

FALL 2020 UNDERGRADUATE COURSES

English major requirements can be found here:
<http://catalog.ku.edu/liberal-arts-sciences/english/ba-bgs-english/#requirementstext>

and English minor requirements here:
<http://catalog.ku.edu/liberal-arts-sciences/english/minor/#requirementstext>

KU Core requirements can be found here:
<https://kucore.ku.edu/fulfilling-core->

If you are majoring or minoring in English – or planning to do so – the English Department **STRONGLY RECOMMENDS** that you consult with **English Academic Advisor, JD Smith**, to better understand your options and maximize efficiency as you seek to fulfill KU Core and English Department requirements. JD Smith's office is 3001P Wescoe. His e-mail is jdsmith@ku.edu. You are also welcome to contact Department of English Director of Undergraduate Studies, Darren Canady, or Associate Director of Undergraduate Studies, Mary Klayder. Darren Canady's office is 3001L Wescoe. His email is canady@ku.edu. Mary Klayder's office is 3059 Wescoe. Her email is mklayder@ku.edu.

ENGL 105 Freshman Honors English: Say Again?: Literature as a Response. Instr. Crawford-Parker. 11:00 MWF. How do writers relate to writers who have come before them? Why might a writer “rewrite” the work of an earlier writer? In this class we will explore multiple instances of writers responding to the works of earlier writers, beginning by reading two essays written over forty years apart from one another but which share the exact same title. We will also examine sets of novels that further demonstrate the complex relation that a writer may have with a predecessor. As we work our way through these texts, reading them closely and discussing them analytically, we will also engage how to write the kind of argumentative, analytical assignments that are often central in college classes. Coursework includes three papers, a final project where students will have their own opportunity to do a rewrite of an earlier work, a course journal, and other regular short writing exercises in and out of class. Likely Texts: Cioffi, Frank L. *The Imaginative Argument: A Practical Manifesto for Writers*. Poe, Edgar Allan. *The Selected Writings of Edgar Allan Poe*. Norton Critical Edition. Johnson, Mat. *Pym: A Novel*. Shelley, Mary. *Frankenstein*. Winterson, Jeanette. *Frankissstein: A Love Story*. Victor Lavalle. *Destroyer. BOOM!* Gray, Alasdair. *Poor Things*. Department of English. *Composition and Literature*. 2019-2020. Lunsford, Andrea A. *Easy Writer*.

ENGL 105 Freshman Honors English: Plagues & Pandemics in Literature. Instr. Elliott. 11:00 MW. Something that is on all our minds currently is the corona virus 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 be drawn from the following list: selected nursery rhymes and folk tales, including “Ring around the Rosie” and “The Pied Piper of Hamelin,” selections from Chaucer’s *Canterbury Tales* and “The Diary of Samuel Pepys,” Edgar Allan Poe’s “The Masque of the Red Death,” Elizabeth Gaskell’s *Mary Barton* or Harriet Martineau’s *Deerbrook*, Arthur Conan Doyle’s “The Adventure of the Blanched Soldier,” Albert Camus’s *The Plague*, Willa Cather’s *One of Ours*, and Matt McCarthy’s *Superbugs* or Margaret Atwood’s “The Year of the Flood.”

ENGL 105 Freshman Honors English. Instr. Fowler. 2:30 TR. This course will examine issues of race, gender, ethnicity, and identity as they are constructed in short 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*, *The Norton Anthology of Short Fiction* (shorter 8th edition).

ENGL 105 Freshman Honors English. Instr. Klayder. 10:00 MWF. The course will examine the power of personal and cultural myths -- presentations of self, cultural belief systems, cultural and personal metaphors, concepts of gender, art, nature, etc. -- and the relationship between 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 105 Freshman Honors English: Whitman and Dickinson. Instr. Outka. 12:30 MW. This course will provide the opportunity to read extensively in the work of two of America’s most significant poets. We’ll read most of Whitman’s poetry, all of Dickinson’s, and a substantial selection of both writers’ prose as well. Discussion will alternate authors biweekly to encourage intertextual connections between two artists at once sharply different stylistically and culturally, and yet profoundly linked by (among many other things) their queer sexuality, the textuality of gendered embodiment, the creation and politics of authoritative voice, and an engagement with the wider culture.

ENGL 105 Freshman Honors English: Whitman and Dickinson. Instr. Outka. 3:00 MW. This course will provide the opportunity to read extensively in the work of two of America’s most significant poets. We’ll read most of Whitman’s poetry, all of Dickinson’s, and a substantial selection of both writers’ prose as well. Discussion will alternate authors biweekly to encourage intertextual connections between two artists at once sharply different stylistically and culturally, and yet profoundly linked by (among many other things) their queer sexuality, the textuality of gendered embodiment, the creation and politics of authoritative voice, and an engagement with the wider culture.

ENGL 105 Freshman Honors English. Instr. Wedge. 11:00 TR.

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

ENGL 105 Freshman Honors English. Instr. Wedge. 1:00 TR.

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

ENGL 177 First Year Seminar: Science, Storytelling and the Human. Instr. Neill. 1:00 TR.

How have science and literature shaped our understanding of what it means to be human? How have they drawn distinctions between humans and 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, art and nonfiction 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 Karen Joy Fowler's *We Are All Completely Beside Ourselves*). We will also study works that dehumanize others to justify slavery and colonialism. Finally, we will also look at how modern writers like Toni Morrison portray the violent legacy of theories of the human. Requirements: 4 short papers and a final project. Texts to Purchase: H.G. Wells, *The Island of Doctor Moreau*; Toni Morrison, *Beloved*.

ENGL 203 Topics in Reading and Writing: Rock and Rap Writing. Instr. Ellis. 2:00 MWF.

Once dismissed as the inarticulate utterances of adolescents, rock music has emerged into a modern art form, complete with its own industry of written works. Songwriting developments in the 1950s and 60s inspired distinct critical analyses and later other sub-genres such as musician memoirs and subculture studies. Today, these are all staples of our popular literature. The addition of rap and hip-hop to rock culture in the 1970s expanded the range of rock writings, introducing previously marginalized voices with new rhetorical methods and appeals. The quizzes, analytical and creative essays assigned in this class will revolve around the books, essays, films, videos, and songs we study. In addition, students will be expected to research, write, and present a research paper that focuses on a rock and/or rap writing of their own choice. Required Texts/Resources: Dylan, Bob. *Chronicles, Volume One*, Hebdige, Dick. *Subculture: The Meaning of Style*, Handbook materials, located in "Course Documents" of Blackboard, CAL. (KU English

Department). Selected critical essays, lyrics, and videos will be available on Blackboard. Local resources, including the fanzine collection at the Spencer Research Library, will also be incorporated into the course.

ENGL 203 Topics in Reading and Writing: Professional Writing. Instr. Iglesias. Online 8/24-10/16.

Communicating effectively in work and school settings can be crucial to personal success. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly, competently, and appropriately for the context of your communicative situation. ENGL 203, Professional Writing, is designed to help students think critically about the ways language is used in professional contexts. This course asks students to analyze and compose in a range of professional communication genres for major and minor assignments. These genres will include emails, letters, and memos. Students will give reports on collaborative work and practice proposing projects to supervisors in professional settings. Moreover, a major component of this course requires students to prepare a research report in which multiple perspectives on a workplace problem are presented along with identified solutions. Students will think critically about face-to-face communications such as presentations, meetings, and interviews, and will compare rhetorical situations and communication strategies among oral, written, and visual materials.

