gain a strong understanding of each genre's conventions, strategies, and contexts--and then will put that knowledge into

practice to produce original writing. Writing assignments in the course will be split between critical work, which analyzes the technique and function of various creative pieces and allows students to read creative works as potential models or sites of learning opportunities, and creative work, which allows students to develop their own creative philosophy as it applies to each genre they work within. In lieu of a final exam, students will submit a portfolio of their revised work, along with a short reflection paper.

### ENGL 300

#### **INTRODUCTION TO ENGLISH STUDIES** w/ Douglas Crawford-Parker

57522 | MW 3:00-4:15 PM | WES 4076 – Lawrence

*Description:* Where do texts come from? What kinds of relationships do they have with each other? How do writers relate across texts and across time? English 300 will introduce students to the main areas and methods of English studies by examining how texts relate—how they rewrite, retell, steal from each other. Pondering these relationships will allow us to contemplate the conditions of reading and writing across contexts, genres, and rhetorical situations. They help us think about what it means for a text to be fictional, poetic, persuasive, convincing, creative, engaging, boring, or even true. Students will write three papers and as well as several shorter assignments and a final project, comment on readings in Teams, and create a short presentation. Students will finish the course with a fuller sense of what it means to be an English major or minor. Texts: Jeffrey Nealon & Susan Searls Giroux, *The Theory Toolbox: Critical Concepts for the Humanities, Arts, & Social Sciences* (2nd Edition. Rowman & Littlefield, 2011. ISBN-10: 9780742570504); William Shakespeare, *The Tempest: A Case Study in Critical Controversy* (2nd Edition, edited by James Phelan & Gerald Graff. St Martin's Press, 2009. ISBN-10: 0312457529); Margaret Atwood, *Hag-Seed: William Shakespeare's The Tempest Retold: A Novel* (Hogarth, 2017. ISBN-10: 0804141312); Frederick Douglass, *Narrative of the Life of Frederick Douglass: An American Slave, Written by Himself*, Third Edition (David Blight, Editor. Bedford/St. Martin's, 2016. ISBN-10: 1319048897); Harriet Jacobs, *Incidents in the Life of a Slave Girl, Written by Herself* (Norton Critical Editions), (Second Edition. Frances Smith Foster & Richard Yarborough, Editors. Norton, 2019. ISBN-10: 0393614565).

### ENGL 305

#### **WORLD INDIGENOUS LITERATURES** w/ Robert Warrior

57913 | TuTh 2:30-3:45 PM | WES 1003 – Lawrence

### ENGL 308

#### **INTRODUCTION TO LITERARY CRITICISM & THEORY** w/ Dorice W. Elliott

45363 | MW 11:00 AM-12:15 PM | WES 1003 – Lawrence

*Description:* What is the difference between reading literature for fun and reading it as a literary critic? What do literary critics and scholars do and what are the major ideas and theories they use? This course will help you to answer these questions and to become an active literary critic yourself. We will be learning about the major literary theories of the late twentieth century, including structuralism, psychoanalysis, deconstruction, Marxism and post-Marxism, feminist and queer theories, New Historicism and cultural studies, and postcolonial and race theory, as well as exploring some of the newer theories twenty-first century critics are interested in such as ecocriticism, affect theory, disability studies, animal studies, performativity, cyborg or posthuman theory, and thing theory. You will further develop your skills in close reading, literary analysis, and research on literary topics, with a special focus on how to identify the theoretical assumptions behind literary arguments. We will also consider the relationship between literature and historical background, looking at the ways literary texts can actually influence history and culture. Our general procedure will be to read theoretical texts in conjunction with literary texts so that we can explore how theory is applied to the practical business of reading literature. We will even play games! You will be expected to write discussion posts, quizzes, and other exercises, one 4-5 page close-reading paper, and a slightly longer research paper, plus exams. You will need to buy these required texts: Robert Dale Parker, *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*; Katherine O. Acheson, *Writing Essays about Literature*; and Claudia Rankine, *Citizen*. The other readings will be PDFs of shorter works that I will post online.

### ENGL 312

#### **MAJOR BRITISH WRITERS TO 1800** w/ Geraldo Sousa

52442 | TuTh 11:00 AM-12:15 PM | WES 4035 – Lawrence

*Description:* “Some books are to be tasted, others to be swallowed, and some few to be chewed and digested,” wrote Francis Bacon. He added that “reading” makes us fully human, conversation makes us “ready,” and “writing” makes us “exact.” This course focuses on some of the greatest English literary masterpieces, such as *Beowulf*, *Canterbury Tales*, Spenser’s *Faerie Queene* (Bks 1 & parts of 2), Marlowe’s *Doctor Faustus*, Webster’s *Duchess of Malfi*, Milton’s *Paradise Lost*, and Mary Shelley’s *Frankenstein*. We will read, analyze, discuss, and write about these and other early texts from different genres and authors. In the process, we will have an introduction to literary history, scholarship and exciting new critical approaches. *This course fulfills the English 312 or equivalent requirement for the English major.* For additional information, contact Dr. Sousa: [sousa@ku.edu](mailto:sousa@ku.edu).

### ENGL 317

#### **TOPICS IN AMERICAN LITERATURE TO 1865**

**TOPIC: SLAVERY & ABOLITION** w/ Laura Mielke

52437 | TuTh 11:00 AM-12:15 PM | WES 4076 – Lawrence

*Description:* The war against slavery in the U.S. was waged with words as well as weapons. In this course, we will study a broad range of works produced between the late-eighteenth century and the start of the Civil War that ask whether slavery should persist in a country founded on human equality. In addition to examining how authors of slave narratives, speeches, novels, poetry, and dramas framed their arguments concerning slavery, we will explore how literature preserves the experience of enslaved people. Throughout the semester we will consider the legacy of this literature for contemporary social justice movements.

### ENGL 318

#### **TOPICS IN AMERICAN LITERATURE SINCE 1865**

**TOPIC: SHORT STORY MASTERPIECES** w/ Doreen Fowler

57523 | TuTh 2:30-3:45 PM | WES 1049 – Lawrence

*Description:* 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 6-7 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). This class fulfills the English Department Major requirement: Individual Authors or Movements. This class also fulfills the English Department Major requirement: Forms and Genres.

### ENGL 322

**AMERICAN LITERATURE II** w/ Joseph Harrington

46217 | TuTh 9:30-10:45 AM | WES 4023 – Lawrence

*Description:* The United States sped up after the Civil War: population, urbanization, industrialization, immigration, technology, and racial violence all increased exponentially – and haven’t stopped. Writers have responded to this new world with a wide variety of new and innovative literary tendencies. We will approach these writings as their authors’ personal responses to broader historical events and struggles between different blocs, identities, cultures, and philosophies. The course is designed to leave you with a knowledge of the broad outlines of modern US American literature and culture since the Civil War; but it also will help you hone your reading, writing, and speaking skills.