ENGL 203 Topics in Reading and Writing: Professional Writing. Instr. Iglesias. Online 10/26-12/18.

Communicating effectively in work and school settings can be crucial to personal success. No matter the circumstances or setting, in order to accomplish your professional goals, you must be able to develop and articulate your ideas clearly, competently, and appropriately for the context of your communicative situation. ENGL 203, Professional Writing, is designed to help students think critically about the ways language is used in professional contexts. This course asks students to analyze and compose in a range of professional communication genres for major and minor assignments. These genres will include emails, letters, and memos. Students will give reports on collaborative work and practice proposing projects to supervisors in professional settings. Moreover, a major component of this course requires students to prepare a research report in which multiple perspectives on a workplace problem are presented along with identified solutions. Students will think critically about face-to-face communications such as presentations, meetings, and interviews, and will compare rhetorical situations and communication strategies among oral, written, and visual materials.

ENGL 203 Topics in Reading and Writing: Game On! The Rhetoric and Language of Video Games. Instr. Kostopolus. 11:00 MWF.

Whether you're raiding in *World of Warcraft* or playing *Candy Crush* on your phone, chances are games play an important role in your daily life. In this class, we will explore how games act upon us and our world, from the experiences of play to the messages they put forward. You'll be expected not only to read about games and watch games, but to play and even make games yourself. We'll explore topics such as what we mean when we call something a game, how games work persuasively, and how games interact with various intersections of identity, like gender, race, sexuality, and disability. You'll also analyze the various genres that arise around games, such as reviews, walkthroughs, let's plays, and

chat forums. No prior gaming experience is necessary, and no purchase of any gaming equipment such as consoles or controllers is necessary either.

ENGL 203 Topics in Reading and Writing: Game On! The Rhetoric and Language of Video Games. Instr. Kostopolus. 12:00 MWF. Whether you're raiding in *World of Warcraft* or playing *Candy Crush* on your phone, chances are games play an important role in your daily life. In this class, we will explore how games act upon us and our world, from the experiences of play to the messages they put forward. You'll be expected not only to read about games and watch games, but to play and even make games yourself. We'll explore topics such as what we mean when we call something a game, how games work persuasively, and how games interact with various intersections of identity, like gender, race, sexuality, and disability. You'll also analyze the various genres that arise around games, such as reviews, walkthroughs, let's plays, and chat forums. No prior gaming experience is necessary, and no purchase of any gaming equipment such as consoles or controllers is necessary either.

ENGL 203 Topics in Reading and Writing: Writing for Engineers. Instr. Kugler. 11:00 TR. Engineers calculate and design, but they also write. They write in both their upper level courses and their workplaces. This course will help you adapt your general knowledge of writing to the particular situations, purposes, and audiences of Engineering. You will learn to analyze, interpret, and translate for varied audiences, in order to accomplish different goals through engaging with a range of academic and professional genres.

ENGL 203 Topics in Reading and Writing: Science Fiction in the Popular Media. Instr. McKitterick. 4:00 W. 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 (online if we cannot meet in person: pandemic-dependent), 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. Science-fiction author and scholar Chris McKitterick leads the course. For schedule, details, and syllabus, see the Gunn Center for the Study of Science Fiction website: sfcenter.ku.edu/courses.htm.

ENGL 203 Topics in Reading and Writing: Science Fiction in the Popular Media. Instr. McKitterick. 4:00 R. 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 (online if we cannot meet in person: pandemic-dependent), 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. Science-fiction author and scholar Chris McKitterick leads the course. For schedule, details, and syllabus, see the Gunn Center for the Study of Science Fiction website: sfcenter.ku.edu/courses.htm.

ENGL 203 Topics in Reading and Writing: Mythmaking and Digital Storytelling. Instr. Peace. 1:00 TR. Language is saturated with myth and other storytelling patterns that constitute culturally embedded oral narratives. By deconstructing the term "myth" from its negative connotations, we can see how mythmaking and the process of storytelling rhetorically intersect in most cultures across multiple contexts. In this course, we will explore how "myth" is a genre of cultural and ideological invention, which leads to collective action and individual identification. Once students examine the discursive elements of mythic genres of cultural folk tales and other religious narratives, the latter half of the course will explore how digital storytelling is used as a tool to articulate the self and one's community in particular ways that reclaim silenced cultural memories. We will investigate how digital storytelling blends traditional mythmaking and storytelling with various technologies and media, to preserve personal stories for later generations. Texts for the course: Doty, *Mythography: The Study of Myths and Rituals*; Gitner, *Multimedia Storytelling for Digital Communicators in a Multiplatform World*; Hurston, *Moses, Man of the Mountain*; Patel, "The Art of Queering Asian Mythology;" Bell, *Rituals: Perspectives and Dimensions*; Smitherman, *Talkin That Talk*; Paul et al., "Digital Literacy in the 21st Century." For more complete course description, contact the instructor directly.

ENGL 203 Topics in Reading and Writing: Mythmaking and Digital Storytelling. Instr. Peace. 2:30 TR. Language is saturated with myth and other storytelling patterns that constitute culturally embedded oral narratives. By deconstructing the term "myth" from its negative connotations, we can see how mythmaking and the process of storytelling rhetorically intersect in most cultures across multiple contexts. In this course, we will explore how "myth" is a genre of cultural and ideological invention, which leads to collective action and individual identification. Once students examine the discursive elements of mythic genres of cultural folk tales and other religious narratives, the latter half of the course will explore how digital storytelling is used as a tool to articulate the self and one's community in particular ways that reclaim silenced cultural memories. We will investigate how digital storytelling blends traditional mythmaking and storytelling with various technologies and media, to preserve personal stories for later generations. Texts for the course: Doty, *Mythography: The Study of Myths and Rituals*; Gitner, *Multimedia Storytelling for Digital Communicators in a Multiplatform World*; Hurston, *Moses, Man of the Mountain*; Patel, "The Art of Queering Asian Mythology;" Bell, *Rituals: Perspectives and Dimensions*; Smitherman, *Talkin That Talk*; Paul et al., "Digital Literacy in the 21st Century." For more complete course description, contact the instructor directly.

ENGL 203 Topics in Reading and Writing: Writing in a Digital World. Instr. Scheidmantle. 9:30 TR. How does someone become an influencer on social media? How do these individuals gain so many followers? Influencers use a combination of many rhetorical strategies, such as narration, analogy, and editing, to appeal to their audiences. In this course, students will have the opportunity to analyze the portrayal of "real life" in influencers' texts, including social media posts and YouTube videos. Students will be asked to form arguments about the potential benefits or

issues of influencer lifestyle as a representation of reality. Throughout this course, students will engage with a variety of social media genres and will learn to apply the effective rhetorical strategies used by influencers to their own writing and branding practices.

ENGL 203 Topics in Reading and Writing: Writing in a Digital World. Instr. Scheidemantle. 11:00 TR. How does someone become an influencer on social media? How do these individuals gain so many followers? Influencers use a combination of many rhetorical strategies, such as narration, analogy, and editing, to appeal to their audiences. In this course, students will have the opportunity to analyze the portrayal of “real life” in influencers’ texts, including social media posts and YouTube videos. Students will be asked to form arguments about the potential benefits or issues of influencer lifestyle as a representation of reality. Throughout this course, students will engage with a variety of social media genres and will learn to apply the effective rhetorical strategies used by influencers to their own writing and branding practices.