### ENGL 328

#### **LITERATURE AND FILM**

**TOPIC: LATIN AMERICAN IMMIGRATION IN LITERATURE AND FILM** w/ Marta Caminero-Santangelo

58804 | TuTh 2:30-3:45 PM | WES 4076 - Lawrence

### ENGL 334

#### **MAJOR AUTHORS**

- **TOPIC: JANE AUSTEN** w/ Dorice W. Elliott  
52449 | MW 3:00-4:15 PM | WES 1003 – Lawrence  
*Description:* “First and foremost,” wrote famous nineteenth-century critic George Henry Lewes, “let Jane Austen be named, the greatest artist that has ever written.” Jane Austen’s status as a canonical figure in the history of English literature was well-established long before the late twentieth century when feminist critics revived the reputations of so many once-prominent women writers. Her six published novels have long been admired for their witty social satire and endearing characters and have been widely read by both scholarly and popular audiences. Their enduring popularity is apparent in the numerous film versions of the novels that have been released in recent years. Why is Jane Austen such a popular writer, even for a twenty-first-century audience? Is there something subversive in her polished and seemingly conservative writing? How did her contemporaries read her and how do readers and viewers interpret her now? We will read the six major novels-- *Northanger Abbey*, *Sense and Sensibility*, *Pride and Prejudice*, *Emma*, *Mansfield Park*, and *Persuasion*-- as well as some of her juvenilia and unfinished novels. We will also watch some of the films made from or based on the novels. We will consider the novels in their historical context, looking particularly at issues of gender and class, as well as literary style. Students will participate in lively discussion and write three 4-6 page papers and a final exam.
- **TOPIC: AUSTEN AND HARDY** w/ Phil Wedge  
58127 | W 7:10-10:00 PM | REGN 150 – Edwards  
*Description:* This course offers the opportunity to study two major 19th century British authors, Jane Austen and Thomas Hardy, who helped shape the novel as a form. Our reading will include three major novels from each author and study the issues they explore, from the roles of women in society, to social class issues, to the evolution and potential demise of rural life; from modes of genteel courtship to the struggle to rise out of the laboring class. In the process we will also examine the evolution of the novel as a form from 3-volume edition to serialization and beyond. Required coursework consists of 3 major Essays (50%) and a comprehensive Final Exam (25%). Homework (25%) includes short writing assignments on Blackboard. Class participation is also of considerable importance. TEXTS: Austen, *Sense and Sensibility*, *Pride and Prejudice*, and *Persuasion*; Hardy, *Far From the Madding Crowd*, *The Mayor of Casterbridge*, and *Tess of the d’Urbervilles*. Selected shorter writings of both authors.

### ENGL 351

- **FICTION WRITING** w/ Erika Grandstaff  
58137 | TuTh 2:30-3:15 PM | WES 4040 – Lawrence  
*Description:* A study of narrative techniques and practice in the writing of fiction.
- **FICTION WRITING** w/ Kij Johnson  
58135 | MW 12:30-1:45 PM | WES 4020 – Lawrence
- **FICTION WRITING** (2 sections) w/ Adam Desnoyers  
45074 | TuTh 11:00 AM-12:15 PM | WES 4051 – Lawrence  
46361 | TuTh 1:00-2:15 PM | WES 4051 – Lawrence
- **FICTION WRITING** w/ Brian Daldorph  
47820 | M 4:10-7:00 PM | REGN 152 – Edwards

### ENGL 355

- **NONFICTION WRITING** w/ Mark Luce  
46218 | Th 7:10-10:00 PM | REGN 254 – Edwards
- **NONFICTION WRITING** w/ Douglas Crawford-Parker  
49306 | MW 11:00 AM-12:15 PM | WES 4051 – Lawrence  
*Description:* When you hear the word “essay,” what comes to mind? School assignments? Five paragraphs? Exams? In this class, we will study and write a very different kind of essay: the essay as a form of literature where writers artfully enact their engagement with the world and with themselves. Our emphasis will be on the art and craft of the personal essay. We will read numerous essays to get a better handle on this often-slippery form. We will spend some time sharpening our sentence style, the material essays are made out of. And we will write essays and read each other’s work. The class employs a workshop format where each student reads and comments on the work of everyone else in the class and receives feedback from everyone else in the class. The workshop format of the course demands a high

level of student participation, both in degree and quality. Students will be required to write one short essay and two longer essays, keep a journal, do a presentation, and revise their work for an end of semester portfolio, in addition to reading numerous essays and other assignments. A willingness to read seriously, write, offer feedback, accept feedback, and enjoy oneself is essential for the course. Texts: Constance Hale, *Sin and Syntax: How to Craft Wicked Good Prose* (Three Rivers Press, 2013. Revised, Updated Edition. ISBN-10: 0385346891); Phillip Lopate, ed., *The Art of the Personal Essay: An Anthology from the Classical Era to the Present* (Anchor, 1995. ISBN-10: 038542339X); Dinty Moore, *Crafting the Personal Essay: A Guide for Writing and Publishing Creative Non-Fiction* (Writers Digest, 2010. ISBN-10: 1582977968); Jen Hirt & Erin Murphy, eds., *Creating Nonfiction: Twenty Essays and Interviews with the Writers* (Excelsior Editions, 2016. ISBN-10: 143846116X).

## ENGL 360

### TOPICS IN WRITING

- **TOPIC: WRITING AND ECOLOGY** w/ Megan Kaminski  
58130 | MW 3:00-4:15 PM | WES 4023 – Lawrence  
*Description:* In this course we will explore writing as a practice to encounter, engage with, and explore the larger ecologies of which are a part. Our writing (and reading) practices will help us connect to our shared ecosystem as a source of knowledge and inspiration for strategies to live in the world, to navigate uncertainty—and to re-align thinking towards kinship, community, and sustainability. More specifically, the class will focus on writing that counters extractive and exploitative values and relationships with land and peoples (human and otherwise). Our shared readings will range in genre, including nonfiction, poetry, speculative fiction, games, and contemplative practices. While our reading list and collective investigations will be collaborative, students will carve out their own research paths and explorations in this project-based class. There will be many opportunities to connect with existing trajectories of exploration in botany, geology, philosophy, writing, the arts, social work, environmental studies, and social justice work, among other disciplines and frameworks. In addition to class discussions and short informal responses to assigned course reading, your own written assignments will take the form of three projects, all in genres of your own choosing. You will also get your hands into soil and find out about local environmental challenges through field work (and field trips, if public health circumstances allow).
- **TOPIC: TRAVEL WRITING & COSTA RICA EXPERIENCE**  
44920 | By Appointment | Study Abroad JAN 2-13 (**Instructor Consent Required**)  
*Description:* This spring course and overseas twelve-day program offers students the opportunity to investigate a variety of current issues in Costa Rican politics, culture, ecology, and tourism through lectures, field trips to sites of interest, and individual research projects.

## ENGL 362

### FOUNDATIONS OF TECHNICAL WRITING (4 sections) w/ Christopher Peace

- 49722 | By Appointment | Online – Lawrence JAN 18-MAR 11  
49865 | By Appointment | Online – Edwards JAN 18-MAR 11 (**Department Consent Required**)  
49753 | By Appointment | Online – Lawrence MAR 21-MAY 13  
49866 | By Appointment | Online – Edwards MAR 21-MAY 13 (**Department Consent Required**)

## ENGL 380

### INTRODUCTION TO RHETORIC & COMPOSITION (2 sections) w/ Pritha Prasad

- 49857 | TuTh 1:00-2:15 PM | WES 4023 – Lawrence  
57912 | TuTh 2:30-3:45 PM | WES 4023 – Lawrence

## ENGL 387

### INTRODUCTION TO THE ENGLISH LANGUAGE w/ Peter Grund

- 57525 | MW 12:30-1:15 PM | WES 4023 – Lawrence

*Description:* 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 492

#### **THE LONDON REVIEW** w/ Mary Klayder

43801 | W 4:30-5:50 PM | WES 4023/Study Abroad (Instructor Consent Required)

*Description:* The London Review will allow students to plan and research a visit to London, to spend Spring Break of 2020 visiting London, and to create a publication of reviews and essays about their stay. Students will spend the weeks in the semester before Spring Break deciding on the productions and exhibits they plan to visit. They will conduct research on those events, each student specializing in a particular aspect of the visit. They will also study the genre of the literary/arts review, examining audience and publication possibilities. After returning from London, the class will spend the remainder of the semester publishing The London Review 2020. Each student will be responsible both for writing reviews and for helping to put together the journal.