ENGL 205 Freshman Sophomore Proseminar: The Wonderful(?) World of Disney. Instr. Anatol. 11:00 MWF. In this course we will read literature for children with a rigorous analytical gaze, considering how a selection of texts give their readers messages about beauty, romantic love, gender roles, family, what it means to be an adult, social and economic class, and issues of difference and diversity. In order to narrow the field, we will focus our attention on several popular Disney films, the stories on which they are based, and other renditions of the same tale. We will also read some contemporary scholarship to get a sense of current issues in the field of children’s literature and determine how other readers and thinkers interpret the works that have been enjoyed by children for decades. Texts may include: Disney’s *Cinderella* and/or *Snow White* with “Cinderella” and/or “Little Snow-White” by the Brothers Grimm; Disney’s *The Princess and the Frog* alongside the Grimms’ “The Frog King, or Iron Heinrich”; Disney’s *Alice in Wonderland* with Lewis Carroll’s *Alice’s Adventures in Wonderland* and *Through the Looking Glass*; Disney’s *Peter Pan* and J.M. Barrie, *Peter Pan, or, The Boy Who Wouldn’t Grow Up*; Disney’s *The Jungle Book* and excerpts from Rudyard Kipling’s *The Jungle Books*; Disney’s *James and the Giant Peach* with Roald Dahl’s *James and the Giant Peach*; Disney’s *The Lion King* and Shakespeare’s *Hamlet*; Disney’s *Mulan* with excerpts from Maxine Hong Kingston, *The Woman Warrior: Memoir of a Childhood Among Ghosts*. Students can expect 3 analytical papers, several in-class essays and/or short quizzes, a midterm exam, and an oral presentation.

ENGL 205 Freshman Sophomore Proseminar: Ways of Seeing. Instr. Klayder. 11:00 MWF. 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. Instr. S Johnson. 1:00 TR. This class is for those who have been reading stories since they learned their alphabet. It welcomes those who read occasionally and for distraction only, say when the Internet is down and the smart phone is nowhere to be found. And it invites those who have not picked up a novel or short story in months, years or—ever. It is for every major and it does not discriminate. The stories you read in this class will at times entertain and delight you, giving you a break, as we so often like to say, from reality. Other times, however, what you read will confront you with reality in unexpected ways, challenging you about some long held conception, value or belief. When you are really lucky, a work of fiction will do both. You probably expect that in a literature course we will discuss precious works of art long admired as creations of genius. Sure, and I will, on occasion, succumb to a little ooh-ing and aah-ing myself; however, what you may not expect in a literature course is that you do not always have to treat literature as you would a painting in a museum. In fact, this course will ask you to take the fiction we read out of the classroom to, well, wherever it is you go, and to carry it around awhile, in your mind and in your pocket like a bright idea or a dollar bill. You may scuff one of those stories up a bit and let it get worn and dirty as you walk around, wondering if it is worth sharing, spending, or still worth anything at all. Maybe that story or novel will take on a life of its own and you will be thankful that you’ve met a new friend or you’ll resent the company. In any case, you will have the opportunity to argue with and to praise; to analyze and to interpret; and to read, think, and write in ways academic and creative about the fiction you encounter in this class.

ENGL 209 Introduction to Fiction. Instr. Wakkad. 1:00 MWF. This course focuses 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 representing and exploring 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: Austen’s *Mansfield Park*, Charles Dicken’s *A Tale of Two Cities*, Joseph Conrad’s *Heart of Darkness*, and J. M. Coetzee’s *Waiting for the Barbarians*. We will also read some short stories by Guy de Maupassant, Fyodor Dostoyevsky, Edgar Allen Poe, Ambrose Bierce, Ernest Hemingway, Virginia Woolf, James Joyce, Charlotte Gilman, Katherine Mansfield, Chinua Achebe, Naguib Mahfouz, and Zadie Smith.

ENGL 209 Introduction to Fiction. Instr. Wakkad. 2:00 MWF.

This course focuses 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 representing and exploring 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: Austen's *Mansfield Park*, Charles Dicken's *A Tale of Two Cities*, Joseph Conrad's *Heart of Darkness*, and J. M. Coetzee's *Waiting for the Barbarians*. We will also read some short stories by Guy de Maupassant, Fyodor Dostoyevsky, Edgar Allen Poe, Ambrose Bierce, Ernest Hemingway, Virginia Woolf, James Joyce, Charlotte Gilman, Katherine Mansfield, Chinua Achebe, Naguib Mahfouz, and Zadie Smith.

ENGL 209 Introduction to Fiction: Twentieth-Century Fiction: The "Classics." Instr. Williams. 10:00 MWF. You may have been asked already what you've read in your college courses, or about whether or not you prepared for college by reading certain books. This class will focus on American novels from the last century that people expect college students to read. Whether you want to learn enough to be conversant about them at a dinner party, find out what's made them so popular over the years or engage these twentieth-century classics wholeheartedly, this class is for you. The texts we cover may include *The Sun Also Rises* by Ernest Hemingway, *Their Eyes Were Watching God* by Zora Neale Hurston, *The Sound and the Fury* by William Faulkner, *Invisible Man* by Ralph Ellison, *The Great Gatsby* by F. Scott Fitzgerald and *To Kill a Mockingbird* by Harper Lee. Writing assignments will focus on the historical contexts for these novels and their themes. Whether you decide to accept the canonical status of the books on this list or reject the idea of a canon altogether, this course will provide you with a starting point for your critique of twentieth-century American fiction.

ENGL 209 Introduction to Fiction: Twentieth-Century Fiction: The "Classics." Instr. Williams. 10:00 MWF. You may have been asked already what you've read in your college courses, or about whether or not you prepared for college by reading certain books. This class will focus on American novels from the last century that people expect college students to read. Whether you want to learn enough to be conversant about them at a dinner party, find out what's made them so popular over the years or engage these twentieth-century classics wholeheartedly, this class is for you. The texts we cover may include *The Sun Also Rises* by Ernest Hemingway, *Their Eyes Were Watching God* by Zora Neale Hurston, *The Sound and the Fury* by William Faulkner, *Invisible Man* by Ralph Ellison, *The Great Gatsby* by F. Scott Fitzgerald and *To Kill a Mockingbird* by Harper Lee. Writing assignments will focus on the historical contexts for these novels and their

themes. Whether you decide to accept the canonical status of the books on this list or reject the idea of a canon altogether, this course will provide you with a starting point for your critique of twentieth-century American fiction.

ENGL 210 Introduction to Poetry. Instr. Daldorph. 10:00 MWF. The purpose of this course is to introduce you to the basic elements of poetry through the exploration of poetry of different forms and periods. This is not a chronological survey. As we read the poetry assigned for this course, bear in mind two questions: Why do people write poetry? How does this poem relate to me? Good poetry should thrill, scare, challenge, delight, entertain, and educate you, perhaps all of these things — and more — at once. We will look at the poetry of some of the great poets, including Shakespeare, Dickinson, Hardy. We will also look at contemporary poetry, including a section on war poetry from the Vietnam War and more recent conflicts.

ENGL 210 Introduction to Poetry. Instr. Daldorph. 11:00 MWF. The purpose of this course is to introduce you to the basic elements of poetry through the exploration of poetry of different forms and periods. This is not a chronological survey. As we read the poetry assigned for this course, bear in mind two questions: Why do people write poetry? How does this poem relate to me? Good poetry should thrill, scare, challenge, delight, entertain, and educate you, perhaps all of these things — and more — at once. We will look at the poetry of some of the great poets, including Shakespeare, Dickinson, Hardy. We will also look at contemporary poetry, including a section on war poetry from the Vietnam War and more recent conflicts.

ENGL 210 Introduction to Poetry. Instr. Graf. Online 8/24-10/16/19. *What is poetry?* In this online Introduction to Poetry class, we'll try to answer this question by exploring different poetic modes, forms, and styles poets have used throughout history, and we'll also see what poets have to say *about* poetry. We'll read historical examples of poetry, and we'll read more recent examples. Alongside these readings, we'll also be taking a look at poetic essays that help shed light on exactly what and how poets do what they do. Throughout the class we'll regularly discuss poetry using close, critical analysis, and we'll also be writing critical analysis papers of individual poems and of multiple poems. Poetry transforms and, indeed, actively *makes* the world. In this class, we'll learn about how this happens.

ENGL 210 Introduction to Poetry. Instr. Graf. Online 10/26-12/18/19. *What is poetry?* In this online Introduction to Poetry class, we'll try to answer this question by exploring different poetic modes, forms, and styles poets have used throughout history, and we'll also see what poets have to say *about* poetry. We'll read historical examples of poetry, and we'll read more recent examples. Alongside these readings, we'll also be taking a look at poetic essays that help shed light on exactly what and how poets do what they do. Throughout the class we'll regularly discuss poetry using close, critical analysis, and we'll also be writing critical analysis papers of individual poems and of multiple poems. Poetry transforms and, indeed, actively *makes* the world. In this class, we'll learn about how this happens.

ENGL 220 Introduction to Creative Writing. Instr. Baltazar. 11:00 TR. This is primarily a studio-based class in which students

will produce writing in multiple 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 revised writings in each genre.

ENGL 220 Introduction to Creative Writing. Instr. Griffin. 1:00 TR. In this course, students will read and analyze creative writing across multiple genres (poetry, fiction, creative nonfiction, playwriting, etc.) as well as work that may be hard to classify within a genre; students will also explore and develop their own creative work across these genres. The first half of the semester will be spent gaining an understanding of how creative writing works through careful reading, short analytical written assignments, and class discussion. The second half of the semester will be devoted to workshoping students' own creative work together as a class. An emphasis on constructive criticism will be key to making this a lively workshop environment. I will be there to guide the workshop, but it will be up to the students to bring their own unique perspectives into class and share their analyses and interpretations with one another. At the end of the semester, students will take into account the feedback they received on their creative pieces in workshop, make substantial revisions to those pieces, and turn in the revised versions together in a final portfolio with a letter of reflection.

ENGL 220 Introduction to Creative Writing. Instr. Jaskowski. 2:30 TR. This course will focus on the reading and writing of creative work across a number of genres, including fiction, poetry, and creative nonfiction. We will particularly study the roles of narrative and image in these genres and develop those skills through writing exercises and workshops. The first half of the course will consist of short but detailed explorations of each genre. The second half will focus on each student producing a chapter book of their own writing in the genre or genres of their choosing. Course work will include writing in multiple genres, submitting writing to peer workshops, and contributing to class discussions.

ENGL 300 Introduction to English Studies. Instr. Lamb. 12:30 MW. 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 300 Introduction to English Studies. Instr. Lamb. 3:00 MW. 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 301 Topics in British Literature to 1800: Arthurian Literature. Instr. Schieberle. 11:00 TR. Arthurian literature may be the medieval equivalent of popular entertainment, but medieval and post-medieval treatments of King Arthur also reveal the values, ideals, and anxieties of the cultures that produced them. We will trace the development of the English Arthurian legend from its mythic and quasi-historical beginnings through medieval romance and more recent treatments that may include a Monty Python or Guy Ritchie movie. Questions driving the course will include how Arthur and his knights are represented differently in different genres, what cultural issues and problems authors use Arthurian literature to address, and how authors reinvent Arthurian narratives to reflect changing social ideals over hundreds of years. Requirements: regular class attendance and participation; quizzes and informal written assignments; a midterm exam; and a final researched essay or creative project.

ENGL 309 The British Novel. Instr. Rowland. 7:10 T. Edwards. This course will follow the development of the British novel from the late 18th century to the early 20th century, paying attention to how the novel as a genre came up with new strategies to represent character, model social interactions, create realistic worlds, deliver emotional experiences, grapple with both contemporary and enduring moral issues, and plot compelling stories. We will read representative novels by authors such as Ann Radcliffe, Jane Austen, Charles Dickens, Robert Louis Stevenson, and Virginia Woolf. Reading quizzes and short papers will be required throughout the semester.

ENGL 314 Major British Writers after 1800. Instr. Scupham. 9:30 TR. This course surveys British literature from the 19th

century up to the present day through an examination of works of prose, poetry, fiction, and drama. Together, we will explore the Romantic, Victorian, and Modernist periods by focusing on a selection of representative authors who penned some of the most beloved and influential works of the English tradition: William Wordsworth, John Keats, William Blake, Jane Austen, Alfred Lord Tennyson, Charles Dickens, Oscar Wilde, W.B. Yeats, Virginia Woolf, just to name a few. The course will explore the historical, philosophical, and political contexts that shaped these famous works, considering issues of class, race, gender, empire, industry, and environment. Our study will bring us into the present day and will also trace the evolution of “high art” and “popular art” from the 1800s. Required coursework for the class will include essays, midterm and final exams, and reading responses/quizzes. Required texts: *Norton Anthology of English Literature* (ed. Greenblatt, 10th edition, volumes D,E,F); Charlotte Brontë, *Jane Eyre*; Virginia Woolf, *Mrs. Dalloway*; Zadie Smith, *White Teeth*.

ENGL 317 Topics in American Literature To 1865: Filming American Literature. Instr. Fuller. 1:00 TR. 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 Literature Since 1865: The American Fascist-Takeover Novel. Instr. Harrington. 11:00 TR. Ever since the birth of the Republic, Americans have worried that a dictator or junta would bring our democratic experiment to an end. US writers in the twentieth and twenty-first centuries have explored this anxiety in the form of speculative novels that imagine a takeover of the United States by an authoritarian, especially fascist, regime. We will read and examine a number of these dystopian tales, including *The Iron Heel*, by Jack London; *It Can't Happen Here*, by Sinclair Lewis; Mari Sandoz' novel *Capital City* (about the struggle for a Midwestern capital); as well as more recent works, such as Philip Roth's *The Plot Against America* (now a major series from HBO); *Parable of the Talents*, by Octavia Butler; and Louise Erdrich's *The Future Home of the Living God*. We'll also look at texts from the early Republic, such as the *Federalist Papers* and selections from Alexis de Toqueville's *Democracy in America*; as well as twentieth-century writings about actual fascism, by Umberto Eco, William Shirer, Hannah Arendt, and others. The course will provide students with a better understanding of the relation of literature to political culture in the modern U.S. and help us put our current uncertainties and anxieties into historical perspective.