### ENGL 494

#### **RESEARCH INTERNSHIP** w/ Mary Klayder

48685 | By Appointment | Lawrence (Instructor Consent Required)

### ENGL 495

#### **DIRECTED STUDY**

See Schedule of Classes

### ENGL 496

#### **INTERNSHIP**

See Schedule of Classes

### ENGL 497

#### **SERVICE LEARNING INTERNSHIP**

See Schedule of Classes

## Undergraduate/Graduate Courses:

### ENGL 508

#### **CONTEMPORARY LITERARY THEORY** w/ Phillip Drake

45756 | TuTh 11:00 AM-12:15 PM | WES 4020 – Lawrence

*Description:* Contemporary social justice movements (including postcolonial/decolonial movements, environmental justice, BLM, universal basic income, and more) all have been influenced by ideas and theories coming from Karl Marx and his followers, whether embracing, adapting, or rejecting their work. This course provides an introduction to Marxian approaches to literary and cultural criticism. It traces the emergence of Marxism not only as a political and cultural force but also as a collection of analytical tools. After familiarizing ourselves with key Marxian terms and concepts (e.g., alienation, dialectic, ideology, materialism, surplus value, revolution, etc.), the class will focus on applying Marxian approaches to literary and cultural analysis, while also exploring areas of controversy and conflict that shape understandings and practices of Marxism, particularly as they relate to contemporary justice movements. In addition, we will explore intersections between Marxian thought and other theoretical lineages, like gender studies, critical race theory, postcolonialism, animal studies, science and technology studies, posthumanism, popular culture, and more. Assignments will include a seminar paper, presentations, and informal reaction papers. This course will be useful to a range of students, including (but not limited to) those who are new to Marx and critical theory, those well versed in theory, and those interested in justice politics in their myriad forms of expression. Likely texts will include: Marx, *CAPITAL*; Marx, *MARX-ENGELS READER*; Ferrante, *DAYS OF ABANDONMENT*; and Capek, *RUR*; along with other literary

and critical works that will be posted on Canvas by Fanon, CLR James, Gramsci, Escobar, Hartsock, Adorno, Marable, Althusser, Gibson-Graham, Edelman, Latour, Weeks, Graeber, Latour, Williams, and more.

### ENGL 525

#### **SHAKESPEARE & STORYTELLING** w/ Geraldo Sousa

58119 | TuTh 9:30-10:45 AM | WES 4035 – Lawrence

*Description:* This course focuses on Shakespeare as a storyteller and adapter of the stories of others. Storytelling may indeed constitute “the structural core of all fiction,” as Northrop Frye argued of romance. We will consider principles of narratology, the practice of narrative and recurrent narrative devices that Shakespeare deploys in his works. We will read stories/sources that Shakespeare adapted; selected plays, such as *Comedy of Errors*, *Twelfth Night*, *Pericles*, *Winter’s Tale*, *The Tempest*, and *Twelfth Night*, and key critical and theoretical texts such as Northrop Frye’s *The Secular Scripture*. We will also consider adaptations of Shakespeare in fiction and film. We should plan to attend the KU production of *Measure for Measure*. Students in an English capstone course are expected to demonstrate mastery of skills and knowledge but also to develop confidence to innovate, to move forward from materials and positions they have been taught to staking out their own positions and supporting them with original research; therefore, students will be given the opportunity to design capstone projects in literary analysis and research, theater history, film studies, or creative writing, especially tailored to their scholarly and academic interests. **ENGLISH 525 is designed as a capstone course in the English major, and also fulfills KU Core Goal 6.** For additional information, contact Dr. Sousa: [sousa@ku.edu](mailto:sousa@ku.edu).

### ENGL 551

- **FICTION WRITING II** w/ Adam Desnoyers  
41064 | TuTh 2:30-3:45 PM | WES 4051 – Lawrence
- **FICTION WRITING II** w/ Brian Daldorph  
47821 | M 4:10-7:00 PM | REGN 152 – Edwards
- **FICTION WRITING II** w/ Kij Johnson  
48457 | MW 3:00-4:15 PM | WES 4020 – Lawrence