ENGL 322 American Literature II. Instr. Boynton. 11:00 TR. This literary survey is designed to introduce students to and engage myriad writers from across several geographical, racial, gendered, temporal, cultural, and other “American” contexts from 1865 to the present day. We will study different literary and artistic movements germane to U.S. cultural production, including but not limited to realism, (post)modernism, the Harlem Renaissance, and the Golden Age of Science Fiction. Our focus will attend to a few

key issues that recur throughout the texts we're reading: America's relationship to the past and tradition; the construction of “the American dream” and even “American-ness;” who gets to be “American;” what is called “American;” who gets the privilege of being an “American author.” Novels, short stories, essays, music, and films will be studied to explore and interrogate how texts celebrate and critique specific aspects of American culture and society.

ENGL 325 Recent Popular Literature. Instr. Encarnacion. 1:00 TR. In this course, we'll read books published within the last ten years. They each have won prizes and/or generated a lot of buzz; that is to say, they are popular. As we read these books, we'll think about why. Why do certain genres—detective fiction, romance, etc.—keep us coming back for more? What do they say about who we are and what we want or value? How do we respond to these books as we read them? Do we escape our realities? Confront them? And what do we mean by ‘popular’ anyway? Is it possible for a book to be ‘popular’ and ‘serious’—and is that even a question we care about anymore? We'll read a wide range of this literature, including mystery stories like Robin Sloan's *Mr. Penumbra's 24-Hour Bookstore* and genre-benders like Elizabeth Acevedo's *The Poet X*. Students can expect to complete low-stakes reading responses, two short papers, a final paper, and a group presentation.

ENGL 328 Literature and Film: Literature of Sports. Instr. Wedge. 11:00 MW. This course will examine works of sport literature in several genres and compare them to the film adaptations of these works. Of particular interest will be how themes, characters, settings, and so on are adapted to film. We will study works that gain “Hollywood” endings (*The Natural*, *Golden Boy*) and ones that are more faithfully translated to the screen (*That Championship Season*). We will also consider how different genres move to film, as we study these novels, plays, non-fiction works, and short stories. Among the films we will examine are *Field of Dreams* (*Shoeless Joe*) and *Million Dollar Baby*. Required coursework consists of 3 major Essays (55%), and a Final Exam (25%). Homework (20%) includes pop quizzes and shorter writing assignments. Class participation is also of considerable importance. Texts: Kinsella, *Shoeless Joe*; Malamud, *The Natural*; MacLean, *A River Runs Through It*; Odets, *Golden Boy*; August Wilson, *Fences*; Bissinger, *Friday Night Lights*; Hornby, *Fever Pitch*; Toole, *Million Dollar Baby*.

ENGL 329 Topics in Forms and Genres: Fanfiction. Instr. Conrad. Online. Lawrence. In *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 329 Topics in Forms and Genres: Fanfiction. Instr. Conrad. Online. Edwards. In *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. Instr. Sousa. 9:30 TR. Eighteenth-century Gothic writers thought of Shakespeare not just as their precursor but as a talented Gothic writer in his own right. Like them, Shakespeare focuses on intensely psychological, cultural states of fear: portals open into the unknown and to parallel realms of darkness and shadow. He often represents forces that disturb and destabilize the natural, empirical, logical boundaries of reality, supernatural possibility, coincidences of opposites, and the mysteries and the dark corners of the human mind. But he also offers an optimistic view of life: the human potential for good, the pursuit of happiness, the pursuit of justice and social justice, and the search for a fulfilling life. He offers insights into what it means to be true to ourselves and to one another and the different choices we make about how to live our lives. This course will explore these themes and many others through a study of selected sonnets and plays, Shakespeare’s life and career as a professional man of the theater, and the theatrical and cultural conditions of his time. For additional information contact Dr. Sousa: sousa@ku.edu.

ENGL 334 Major Authors: The Brontës. Instr. Elliott D. 3:00 MW. The novels of the three Brontë sisters—Charlotte, Emily, and Anne—are some of the most enduringly popular novels ever written. In addition to strikingly original stories and characters, the novels raise important questions about gender, class, race, and the British empire—and even issues like opium use, sexual harassment, and domestic abuse. In this class we will read novels by all three sisters, discussing their lives and careers as writers. Students will be required to write two 4-6 page papers, one based on close reading and careful literary analysis and the other a research paper using both historical and critical sources as well as close reading. Required texts will include Charlotte Brontë’s *Jane Eyre* and *Villette*, Emily Brontë’s *Wuthering Heights*, and Ann Brontë’s *Agnes Grey* and *Tenant of Wildfell Hall*. We will also look at some of the Brontës’ juvenilia and poetry.

ENGL 341 American Literature of Social Justice. Instr. Fuller. 2:30 TR. This course will examine contemporary U.S. literature that addresses situations of political and economic oppression or repression with the potential function of enlisting readers’ sympathies in a project of social justice. Works will include *Angels*

in America, *Fun Home*, *Salvage the Bones*, and *I Am Not Your Perfect Mexican Daughter*. Among the issues explored will be the curtailment of human and civil rights, debates surrounding cultural authority and authenticity, identity politics, and attempts to represent the voice of the “oppressed.”

ENGL 351 Fiction Writing I. Instr. Auner. 9:30 TR. This course is for anyone who has ever loved a story and wanted to write their own—no other creative writing experience is necessary. We will cover plotting, character development, and narrative techniques that can be applied to writing stories from a variety of genres, from literary fiction to science fiction, romance, mysteries, and other types of commercial fiction (no literary snobbery allowed!). Assignments will include writing exercises that will lead to the production of full-length original stories, workshop experiences to help writers improve their work, and the study of exemplar stories from published authors. Because reading should be enjoyable as well as educational, exemplar stories will be partially determined by students’ reading preferences.

ENGL 351 Fiction Writing I. Instr. Desnoyers. 11:00 TR. This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, detail, setting. A selection of stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of contemporary stories and workshopping. Each student will be required to complete two short stories and one revision. A third story may be substituted for the revision upon permission of the instructor.

ENGL 351 Fiction Writing I. Instr. Desnoyers. 1:00 TR. This is an introductory study of the art of fiction writing. The course will examine in depth the fundamental elements and techniques of fiction writing: point of view, structure, voice, character, detail, setting. A selection of stories from the text will help illustrate these techniques and serve as models for student stories. The course will blend readings of contemporary stories and workshopping. Each student will be required to complete two short stories and one revision. A third story may be substituted for the revision upon permission of the instructor.

ENGL 351 Fiction Writing I. Instr. Johnson, K. 3:00 MW. This course will introduce students to the elements of fiction writing, focusing on the short story. The syllabus will cover plotting, the scene, and structure; character, dialogue and voice; microwriting; idea generation; and popular fiction genres and genre requirements. 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. This class is intended to be taught face to face in the classroom, but will be adapted if circumstances require it.

ENGL 351 Fiction Writing I. Instr. Sayler. 2:30 TR.

ENGL 352 Poetry Writing I. Instr. Daldorph. 4:10 M. Edwards. This class is a poetry writing workshop. Most class periods, we will be reading and critiquing student poems. Most classes will include free writing too. The basic requirement is one poem per week over the course of the semester. Poem assignments will be in “fixed” forms and “free verse.” Students will be graded

on both critical and creative work. Focus will be on an end-of-semester portfolio. We will assemble our own poetry anthology, and I'll be using handouts rather than a textbook. Meets with ENGL 552.

ENGL 352 Poetry Writing I. Instr. Emanuel. 9:30 TR. In this workshop-style course, students will be writing, reading, and analyzing poetry. Each week, students will workshop poems in a supportive environment. Alongside workshopping, there will be weekly readings comprised of traditional, contemporary, and experimental poetry. These readings will help kickstart discussion about poetic craft and conventions, while also sparking ideas. Students will learn poetic devices and employ them in both creation and analysis. At the end of the course, students will submit a portfolio of poems that they have written and revised throughout the semester.

ENGL 354 Playwriting I. Instr. Canady. 12:30 MW. In this course, students will learn the fundamentals of dramatic structure, story, and character development as the foundation of strong dramatic writing. By utilizing a variety of storytelling exercises, students will develop a range of pieces including monologues, scenework, and ten-minute plays that will help them understand playwriting, develop their own unique voices, and prepare them to create longer, more in-depth dramatic texts. Particular emphasis will also be placed on reading, analyzing, and responding to contemporary plays to aid in students' writing and interpretation skills.

ENGL 355 Nonfiction Writing I. Instr. Crawford-Parker. 12:30 MW. 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.

Likely Texts: Virginia Tufte. *Artful Sentences: Syntax as Style*. Phillip Lopate, ed. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present*. Dinty Moore. *Crafting the Personal Essay: A Guide for Writing and Publishing Creative Non-Fiction*. Jen Hirt & Erin Murphy, eds. *Creating Nonfiction: Twenty Essays and Interviews with the Writers*.

ENGL 355 Nonfiction Writing I. Instr. Soyer. Online. We include bodies in writing as a way to ground the reader, allow them to feel what the narrator or main character is feeling, and make it easier for them to navigate the world we have created. But what happens when the inclusion of bodies in a piece of text becomes more than just a signifier of a person, but a subject? Can the

physical and tangential be reclaimed through the non-physical and non-tangential? This course will examine creative pieces from writers of marginalized identities that explore the personal and historical through the physical body. We will engage in a range of creative nonfiction subgenres, from the lyric essay, to memoir, to literary journalism, to prose poetry. We will also consider some of the driving debates currently surrounding the genre (i.e. the boundary between fiction and nonfiction, the so-called "memoir-craze," and ethical obligations of the genre, to name a few). Students should expect to compose original pieces and respond regularly to their peers' work through written critiques and oral feedback. Students should come to this class prepared to keep up with a demanding reading and writing load, a willingness to give and receive feedback, and an inclination to engage critically with the genre of creative nonfiction. Please email the instructor directly for a list of potential texts.

ENGL 362 Technical Writing. Instr. Comi. Online 8/24-10/16/19. Lawrence Campus. This course is designed to build on your skills and strategies for effective scientific and technical communication. We will focus on usability, accessibility, and user-centered design as guiding principles as we learn and practice technical genres including technical description, instruction sets, project pitches, and technical reports. You will write and design individually and in groups throughout the course, preparing for collaborative, project-based environments in academic and professional contexts.

ENGL 362 Technical Writing. Instr. Comi. Online 8/24-10/16/19. Edwards Campus. This course is designed to build on your skills and strategies for effective scientific and technical communication. We will focus on usability, accessibility, and user-centered design as guiding principles as we learn and practice technical genres including technical description, instruction sets, project pitches, and technical reports. You will write and design individually and in groups throughout the course, preparing for collaborative, project-based environments in academic and professional contexts.

ENGL 362 Technical Writing. Instr. Comi. Online 10/26-12/18/19. Lawrence Campus. This course is designed to build on your skills and strategies for effective scientific and technical communication. We will focus on usability, accessibility, and user-centered design as guiding principles as we learn and practice technical genres including technical description, instruction sets, project pitches, and technical reports. You will write and design individually and in groups throughout the course, preparing for collaborative, project-based environments in academic and professional contexts.

ENGL 362 Technical Writing. Instr. Comi. Online 10/26-12/18/19. Edwards Campus. This course is designed to build on your skills and strategies for effective scientific and technical communication. We will focus on usability, accessibility, and user-centered design as guiding principles as we learn and practice technical genres including technical description, instruction sets, project pitches, and technical reports. You will write and design individually and in groups throughout the course, preparing for collaborative, project-based environments in academic and professional contexts.

ENGL 380 Introduction to Rhetoric and Composition. Instr. Reiff. MW 12:30.

What do we know about writing and about what motivates and influences writers? How is writing connected to thinking? To self-expression? To multiple literacies? To identity? How is writing shaped by the social situations and cultural contexts in which writers communicate? By new media and new technologies? This course will introduce you to the field of rhetoric and composition, a field that investigates these (and other) questions about the complex activity of writing. Over the course of the semester, you will learn about the historical traditions of writing and writing instruction and will survey the key issues, themes, debates, and trends that inform the field of writing studies. Additionally, as you examine writing through various lenses—theories of writing, research on writing, perspectives on teaching writing—you will get a sense of how rhetoric and composition has developed and changed over time, both in and outside of academic settings. There will be three major units and projects in the course. The first unit will focus on examination of your own processes as writers or histories as writers, culminating in an autoethnography or literacy autobiography that analyzes home, school, and other social/cultural influences on writing. In the second unit, you will analyze writing within particular contexts, drawing on various rhetorical methods (traditional rhetorical analysis, media/framing analysis, ideographic analysis, or visual-spatial analysis). Lastly, for the final unit/project, you will select and research an issue related to writing and will situate this writing issue, problem, or debate within the larger conversation within the field of Rhetoric and Composition; components of this final project will include an annotated bibliography, a proposal, and a presentation. There are two required texts: *Writing about Writing* (Wardle and Downs) and *Rhetoric* (Aristotle), Dover Thrift Edition. There will also be online readings on Blackboard and an online text (*Bibliographic Research in Composition Studies*, Vicki Byard).

ENGL 383 Cultural Rhetorics. Instr. Prasad. TR 2:30. 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 politics. Emphasizing feminist, queer, critical race, and disability studies work in rhetorical studies, this course will focus on the following questions: How does rhetoric enable the functioning of power, oppression, and resistance? How are cultural, political, economic, and ideological notions of identity, of the body, and even 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, diversity/identity, and nation influence culture, politics, and institutions? Like most 300-level theory courses, this course will have regular reading and writing assignments, including a final research project.

ENGL 387 Introduction to the English Language. Instr. Peter Grund. 12:30 MW. Is “lol” a word? Is “ain’t”? 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 not a simple question of “right” or “wrong,” and that language variation is natural and occurs for a number of social, cultural, geographical, and historical reasons. There will be a number of smaller assignments and a major research assignment. Required texts: Curzan, Anne, and Michael Adams. 2012. *How English Works: A Linguistic Introduction*.

ENGL 390 Studies In: Disaster & Culture. Instr. Drake. 9:30 TR.

It is generally accepted among disaster researchers that there is no such thing as a purely “natural” disaster. If stakeholders (from governments and scientists to businesses and communities) are to learn to better understand and combat the threat of environmental hazards, there must also be an effort to understand the social dynamics that determine both the extent and distribution of risk in a given society. Using a diverse set of cultural materials (from science, literature, policy, etc.), this class examines specific case studies to analyze the social dimensions of disaster. A comparative impulse will animate our study of disaster, as we will draw on texts that reflect the varied experiences and perspectives of disaster from people around the world (including the U.S.). In addition, this course will encourage interdisciplinary approaches to environmental problems. While questions about aesthetics, rhetoric, and ethics will be vital to our inquiries, we will also explore concerns related to politics, economics, and technoscience. As most of the world’s inhabitants face environmental hazards in various forms, a broader goal of the course is to foster critical tools and perspectives that help us better conduct ourselves as social and ecological actors during periods of environmental crisis. Requirements: active participation in class discussion, informal response papers, presentations, essays, and exams. Texts: TBD.