### ENGL 552/ENGL 752

#### **POETRY WRITING II** w/ Joseph Harrington

51268 | TuTh 11:00 AM-12:15 PM | WES 4023

*Description:* This workshop is based on the idea that to be a good writer, you have to write a lot, and you have read a lot. So, we’ll all be doing both. We will read a lot of the work of student poets in the class (i.e., you), as well as poems by published poets who aren’t in the class. You’ll be required to compose a poem most weeks and to submit it to other members of the class. We’ll make observations about each poem, see what it’s doing, and suggest ways to take it in new and exciting directions. My philosophy: all poetry, regardless of subject-matter, is about words, and words are sounds or marks on a page + blank space. We get to make imaginative compositions out of those sounds, marks, and space, and doing so can be a lot of fun. The goals? To improve your skill and confidence writing, talking about writing, giving and accepting useful critique, and expanding your versatility as a wordsmith generally. We will think about your poetry, not simply as individual poems, but as a growing (and changing) body of work. We’ll also get into the habit of thinking about it as verbal and visual, not “purely” textual, art.

### ENGL 555

- **NONFICTION WRITING II** w/ Mark Luce  
49241 | Th 7:10-10:00 PM | REGN 254 – Edwards
- **NONFICTION WRITING II** w/ Douglas Crawford-Parker  
47835 | MW 12:30-1:45 PM | WES 4051 – Lawrence

*Description:* English 555 is a creative writing workshop focused on continuing students’ development as essayists to expand their ability in the genre’s myriad possibilities of both form and content. The course focuses on student work through the peer review workshop, but we also read outside to understand better some of the potential, possibilities, and pitfalls of the essay form. Students write three essays and contribute regular critiques of one another’s work. One essay is then revisited at semester’s end as part of a larger revision project. Students are required to take part in a group reading of their own work and do



several shorter presentations. The workshop format of the course demands a high level of student participation, both in degree and quality. Students can expect to be challenged intellectually and creatively in producing new and original writing and engaging with their fellow students to think about the process of writing as essayists. Texts: Phillip Lopate, ed., *The Contemporary American Essay* (Anchor, 2021. ISBN-10: 0525567321); Elissa Washuta and Theresa Warburton, eds., *Shapes of Native Nonfiction: Collected Essays by Contemporary Writers* (U of Washington P, 2019. ISBN-10: 0295745754); Carl H. Klaus, *A Self Made of Words: Crafting a Distinctive Persona in Creative Nonfiction* (Iowa City: U of Iowa P, 2013. ISBN-10: 1609381947); Priscilla Long, *The Writer's Portable Mentor: A Guide to Art, Craft, and the Writing Life* Second ed. (Albuquerque: U of New Mexico P, 2018. ISBN-10: 082636005X). Likely Texts (three of the following): Jia Tolentino, *Trick Mirror: Reflections on Self-Delusion* (Random House, 2020. ISBN-10: 0525510567); Eula Biss, *Having and Being Had* (Riverhead, 2021. ISBN-10: 0525537465); Cathy Park Hong, *Minor Feelings: An Asian American Reckoning* (Random House, 2021. ISBN-10: 1984820389); Billy-Ray Belcourt, *A History of My Brief Body* (Two Dollar Radio, 2020. ISBN-10: 1937512932); J. Drew Lanham, *The Home Place: Memoirs of a Colored Man's Love Affair with Nature* (Milkweed, 2017. ISBN-10: 1571313508); Aimee Nezhukumatathil, *World of Wonders: In Praise of Fireflies, Whale Sharks, and Other Astonishments* (Milkweed, 2020. ISBN-10: 1571313656).