ENGL 479 The Literature of: Comedy on the British Stage. Instr. R. Elliott. 11:00 MW.

Lighten up! While few memorable tragedies and histories were written and produced in the centuries after the Renaissance, sparkling literary comedies kept drama in English from being completely eclipsed during several great periods of fiction, nonfiction, and poetry. Then, in the 1890s, a pair of Anglo-Irish wits paved the way for the emergence of a vibrant modern British drama of many genres, still highlighted, though, by its comedies. After reading a sampling of classic comic plays from earlier periods, this course will concentrate on the comedic works of British playwrights from 1890 to the present. Probable readings include Aphra Behn’s *The Rover*, William Congreve’s *The Way of the World*, and Oliver Goldsmith’s *She Stoops to Conquer*, as well as representative plays by Oscar Wilde, George Bernard Shaw, Cecily Hamilton, Noel Coward, Joe Orton, Harold Pinter, Caryl Churchill, Tom Stoppard, Charlotte Jones, and Martin McDonagh. These works reveal the many varieties and moods of British comedy. Anticipate two papers of moderate length, a creative project, an exam or two, numerous smiles, chuckles, and laughs -- and a surprising amount of profundity.

ENGL 479 The Literature of: Detectives and Criminals. Instr. Luce. 7:10 R. Edwards.

We tend to think of the detective as protecting us from the criminals. When we examine the literature, though, we see competing forces churning for control. We see social, political, and economic anxieties play out in different, sometimes contradictory, ways. In this course, we will dig into the questions of urbanization, gender conflict, and racial tension as

they relate to texts that focus on the solving and committing of crimes. Ideas of social norms and transgressions will be highlighted, as well as notions about romanticizing the criminal. Students will read a range of literature that highlights such questions and the ethical dilemmas that grow from them.

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

ENGL 551 Fiction Writing II. Instr. K. Johnson. 7:00 W. This course advances an understanding and application of craft to the development and writing of short fiction. Building on a basic understanding of story, attention will be given to scenic writing and other techniques, characterization, theme, image, subtext, and revision. Students will read and engage in discussions about short fiction of note, which will be made available online; workshop student stories through discussion, written comments, and mark-up; develop detailed revision strategies and tools; and generate new work through exercises and as major assignments. This class is intended to be taught face to face in the classroom, but will be adapted if circumstances require it.

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

ENGL 555 Nonfiction Writing II. Instr. Crawford-Parker. 3:00 MW. 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. Likely Texts: Kim Adrian, ed. *The Shell Game*. Elissa Washuta and Theresa Warburton, eds. *Shapes of Native Nonfiction: Collected Essays by Contemporary Writers*. Carl H. Klaus. *A Self Made of Words: Crafting a Distinctive Persona in Creative Nonfiction*. Priscilla Long. *The Writer's Portable Mentor: A Guide to Art, Craft, and the Writing Life*. Bassey Ikpi. *I'm Telling the Truth, but I'm Lying: Essays*. Thomas Page McBee. *Amateur: A Reckoning with Gender, Identity, and Masculinity*. Lacy Johnson. *The Reckonings: Essays on Justice for the Twenty-First Century*.

ENGL 570 Topics in American Literature: American Modernist Poetry. Instr. Outka. 11:00 MW. This course will focus on one of the richest periods in American poetry. Emerging from the collapse of Victorian ideals in and around the First World War, Modernism expressed both cynicism, despair, and a shattering loss of cultural and religious authority for many, as well as a new freedom, acceptance, and quest for new forms of literary and personal expression for others. We will examine the different responses of a variety of poets to this charged moment in America's cultural self-definition, especially with respect to race, gender, sexual orientation, and aesthetic philosophy. We will discuss roughly a poet a week, including the high Anglo-American Modernism of T.S. Eliot and Ezra Pound; the canonical local American versions of Robert Frost, Wallace Stevens, William Williams, and Hart Crane; Langston Hughes' voice from the Harlem Renaissance; and women modernists Mina Loy, Edna St. Vincent Millay, and Marianne Moore. We will finish the course with a look at Elizabeth Bishop, a later writer who arguably brings modernism into our own time.

ENGL 574 African-American Literature: Black Speculative Fiction. Instr. Anatol. 1:00 TR. The term "speculative fiction" was coined by science fiction writer Robert Heinlein in the mid-twentieth century to describe works set either in the future or in the past that speculate about society, time, and space. Instead of science fiction's narrower focus on scientific and technological ideas, a looser array of styles and genres are encompassed by speculative fiction: utopian fiction, dystopian fiction, fantasy, the gothic, horror, and conventional sci fi. In this class, we will investigate how writers of African descent from the U.S. and the Caribbean have employed these genres to question the realities established by colonial regimes, neo-colonial powers, and racist legal, social, and political structures. We will also question how writers explore the variety of ways that the past permeates the present and influences the future. Texts may include short stories and novels by Samuel R. Delany, Octavia Butler, Nalo Hopkinson, Walter Mosley, Colson Whitehead, Charles Chesnutt, and Toni Morrison and films such as *Get Out*, *Black Panther*, and/or *Daughters of the Dust*. Course Requirements: several reflection papers (1-2 pp each), one short essay (4-5 pp), one longer research paper (8-10 pp), an oral presentation.

ENGL 587 American English. Instr. Grund. 11:00 MW. What makes American English "American"? In this course, we will explore various aspects of this question. We will look at where American English comes from and how it became what it is today. Issues of variation, diversity, and change will feature prominently in our discussions. For example, why do people use English differently in different regional areas (such as Kansas, Minnesota, and Louisiana), and why are some regional dialects evaluated negatively while others positively? What are the characteristics of

African American English, and why do we know so little about its origins? Why do 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? Stepping outside the US, we will place American English in the context of other varieties of English as well as other languages around the globe, and see how the attitude toward American English varies in different parts of the world. We will work with online tools and search engines, such as the Corpus of Contemporary American English (<https://www.english-corpora.org/coca/>) and the Google Ngram Viewer (<https://books.google.com/ngrams>), to chart the characteristics of American English. At the end of the semester, I hope you will come away not only with greater knowledge of what American English is, but also with a heightened sense of the diversity of American English and how you contribute to that diversity. There will be a number of smaller assignments and a major research assignment.

ENGL 598 Honors Proseminar: Skins: Manuscripts, Metaphors, and Bodies in Medieval Literature. Instr. Schieberle. 1:00 TR. “Skin” evokes many meanings and contexts, such as aesthetic, scientific and medical, race and gender, or even animal skin. This seminar explores such topics in relation to medieval texts and culture. Major units will address 1) animal skin (books were written on animal skins; fables and animal stories were a popular form of literature); 2) skin as revealing or concealing identity (skin as a marker of race, class, or gender; scars as markers of King Arthur’s knights’ heroic deeds or of saints’ unwavering devotion; cross-dressing saints); and 3) skin as revealing of scientific, medical, or cultural concerns in literary texts (the medieval “scientific” belief that external appearance indicates internal character; signs of disease or disorder; narratives of werewolves or other shapeshifters). Stories, figures, or concepts you might recognize: Lancelot, Morgan le Fay, *Sir Gawain and the Green Knight*, some of Chaucer’s Canterbury pilgrims, Joan of Arc, Pope Joan, and the bestiary – an encyclopedic collection of beasts and their attributes borrowed by J.K. Rowling to produce her booklet *Fantastic Beasts and Where to Find Them*. We will also plan to spend time in the Spencer Research Library getting to know some of our own local beasts – medieval manuscripts in our rare books collection. Our broad overarching course goals are to explore how skin, in its various connotations, functions in literary texts and to connect at least one of those to a research project that interests you. To build toward that final project, there will be several mini-assignments throughout the semester that ask you to engage with primary texts or scholarly articles, research a small concept more deeply, and plan your larger research project. Your final project can be a traditional essay, creative project, or hybrid project of your own design. Most texts will be read in Modern English translation, but there are opportunities for you to work with other languages, if you like. No experience with medieval texts or languages is expected, and I will provide support accordingly.