## ENGL 587

### **AMERICAN ENGLISH** w/ Peter Grund

57526 | MW 11:00 AM-12:15 PM | WES 4023 – Lawrence

*Description:* What makes American English “American”? In this course, we will explore this question both from a language perspective and a social perspective. From a language perspective, we will look at the characteristics of American English: what is distinct about American English (compared to other types of English), where did American English originate, how has it developed over time, and how does it vary? For example, we will consider how people use English differently in different regional areas (such as Kansas, Minnesota, and Louisiana), and how people vary their language based on context and situation and based on social identity. The social perspective, on the other hand, will push us to think about the evaluation of varieties of American English, linguistic discrimination, and social justice connections to language. Here we will explore why some regional and ethnic dialects are evaluated negatively while others positively; and why some people want legislation to make (standard) English the only official language in the US, while others work to safeguard broader language rights as part of linguistic social justice. Our work in class will cover various textual materials (such as literary texts, witness testimonies, and blogs) as well as online tools and resources, such as the Corpus of Contemporary American English (<https://www.english-corpora.org/coca/>), the Google Ngram Viewer (<https://books.google.com/ngrams>), and the Yale Grammatical Diversity Project (<https://ygdp.yale.edu/>). By the end of the semester, you will have in-depth knowledge and sophisticated tools enabling you to analyze, describe, and discuss American English and to engage in debates about linguistic rights and responsibilities pertaining to American English and other languages in the US. There will be a number of smaller assignments and a major research assignment. No required text.

## ENGL 598

### **HONORS PROSEMINAR**

**TOPIC: MARGINALIZED BODIES IN MEDICINE** w/ Giselle Anatol and Najarian Peters (Law)

57521 | Th 4:00-6:30 PM | WES 4020 – Lawrence

*Description:* Why is it that African American communities in the U.S. accounted for half of all coronavirus cases and almost 60% of the COVID-19 deaths in Spring 2020? Are these statistics related to the fact that COVID-19 caused nearly 20% of all deaths in Native American and Latinx populations—higher than any other race or ethnicity—by the middle of the summer of that year? And the statistic that, while Filipino/as make up 4% of the nurses in the U.S., they represented almost 32% of the nurse deaths from the virus? Even before the pandemic, Black women in the U.S. were 3-4 times more likely to die from pregnancy-related complications than White women. Quantitative research has revealed that people without Bachelor’s degrees in the U.S. are experiencing an intergenerational increase in pain, with each age group reporting more discomfort than the generations before them, while the same trend isn’t found among subjects who have graduated from college. In other words, data suggests startling discrepancies in the wellness and the medical care of groups across racial, ethnic, and class divides. In this course, we will use legal cases and literature from different eras and socio-cultural groups to interrogate how and why diseases might disproportionately impact the lives of those who live on the “margins” of society: people of color, immigrants, the poor, and working-class folks. Writing by

authors from a range of genres—science fiction, the history of medicine, memoir, poetry, the personal essay, legal documents, and journal articles—will be analyzed from interdisciplinary perspectives to see how each piece speaks to themes and concerns of health and healthcare, such as varying definitions of “medicine” and “illness,” best (and worst) practices for physicians and other healthcare workers, possible tensions between spirituality and science, how disparities like employment opportunities, educational access, housing standards, geographical region, cultural and linguistic bias, and sexism (among others) can affect access to adequate care—both physical and mental. We will pay particular attention to the intersections of medicine, literature, and the law, since law and policy impact the lived experiences of marginalized populations, and legal principles from previous generations are still at work in the present.

### ENGL 599

**HONORS ESSAY** w/ Mary Klayder  
See *Schedule of Classes*

### Graduate Courses:

### ENGL 709

**CRITICAL THEORY: PROBLEMS & PRINCIPLES** w/ Anna Neill

58121 | MW 3:00-4:15 PM | WES 3001A – Lawrence

*Description:* Although this is a theory course, it will begin with nonfiction. We will read selections from Amitav Ghosh's *The Nutmeg's Curse: Parables for a Planet in Crisis*, Robin Wall Kimmerer's *Braiding Sweetgrass*, and Ta-Nehisi Coates's *Between the World and Me*. We will use these readings to guide our path through the theory texts, which will be mostly from the 2000s, but which will include some earlier material. Expect to wrestle with some difficult readings—essays by Michel Foucault, Giorgio Agamben, Raymond Williams, Cathy Caruth, Rob Nixon, Judith Butler, Donna Haraway, Bruno Latour, Sara Ahmed and others. But feel confident that you will have a clear route into them through the linked themes that our opening conversations put in place: embodiment, coloniality, climate, the nonhuman, and others that you identify as critical to the way you want to engage and use theory. I will ask you to write weekly response papers, to help lead discussion on a rotating basis, and to give a more formal presentations later in the semester leading to a final paper or 12-15 pages.

### ENGL 753

**WRITERS WORKSHOP** w/ Darren Canady

52435 | W 7:00-9:30 PM | WES 3001A – Lawrence (Department Consent Required)

### ENGL 776

**AMERICAN LITERATURE TO 1900**

**TOPIC: TRANSCENDENTALISM** w/ Randall Fuller

57524 | Tu 7:00-9:30 PM | WES 3001A – Lawrence

### ENGL 800

**METHODS, THEORY, & PROFESSIONALISM** w/ Laura Mielke

46708 | TuTh 1:00-2:45 PM | WES 3001A – Lawrence (Department Consent Required)

*Description:* English 800 prepares students for subsequent graduate coursework and exams, the writing of a scholarly thesis or dissertation, and the submission of work to the larger scholarly community. Assignments facilitate the acquisition of skills and tools essential to these activities. Students will read a lot and discuss strategies for reading scholarly writing effectively; produce a wide range of professional genres, including conference proposals and book reviews; learn more about their selected areas of study and the best venues for sharing work in those areas; and develop a comprehensive plan for their graduate studies.

### ENGL 802

**PRACTICUM IN THE TEACHING OF COLLEGE ENGLISH** w/ Sonya Lancaster

43406 | Th 10:00-10:50 AM | WES 3001A – Lawrence (Department Consent Required)

*Description:* The practicum is designed to help and support to you in your first semester of teaching English 102 at KU, as well give you an opportunity to discuss the pedagogical issues underlying classroom work. The

course builds upon your 801 experience, emphasizing teaching research, analysis and synthesis, helping students inquire into academic topic, and helping students explore cultural diversity in inclusive ways. In the practicum, we can work together to address issues that arise as you teach, and you can share your ideas to develop a community of colleagues with whom to share teaching materials and support. The ability to adjust to new settings and to develop relationships with colleagues are essential for jobs at other institutions, and you will have an opportunity to practice such adjustments. This practicum meets once a week for one hour. In class we will discuss pedagogical topics related to your teaching of 102 and have workshops in which you will collaboratively create individual units and assignments, as well as times to work through issues that arise in your classes. You will have one writing project in this class that will be divided into two short written assignments, each of which is directly related to your teaching. One is based on peer class visits and one consists of determining how you would revise the paper assignments for the next time you teach. You will have four conferences: a group conference during the week before the semester starts about your course plans (with me); an individual conference over a visit to your class (with Sarah); an individual conference over a review of your grading (with Sarah); an individual conference about the assignments in the course (with me).

### [ENGL 896](#)

#### **INTERNSHIP**

*See Schedule of Classes*

### [ENGL 897](#)

#### **PREPARATION FOR M.A. EXAM**

*See Schedule of Classes*

### [ENGL 899](#)

#### **M.A./M.F.A. THESIS**

*See Schedule of Classes*

### [ENGL 904](#)

#### **SEMINAR IN COMPOSITION THEORY**

**TOPIC: CULTURES, COUNTERPUBLICS, & ARCHIVES** w/ Mary Jo Reiff

52447 | TuTh 11:00 AM-12:15 PM | WES 3001A – Lawrence (**Department Consent Required**)

### [ENGL 980](#)

#### **SEMINAR IN...**

**TOPIC: CULTURES OF ENVIRONMENTALISM & ANTHROPOCENE** w/ Paul Outka

58123 | W 12:30-2:50 PM | WES 3001A – Lawrence

### [ENGL 997](#)

#### **PREPARATION FOR THE DOCTORAL EXAM**

*See Schedule of Classes*

### [ENGL 998](#)

#### **INVESTIGATION AND CONFERENCE**

*See Schedule of Classes*

### [ENGL 999](#)

#### **DOCTORAL DISSERTATION**

*See Schedule of Classes*