FALL 2020 GRADUATE COURSES

ENGL 751 Fiction Writing III: Writer's Workshop. Instr. Moriarty. 2:30 TR. This is an advanced course for students in the graduate creative writing program. Admission will be by permission of the instructor. The focus of this course will be on the criticism and discussion of student work. Each student will turn in two to three stories, personal essays, or chapters of a novel-in-progress. Students will also write and present careful criticism of their peers' work. We will also discuss selections from the text and various websites. Required texts: TBA.

ENGL 753 Writer's Workshop. Instr. Harrington. 7:00 M. This workshop is open to graduate student writers and writing in any literary genre(s). Students will be encouraged (though not required) to experiment with combining different generic conventions or traditions; and we will read a number of published works that do so, in order to see what, if any, formal possibilities they open up for us. The implicit questions we'll keep in mind: To what extent do generic labels affect our writing and reading of texts? Are there formal qualities or methods characteristic of good writing, regardless of genre or form? Students will receive extensive instructor comments on each work presented to the workshop; a presentation and final portfolio will be required.

ENGL 790 Seminar in American Literature: The Gothic Tradition. Instr. Sousa. 11:00 TR. This course explores and defines the Gothic tradition in British and American literature from its beginnings in the late eighteenth century to more recent twentieth-century and contemporary texts in literature and film. The Gothic presents intensely psychological states of fear: portals open to phantasmagorical parallel realms of darkness and shadows. It disturbs and de-stabilizes the natural, empirical, logical boundaries of reality and pursues supernatural possibility, a night world of nightmares and shadows, realms of mystery and magic. This course will focus on the Gothic's recurring topics, themes and concerns, such as the Uncanny, Doubles, live burial, life after/in death, haunted houses, vampires, and monsters, as well as their cultural implications, asking why these concerns come together to form the conventions of Gothic literature and why these conventions have proven to be so compelling. The major papers in the course will allow students to design projects in their areas of interest, such as literary studies, creative writing, film studies, pedagogy, gender studies, and literary history. For additional information, contact Dr. Sousa: sousa@ku.edu

ENGL 801 The Study and Teaching of Writing. Instr. Reiff. 3:00 MW. 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 880 Topics in Composition Studies and Rhetorics: Research Methods in Rhetoric and Composition. Instr. Prasad. 1:00 TR. In this course, we will consider how materiality has been theorized by scholars in rhetoric, writing, and cultural studies. How do space, place, time, and embodiment shape the available means of persuasion? Are only humans rhetorical? Who gets cultural, economic, and legal recognition as human, and who does not? Specifically, we will focus on how materialist approaches to rhetoric have been deployed by feminist, queer, and critical race/postcolonial rhetoricians as a way of investigating questions of justice and equity, epistemology and knowledge-production, and protest and resistance. We will study the range of approaches and frameworks these scholars have cultivated since the so-called "material turn" in rhetorical studies in the late 1970s/early 1980s to consider 1) how an investigation of materiality can enable us to think differently about embodiment, humanity, and community; 2) the material implications of rhetorics of capitalism, empire, and (neo)colonialism; and 3) how a critical consideration of materiality might shape our work as scholars and teachers of rhetoric, writing, and culture. Although we will read seminal and foundational texts often cited in materialist scholarship in rhetoric, writing, and cultural studies (McGee; Latour; Rickert; Gries), we will focus primarily on critiques and expansions of this work from feminist (Haraway; Bennett; Alaimo and Hekman), queer (Ahmed; Ferguson; Alexander; Rhodes), and critical race/postcolonial studies (Wynter; Weheliye; Chen). Like all graduate seminars, this course will require regular reading and writing assignments, including a final seminar paper.

ENGL 908 Seminar in Literary Criticism: Decolonizing Knowledge. Instr. Santangelo. 4:00 R. The purpose of this interdisciplinary class is to apply decolonial perspectives to knowledge production: to illuminate how hegemonic formations of standard knowledge are rooted in the epistemic violence of colonial power and to "work out new concepts" (Fanon, 1963) that reflect and promote the interests of broader humanity. An important tool for this task is the work of critical scholars from a variety of ethnic or area studies. In contrast to the prevailing academic construction of these fields as sites for the application of general/central knowledge to particular/peripheral cases, the project of decolonization requires something akin to "theory from the South" (see Comaroff, J. & Comaroff, J. L., 2012; see also de Sousa Santos, 2013). Specifically, it requires that researchers

privilege the epistemic perspective of geographically marginalized positions as a source of general knowledge for the mainstream academic enterprise. The course encourages synergistic engagement with the theme of decolonizing knowledge by scholars across such diverse knowledge formations as African Studies, anthropology, disability studies, environmental studies, feminist studies, geography, Latin American and Caribbean Studies, literary studies, philosophy, and psychology. In addition to the work of well-known theorists (e.g., Escobar, Fanon, Mbembe, Mills, Mignolo, Mohanty, Said) and broadly accessible, discipline-specific investigations, we will include readings and topics suggested by students. The course will culminate in a writing project that students develop on their own topic of interest in consultation with instructors. By virtue of reading selections and individualized research projects, the seminar can count toward requirements for coursework in African Studies or Latin American and Caribbean Studies.

ENGL 974 Seminar In: Instr. Hardison. 4:00 W. In this seminar, we will explore representations of the Civil Rights and Black Power Movements, which included numerous campaigns roughly between 1954-1968 and 1968-1975, respectively. During these black freedom struggles, African Americans fought to end racial segregation, political disenfranchisement, and economic inequity through sit-ins, boycotts, voting drives, and marches as well as self-defense, independent businesses, social welfare programs, and cultural transformation, among other strategies. Whereas African American writers began reflecting on their experiences during these movements in the late 1960s and 1970s, contemporary writers, some of whom came of age after this period, continue to remember these campaigns and imagine their legacies for the present. This course aims to examine depictions of the Civil Rights and Black Power Movements as part of a broader discussion of ideas about agency, aesthetics, oppression, freedom, success, failure, cultural memory, and history. Course materials will include texts across a variety of genres, such as Frank X. Walker's poetry collection *Turn Me Loose: The Unghosting of Medgar Evers*, Katori Hall's play *The Mountaintop*, and the film *Night Catches Us*. It will also include several novels, such as William Melvin Kelley's *A Different Drummer*, published during the Civil Rights Movement; Alice Walker's *Meridian*, published shortly thereafter; and Danzy Senna's *Caucasia*, which negotiates the supposed post-racial moment of our post-civil rights era. In addition to literary criticism, historical scholarship will contextualize this literature. Students will engage in advance study of the seminar topic through independent research, presentations, and a 20-25 page final paper.